Learning Through Art:

International Perspectives

Edited by
Glen Coutts & Teresa Torres de Eça

InSEA

THE INTERNATIONAL SOCIETY OF EDUCATION THROUGH ART
Official partner of UNESCO

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The International Society for Education Through Art

The International Society for Education Through Art (InSEA) is a non-governmental organization and official partner of the United Nations Educational, Scientific, and Cultural Organization UNESCO). InSEA formally came into being with the adoption of its constitution at the First General Assembly held in Paris in July 1954.

The membership of InSEA includes affiliated organisations, in addition to individual professional members in more than 74 countries around the world. To find out more about the worldwide community for education through art, visit: www.insea.org

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Finally thank you to our friends and academic colleagues who gave feedback and sustained us in the task of bring this volume together. As editors and educators, we firmly believe that open, collegiate and collaborative working methods are the way forward in art, and in education.

Glen Coutts,   Teresa Torres de Eça

University of Lapland, Finland   **APECV, Portugal**

InSEA *International Expert Review Panel* (2019- 2021)

The *International Expert Review Panel* is the equivalent of a 'scientific' or 'academic' review panel in other contexts. Members of our International review panel are selected for their recognised expertise in art, education and art-based research, they are called on to review proposals to publish with *InSEA Publications,* and individual manuscripts. If necessary, we also invite additional expert opinion.

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Dr. Cathy Smilan, University of Massachusetts Dartmouth, United States

Prof. Samia Elsheikh, Helwan University, Egypt

Prof. Flávia Pedrosa Vasconcelos, Universidade Federal do Vale do São Francisco, Brazil.

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Praise for *Learning Through Art: International Perspectives*

Contributor details

We are very pleased to present the second book in the *Learning Through Art* series, the first *Learning through Art: Lessons for the 21st Century* (Coutts & Eça) was published in 2018. Editing and realising this book has been a major effort for the small team at *InSEA Publications.* However, we have been sustained by the support and enthusiasm of our reviewers, authors and readers. This book is the result of a process that started in 2018 with a call for arts educators to revisit the concept of *education through art* with the aim of promoting discussion, through art, education and practice-based research, the emergent need for new paradigms of education. In terms of international scope of the publication is impressive, with authors from many countries around the world.

As series editors, our aim has been to investigate ways in which the visual arts might help to build new educational models for a sustainable future. In this particular volume we sought international perspectives. The response to the call was most encouraging, we had many more high-quality submissions that it was possible to include. Our reviewers had an extremely difficult task, but we think the selection presented in this volume provides the reader with different lenses through which to explore the richness of visual arts in education.

The *International Society for Education through Art* (InSEA) is a worldwide community of professionals committed to advocating for education through art and promoting the benefits of the arts in education. In the *Learning through Art* series we aim to present example of research and praxis in the form of essays, reports or case studies, In short we seek to celebrate innovative practices and experiences from around the world that raise questions about the role of education through art and the ways that educators, in whatever context, use art as a method to empower, educate and respond to the challenges we all face at the beginning of the third decade of the twentieth century.

Today, more than ever, the arts are central to our daily lives, helping make sense of circumstances and protect our mental health in times of physical isolation and global threats.

This year, Coronavirus and COVID-19 has radically changed every aspect of our daily lives. Within a few short months, the way we live has been turned upside down. New phrases such as 'social distancing' and 'locked down' have entered the lexicon; generations are forced apart and things we have taking for granted for example visiting friends, travel, going to galleries or concerts, even having a coffee in a cafe are no longer possible, at least for the foreseeable future. The world has closed in around people and we are more isolated than ever, at least physically. In this situation, the arts provide an important channel in which to ponder, wonder and be creative in terms of connecting with each other. All of the chapters and visual essays in this book were written before the advent of the Coronavirus pandemic, but the issues that are raised by our authors point to the power of the arts to connect with each other in ways that can't be achieved by words alone; ways that we can overcome physical distancing and perhaps explore education (i.e. *real life* issues) through art. As InSEA is an organization mainly concerned with visual art education, the focus of this book is principally on visual arts.

Cyber communication provides us with a plethora of information and creative ways to connect virtually with others. Human beings are intrinsic social, and we have seen an extraordinary increase of stories being shared though text, sound and image during this year; 'social media' indeed.

Thousands, if not millions, of people have joined online conversations around the globe; creative solutions and innovation is sought in all the sectors as we all reflect on human values such as caring for the others and ways of communicating, confined to our houses in 'lock down'. Video conferencing services such as *Skype* and *Zoom*, once mainly the preserve of business and education sectors, have almost become household essentials so that family members may keep in contact.

While we all understand the need for physical distance as a health measure and the lock-down that has occurred in almost every country in the world, education and cultural institutions are exploring the creative possibilities of using communication software to engage learners or audiences. Given the exponential expansion in the use of online media as the 'go to' solution when educational and cultural institutions in many countries are closed, what might be the potential or threat for education through art?

In these times of global health and economic crises, we urge professionals in art and in art education to reflect on the ways that art and education through art might benefit the human condition. Scientific and professional organisations, including InSEA, are communities of shared learning that must investigate, create and test new approaches and the potential of learning through art; we hope that this book will offer some material for reflection .

We received proposals on a huge range of topics in response to our call in 2018, as one might expect with a book with the broad title of *Learning Through Art: International Perspectiv*es. Having made an initial selection based on the author's proposals, we invited full chapters (or visual essays) and those were subjected to peer-review. The contents of the book that you are now reading is the result of that process. In order to orient our readers and provide some structure, we divided the book into four sections: *social justice and wellbeing; teaching and pedagogy; visual literacy, dialogue and learning through art; alternative approaches*. This was not an easy task and inevitably, there is some overlap between the categories we have selected, and we hope that readers will understand this. In each section we have included chapters or visual essays that broadly share the common theme of the section title. We believe that the four sections we have constructed embrace key themes in the field of education through art.

The first section, entitled *Social Justice and Wellbeing* reflects important contemporary issues that are debated by our peers, students, artists, activists and policy makers in many regions or countries.   As educators, artists, artist/educators or researchers committed to education through art, one of our primary goals must be the fight against injustice, exclusion, discrimination and conflict. We have a responsibility to challenge existing orthodoxies and to confront social injustice in all its forms. Since its foundation in the wake of the second world war, InSEA has strived to promote art and art education for social transformation; advocated for education through art to achieve a more peaceful world and more equitable societies. As an organisation, InSEA has sought to develop awareness of human rights in our practices and have strived to be provide our members with a platform to advocate change.   The chapters included in the opening section recognise and champion these We must hold fast to these ideals, promoting the arts and arts education as a way of raising awareness and keeping

Herbert Read's notion of *education through art* alive (Read, 1943). Authors from England, Canada, Namibia, South Korea and Spain offer insightful and incisive perspectives on notions of the role art education as it connects with issues of social justice and wellbeing.

The second section focuses on two central themes for anyone involved in art education: *teaching and pedagogy*. Teaching, because it is at the heart of what the majority of members of InSEA do – indeed it is how many earn a living. However, we want to understand the practice of teaching and learning as being a diverse and inclusive practice, that does not only take place in schools, universities or colleges. Our broad notion of education embraces the informal context of the family, museum, gallery or community setting and readers will see that this wider concept runs through the entire book. Pedagogy, because we are concerned with not only the 'what' of education through art, but also the 'how'. The practice and theoretical aspects of what happens in an educational encounter are explored by the authors in this section (and others in different sections of the book). Writers from Peru, the Philippines, Taiwan and Uruguay provide fascinating perspectives on curricular reform, pioneering art educators, models of teacher education in rural areas and argue the case for an interdisciplinary gaze as art , architecture and performance may come together.

Visual competence, dialogue and learning through art is the title of the third section of the book. Visual literacy has been a key theme in the field of art education for many years and remains a central topic of research and debate. Visual competence and understanding media and visual communication has perhaps never been so important in this digital age as we are bombarded with images and clever advertising, including, for example, 'fake news'. Dialogue and understanding across cultures is also of paramount importance, what role might art education and visual competence play in promoting dialogue across countries and cultures? How might the collections in museums and galleries be used to promote citizenship, respect and communal understanding? The contributions in this section by authors from Hungary, Finland, Spain and New Zealand explore visual literacy and communication through the multifaceted prism of art education

The closing section: *alternative approaches* includes contributors from Australia, Finland, Japan, South Africa and the United States. It could rightly be argued that all the contributors

to this anthology describe alternative approaches in their chapters, but we have gathered the ones in this section to point up that the underlying process of reflective practice is at least as important in these contributions as the end result(s). Whether reflecting on encounters when travelling; finding new directions from tradition and heritage, advocating for an arts-based action model of action research or new models in teacher education all provide a rich insight to the diverse and healthy state of education through art.

Concluding remarks

This book brings together the work of artists, educators and researchers whose professional interests centre on art education and, in particular, the diverse concept of education through art. In general, the *Learning through Art* series helps advance our understanding of art education in the multitude of settings and contexts in which it takes place. This particular volume presents the personal and professional international perspectives of the experts in the field. 34 authors from 16 countries across Asia, Europe, Latin America, North America, South East Asia and the Pacific provide an insight to their research and practice.

We hope that this book will be of interest to a cross section of the art education and research community including, for example, teachers, researchers, environmental and community-based artists/ activists, socially engaged arts practitioners and museum educators. In short members of the International community of education through art that is InSEA and beyond. We also think that the book will be useful for undergraduate art, art education and teacher education students, post graduate students and people with an interest in the role of art and art education in supporting social justice and facilitating change, in education, in communities and sustainable development.

Just before this book was published, the call for contributions to the next in the *Learning through Art* series was issued, the theme is *Learning through Art: International Pictures of Practice*. We hope that this will be a useful series and invite individuals and groups with something to say about learning through art to contact *InSEA Publications* with ideas and proposals.

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Learning Through **Art:**

Social Justice and Wellbeing

InSEa

Hyungsook Kim

Seoul National University, South Korea

Collaborations with communities

This study investigated the collaboration between graduate students and communities to practice when researching social justice in South Korea. The graduate-level interdisciplinary program of art education at Seoul National University (SNU) was focused on community-based art education as well as school art education. In South Korea, community-based art education had been discussed in the field of art education since 2004 when the administrative systems and culture and arts education policy was established, and new laws that supported culture and arts education were enacted (Kim, 2008).

In this chapter I discuss the research topics and methodologies of a doctoral research program of art education at SNU in South Korea. I began by exploring the significant role community-based art education could play in doctoral research programs. Community-based art education was largely collaborative and evolved through an ongoing dialogue within a community. Based on observations of teaching and learning processes in an alternative school in communities, SNU art education program reached several conclusions that was discussed later in this chapter. Foregrounding this works were research undertaken in South Korea by several art education scholars such as Hyungsook Kim (2001; 2009), Hyunil Jung (2009), Esther Kho (2006), and Chae Rin Yoo (2006).

Based on this program, diverse service-learning opportunities contributed to communities at SNU. For example, I had organized a class entitled by Community and Art Education since 2012, and I allowed the graduate students to devise their own projects on this subject that led to several curricular innovations. The three projects on which I collaborated with the graduate students (the main leaders were doctoral students) were: (1) a service-learning program within a socially engaged art program, (2) artmaking that encourages resiliency and creativity in doctoral program, and (3) narrative-based teaching and learning.

Theoretical framework and methodologies

Community-based art education was presented as an alternative to traditional contents(aged seven to eighteen) and methods found in art classes. Character education, achieved through community-based art education, emphasized practical learning experiences, including service learning, thereby enhancing the community mind-set and collective problem-solving abilities

for the upholding of social justice. Service learning strengthened the connection between school education and social education as well as society's educational functions. This encompassed psychological characteristics and states of mind, including certain affective and behavioral characteristics such as social skills or emotions.

College students, and I would posit PhD students, who participate in community-based art education were receiving an education with the aim of service learning. For PhD students, this may help them reconceptualise ways of conducting and/or pursuing research that was focused on community-based concerns and/or service learning. The theoretical base of service learning could be traced back to John Dewey's philosophy of experience and education (Giles and Eyler 1994; Taylor 2004). Dewey, in his discussions on learning, emphasized the interaction of knowledge and skills with experience. He claimed that learning results from the "transaction" between the learner and the environment (Dewey 1938; Giles and Eyler 1994). The learners who were engaged in service learning aim to strengthen their commitment to reflection, promoted the understanding of others, participated in community action programs, and influenced social values (Sax and Astin 1997).

Throughout the social process of learning, PhD students engaged in service learning work individually and collaboratively may identify, pledge and develop solutions for real world and academically-based problems that addressed cognitive and social dimensions. Enacting a process of learning from each other through service learning provided PhD students with the spirit of service and democratic citizenship. Moreover, students' experiences of service learning increasingly promoted volunteerism as vehicles for citizenship development (Sax and Astin 1997; Taylor and Ballengee-Morris 2004; Pritchard and Whitehead 2004).

Community-based art education provided opportunities for the establishment of reciprocal relations and for creative self-expression, thus developing students' and participants' personalities and talents as well as their ability to cultivate sound skills and knowledge on art and the world around them. Since both the learners and the community received mutual benefits in this learning relationship, they opened channels of communication that could foster dialogues attuned to democracy. With the doctoral research course I offered at SNU, I organized 10 art classes for North Korean adolescent refugees. A three-hour lesson was held every Friday afternoon from September through December 2012. One doctoral student and five master's

students, who were graduate school students majoring in art education in South Korea became the art teachers. As I designed the course, I wanted the students to appreciate how community-based art education also worked toward the prevention and reduction of school violence as well as the healing of both the victims and the perpetrators of school violence. During adolescence, numerous physical, emotional, and mental changes occurred and most adolescents were vulnerable to the resulting stress from these changes. Indeed, it had been shown that community-based art projects, which increase teenagers' creativity and self-expression, helped them to improve their self-esteem.

This research project helped my graduate students design their own research methods for their theses and dissertations. In the beginning, my students and I set out to investigate how community-based art education projects could heal both the victims and the aggressors of school violence. We began our collective work together by asking: Could creative artistic activities contribute to the healing process of the victims of school violence? To seek out the answer to such a question, I organized three art classes in 2013 for victims of school violence: 26 participants enrolled from an elementary school in Seoul. My graduate class were then given the opportunity to develop creative activities for the young students process of recovery and healing through creative activities. Subsequently, the graduate students also observed and interviewed the young students in order to learn how the creative activities may have influenced their perceptions of school violence, and ultimately, if these activities may have helped the students address their own healing.

The program designed for the young students explored specific aspects of creativity that appear most pertinent to the process of emotional resilience. As a research team, we attempted to identify the relationship between creative artmaking and the healing of students who had experienced school violence through interviews with the participating students and observations of the resulting artwork.

My goal as an art education instructor and research mentor was to teach my graduate students how art education programs could play an important role in preventing the devastating effects of trauma by fostering resilience through art, and by researching our work in such programs. Many schools had crisis teams in place to assist students and teachers in dealing with school

violence. Understanding the trauma associated with school violence could inform art education and foster resilience in youth (Boxer and Sloan-Power 2013; Berson, Berson and Berson 2002). Resilience from school violence should be a dynamic process encompassing positive adaptation within the context of adversity (Conger and Conger, 2002). Since the healing process took time, and the effects of trauma may reappear at different points in a student's life, educators must be deliberate in responding to students' reactions to school violence and provided students with healthy strategies for healing from their trauma.

As Donalyn Heis (2014) pointed out, art was a meaning-making endeavour that developed creative problem solving, flexibility, and resourcefulness, and addresses various perspectives and requires persistence and vision. Victor Lowenfeld (Lowenfeld and Brittain 1975) focused on the importance of elevating the role of art for mental and emotional health. Art educators could emphasize the role of a positive attitude in resilience through art by including lessons in their art classes that focused on artists who overcome great obstacles in their lives.

In this project, creativity was viewed as fostering resilience. Creative people tended to cope well with and be open to new experiences (Flach 1988; Metzl 2009). Creativity could also provide a safe shelter for individuals in times of stress, and it also helped individuals learn from experiences and become better at problem solving in the future (Heis 2014; Wolin and Wolin 1993). Creativity was the ability to bring something new into existence, and the human act of creating always involved a reshaping of given materials, whether physical or mental. Resilience was mostly defined as bouncing back through positive adaptation and reshaping perception as a response to a given condition, and creative tools had been used to explore this notion (Barron 1969; Metzl 2009). Accordingly, creativity through art making had long been discussed in relation to elastic thinking, flexible thinking, openness, and expressiveness (Torrance 1995; Dollinger, Urban and James, 2004; Metzl 2009).

Yet perhaps more importantly, art classes in community-based art education allowed young students experience the cultural facilities and cultural heritage sites of the region. Such programs could contribute to fostering resilience from school violence through creative and collaborative works. Such programs also provided students with opportunities to understand social topics, thus contributing to the development of the regional community. Ultimately,

community-based art education enhanced the individual's quality of life by increasing their life satisfaction through in-depth understanding of their community culture.

Meanwhile, I was also the research mentor of narrative-based teaching and learning in the elementary school environment. Narrative-based teaching and learning began with the advent of postmodernism (Kim and Cho 2016). While modernism valued propositional knowledge and dichotomous scientific thinking which is logical, analytical, verifiable and based on rational thinking, postmodern education is open to various forms of knowledge. This teaching method and narrative-based art curriculum, which valued the learners' own experience and actively encouraged the reconstruction of knowledge, used the stories from teachers or stories of well-known works or artists to draw individual ideas and stories from learners and to use such stories to teach learners new knowledge.

Narrative-based teaching and learning reflected the thinking, experience, emotions, and actions of the learners as an important element of the curriculum and make it possible for the learners to learn and receive character education and fostered their relations through their own stories and by sharing and expressing one's experience and life with one another. By designing a narrative-based program, this study confirmed the teacher's role in each step of the lesson, the actual influence of the content narratives and learners' narratives in the lesson and their educational implications.

In terms of narrative-based teaching and learning, the teacher-centered narrative was, in fact, the most important factor for the entire curriculum, including the content and the learner. Due to the nature of narratives, the main agent's capacity was extremely important. First, through the in-depth narrative created by the teacher, students were able to take a closer approach to abstract and fragmentary concepts and experience their meanings in a more structuralized context. When learning difficult concepts, delivering the content through the teacher's experience or stories enabled students to learn it in an easier and more applicable way. Second, the content-centered narrative offered students the opportunity to approach the educational content in a broader and more colorful context, rather than simply acquiring fragmentary information. According to Kieran Egan (Egan, 1986), experienced teachers could form a plot in a lesson to deliver the detailed and structuralized meanings of somewhat abstract and difficult

concepts. For instance, the teacher was able to explain the artists and the contexts of the artworks as well as the art historical context which encompasses the historical background through stories. Third, the learner-centered narrative enabled students to share their own stories with others and create a shared meaning in the process of creating art. Through such experience, students did not learn from the textbook or by segmenting the content but actively linked their lives with what they have learned. Even in the evaluation stage, this program used narratives by using self-retrospective reports or the interviews with the learners. This study, therefore, departed from the existing teacher-centered and result-oriented evaluation method for a more dimensional understanding of the learner-centered and process-centered learner experience.

Research project 1: Service-learning program for community-based art education

The first research project I organized for graduate students of SNU was a case study of socially engaged art practice at alternative schools for North Korean immigrants. The reason that an alternative school for North Korean immigrants was chosen as a community-based art education site was because it involved dialogue based on one's experience of others, history and traditions. North Korean immigrants were clearly viewed as "others" in South Korea. People were prejudiced against North Korean adolescent refugees, and the adolescent refugees experience difficulty in adapting to life in South Korea because of excessive hostility from South Koreans. South Koreans still placed too much importance on assimilation when it came to North Korean immigrants. For example, cultural diversity education, which had recently garnered attention in Korea, branded North Korean immigrants as "others" who are inferior to South Koreans and ought to assimilate. This means that, in South Korea, multicultural education for North Korean immigrants increased the effects of stigmatization.

The art classes for North Korean adolescent refugees I conducted in 2012 were three-hour lessons that were held every Friday afternoon from September through December. The alternative school at which these classes were held provided customized education to adolescents who had missed the opportunity to learn in the process of defecting from North Korea. It consisted of classes that prepare students for admission or transfer into general junior high and high schools, classes for students to pass qualification examination to enter junior

high and high schools, and classes that prepare students for admission into universities and junior colleges. As Coutts and Jokela highlighted, in many respects, it was a form of education through art that happened "on the edges" (2008: 218), or on the periphery of society at the end of the day or week in the evening or during weekends and holidays – in other words, in people's spare time.

Research project 2: Artmaking that encourages resilience and creativity

The second research project for graduate students at SNU was conducted with the objective of treatment, making itself available to the aggressors and victims of school violence, potential aggressors and victim students, and socially alienated students. Some of the graduate students used their new understanding of art therapy in art education as they designed their own research studies. Moreover, with the establishment of an intimate cooperation system between the art education graduate school students and police station, this project was able to lend a helping hand to many adolescents suffering from school violence by offering a community-based art project.

With regards to the planning and operation of the community-based art education program, collaboration with the regional community and local governments was significant. Cooperation among the local government office, police station, middle school students, and graduate school art education program students was key for organizing and implementing the art education program for the prevention and healing of school violence. This system could be described as the basic structure of collaboration among the regional community, school, and local government. Especially, the liaison program between the police and the school that was applied in this research was similar to the case in the U.S. and could be described as a model case showing a measure to solve a social issue. The school violence program by collaboration with the regional community and local government was evaluated as effective in providing psychological treatment and stability by the police officers who participated, as the program provided an opportunity for participants to express their inner self through art (Park 2013).

This project, which was conducted for the reduction and prevention of school violence, was composed of three periods: "Self-seeking travel: A treasure map within me," "I am OOO style," and "I am a tree." In the community-based art program, creative activity was introduced to

students through various media. Students learned about a collage technique in their first art project, a UCC (User-Created Contents) creation in the second art project, and a print creation for the third art project. Organizing the curriculum in this manner created opportunities for self-expression with the hope of enabling students to express their emotions and feel emotional freedom by allowing them to flexibly, symbolically, and visually express ideas using various media and techniques in order to reduce aggressiveness. Indeed, we found artmaking to be a powerful forum of healing from school violence.

The second effect of this project was that the process of creating art allows students to have flexible and creative thoughts, which free students from the trauma of school violence and allows them to return to their original state in a flexible manner. The third effect was the cultivation of problem recognition and problem-solving skills. Through creative activities, the significance and enjoyment of aesthetic experience was acquired as well as the recognition of how violence erupts, insights into the reasons and solutions for violence reduction, and resolution skills. The fourth effect was the cultivation of community spirit and sociability as a result of engaging in flexible, cooperative activities during the second and third art projects. Negative emotions such as tension, stress, despair, anger, intimidation, and alienation were released through voluntary, flexible, and exploratory student-based art activities rather than the inductive learning method. The fifth effect was to help students reframe adversity in order to see within its context possibility instead of despair. Our research team found that the making of art in this project gave adolescents opportunities to reshape the given visual materials to create new physical or mental matter. This shifted the students' focus from their trauma to their sources of joy and strength (Heis 2014). Finally, this project helped students to recognize human dignity through self-exploration. Through the artistic activities, the students became more aware that they are valuable beings and gained more confidence and courage.

Research project 3: Narrative-based teaching and learning

The third research project that I had organized was narrative-based teaching and learning in elementary school environment. This study used the narrative-based method and linked local culture with the art curriculum and set the themes of "I," "us," and the "community" for elementary students in order to identify the roles and implications of narratives. In the "I" unit,

students focused on exploring who "I" am and on expressing "me" through various methods. This study encouraged teachers to naturally present themselves through a narrative to help students approach the lesson with ease.

In the "we" unit, this study enabled students to learn how to cooperate and communicate by naturally reflecting the process, of understanding "others" and accepting each other's differences, to the program through the examples and experiences presented by the teacher. In the "community" unit, this study had the students use each other's stories as a medium to convey their understanding of their hometown, so that this art curriculum could cross the spatial and systematic frames set by the school and expand its network to the entire community, thereby forming an epistemic community.

This program was based on an integrated and narrative-based art curriculum under the theme of "Introducing Our Region" for 24 third-grade students in an elementary school located in Anyang in South Korea. The program was conducted in early November in 2016 for three weeks when the 4th unit, "Introducing Our Region," in the social studies subject for the third-grade students was taught in the second semester. This study set the third-grade elementary students as its subject because the first- and second-grade students receive life- and experience-based lessons which were "in a looser form than the subject knowledge" (Ministry of Education, August 2013) by integrating multiple subjects and learning about themes in a less academic way. On the other hand, the third-grade was the stage when the students begin to learn by subject matter, which made the third-grade students appropriate subjects for the interdisciplinary and narrative- and life-based art curriculum.

This research was conducted with graduate students Eun-jin Lee, Kyung-hee Lee and Seulgi Cho, with the support of the Education Support Office at Seoul National University. The researchers created an implementation research program for students at an elementary school in Anyang. This program was designed to be narrative-based, with the help of a teacher who has 10 years of experience in elementary schools and was based in Anyang, in accordance with the aims of the education support center for elementary students which was expected to be launched in the future. Because the program was narrative-based, the teacher's capacity and experience were pivotal. The researchers thus spent two months to reflect the surrounding environment of the school, the teacher's experience as well as the level of students who

participated in the program. The researchers also received feedback on the program content and its process from doctorate students in the Interdisciplinary Program in Art Education at SNU and reflected them to the program.

New beginnings in the doctoral program

The above research projects structured within an art education graduate class proved to be important not only to all of the graduate students in the class, but in particular, for the PhD students in the class. They played central roles in planning the curriculum for teaching and implementing the data collection for our research. They also spent time working closely with me in analysing what we learned. Working together as a research team created a research community that echoed the principles of community-based art education we were teaching. This approach proved to be fruitful as master's and doctoral students moved forward in their projects as they designed their own research and became more astute readers of existing research on community-based art education.

As our research team considered the impact of this approach to community-based learning we came to appreciate the following claims. First, character education achieved through socially engaged art practice could develop democratic citizens with an interest in community and volunteerism. Second, community-based art education and service-learning programs could guide North Korean adolescent refugees to develop into democratic citizens of South Korea, whose population was steadily becoming more diversified. Moreover, socially engaged art could be used to increase people's sense of social responsibility, which could in turn change prejudiced of various minority groups in South Korea.

As a research team we came to appreciate how community-based art education played a vital role in our understanding of the diverse human experience. Art was not separate from human experiences and culture, but rather, reflected the dynamic life experiences of people living in complicated environments. Visual art was a particular type of vehicle for exploring the world in which we lived through multiple and critical lenses and for imagining our responsibilities and actions within that world. Art making and art viewing played a critical role in human culture in creating an understanding of these manifold conditions of existence.

Additionally, while graduate students learned a great deal, the second project of community-based art education discussed above resulted in the following effects with regard to art education for school violence reduction and prevention. The first effect of this project was the opportunity for students to experience enjoyment, interest, and an aesthetic sensibility. At the center of violence were despair, and a distorted sense of pleasure and numbness to the emotions and acts of oneself and others. Art not only helped the students to express their negative sentiments flexibly and pictorially through the use of various sensible media, subjects, and techniques in order to reduce tension but also aroused their enjoyment and interest to activate an aesthetic sensibility. Artistic play permitted students to represent their own ideas about the nature of objects and the rules that govern social interactions.

Art provided an opportunity to the victims and aggressors of school violence as well as to potential victims to visually and symbolically express themselves, as a common aspect of all these students was that they have what I described as closed hearts. By having students shared through the active expression of their troubles and feelings rather than through verbal or passive expression, a communication medium or forum was made available where students could sympathize with others and open up their hearts naturally. Ultimately, this innovation in our graduate program offerings provided valuable experiences for our graduate students as they designed, implemented and completed their own research studies focussed on community engagement.

The education curriculum in Korea has been revised many times until the 2015 revised curriculum to normalize school education. The curriculum, however, could not possibly reflect all the aspects of education in the field, such as the location or environment of each school or its relationship with the local community. Although the education curriculum was centrally planned and the early admissions and regular admissions to universities were centrally revised, it would be useless if it could not reflect the opinions from the educational field. In the case of the art subject in elementary schools, there were schools where teachers who taught the subject had not majored in art, which was why such teachers should be provided with teaching-learning methods that could help them teach art more effectively. By acknowledging such

issues, this research aimed to apply the narrative-based teaching of art in schools and present a teaching-learning program which could encourage students to create learning contents on their own and self-evaluate their own works.

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Andy Broadey, Hollie Burge, Megan Cameron, Rachel Cousins, Laura Jane Fooks, Shonagh Short, *University of Central Lancashire, UK*. Richard Hudson-Miles, *Kingston School of Art, UK*

This article, and the project from which it emerges, was conceived by the artists' collective @.ac / www.attackdotorg.com
@.ac is dedicated to the salvation of the art school and, if not its salvation, its eradication and replacement as social form

'The only possible relationship to the university today is a criminal one' (Harney and Moten in Edu-Factory Collective, 2011: 145).

Introduction

This chapter offers a critical case study of an educational collaboration between the artists' collective @.ac (www.attackdotorg.com), and the staff and students of the University of Central Lancashire, Preston, UK, 9th April - 2nd May 2018 (fig. 1). This pedagogical experiment saw the university gallery, Hanover Project, transformed into an autonomous art school whose curriculum and agenda was controlled entirely by the university's students for the duration of the exhibition. This practice-based research project attempted to make visible the concealed power relationships operating implicitly within the teaching of art and design, and also participatory art projects. This artificial 'democratisation' of the art school within the institutional frame of the neoliberal university highlighted the extent to which the marketisation, commodification, and financialization (McGettigan, 2013) of HE art education have de-democratised the art school.

Figure 1. Messy democracy (2018) Installation View. Photo courtesy of @.ac 2018

Context

In the UK context, the trebling of undergraduate tuition fees to £9,250 following the recommendations of the Browne Review (Department for Business, Innovation, and Skills, 2010) have directly restricted access to HE for many students, especially part-time students (Horrocks, 2018) and those from non-traditional backgrounds (Coughlan 2018). At the same time, funding has been divested away from arts and humanities subjects towards STEM subjects, which are presumed to be more economically productive and institutionally viable. As McGettigan (2013) has argued, one consequence of these neoliberal reforms to higher education has been the refiguration of the conception of the public university. Now institutions routinely refer to themselves as businesses and to their students as consumers. Before him, Readings (1996) recognised the neoliberal university was becoming increasingly bereft of any national cultural mission or values (Bildung) and governed instead by empty techno-bureaucratic notions of 'excellence', which measured success by performance management metrics. In the UK universities are currently ranked into league tables, according to results in the TEF (Teaching Excellence Framework), and REF (Research Excellence Framework), with the KEF (Knowledge Excellence Framework) just around the corner. HE is no longer presented as an intergenerational investment in future talent, financed by the public purse, but instead as a private human capital investment in oneself, financed by a student loan. As the average UK student graduation debt now exceeds £50k (Binham, 2019), the relatively meagre earnings offered by a career in the arts make an 'investment' in an artistic education appear to be a very poor one indeed. Nevertheless, 'employability' remains a buzzword of art schools seeking to improve their score in the DLHE index (Destination of Leavers from Higher Education) to entice new recruits. Despite this propaganda push, the numbers of students enrolling on arts course under this increased fees regime is already starting to noticeably decline (Adams, 2017). Ideologically, what Jeffrey Williams has called a 'pedagogy of debt' (in Edu-Factory, 2011: 89-96) teaches that STEM subjects are more valuable than arts, but also reproduces neoliberal hegemony by insisting that 'no realm of human life [is] anterior to the market' (95), that nothing comes for free, and that one's worth is measured 'according to one's financial potential' (96). Writing recently, Wendy Brown (2015) has argued that neoliberalism depoliticises previously resistant cultural practices, reducing homo-politicus to homo-

oeconomicus (2015: 30-35). According to the instrumental logic of 'economisation', the art school is not only an unlikely proving ground for the future avant-garde, but perhaps not even viable as a going concern.

Williams (2011), Brown (2015), and Readings (1996) are all writing to the significantly more advanced 'economisation' of the US HE system. At the time of writing the trajectory of UK HE is under review (Bradbury 2019), and the commodified future of the US model is being tempered by both a student backlash and the renewed challenges of a socialist opposition committed to a publicly funded education system. It is an understatement to say the future of arts education is uncertain under the current regime. Against the current conjuncture, our project aimed to reassert a political and emancipatory potential immanent to art school education. It also aimed to mount an internal auto-critique of the art school's current trajectory. Placing pedagogic and artistic control entirely within the hands of the student-consumers of the university not only radicalised the empty notions of 'inclusion' and 'widening participation' beloved by university bureaucrats and marketing departments, but also explicitly staged the subjectification of the art school homo-politicus beyond the quantifying logic of league tables, student loans, and performance metrics.

As a polemical strategy, but also as a dialectical image (Benjamin 1999) of art school radicality, the project appropriated tactics employed during the various student occupations at European art schools during 1968. The occupations at L'École de Beaux-Arts, Paris and Hornsey College of Art, London were of particular interest because they suggested how an institutional critique of the art school could be synthesised with a broader revolutionary ambition to transform society. In the former occupation, the tenured maîtres à penser were evicted from the ivory tower and the student run print rooms were transformed into production lines for agitprop to foment the revolution in the streets outside. In the latter, staff and students co-authored prognoses for the salvation of art education, under the nom de guerre of the Association of Members of Hornsey College of Art (1969), in a free rolling, radically open, 24 hour 'critical seminar' of militant co-research. Synthesising both of these strategies, our exhibition transformed Hanover Project into a non-hierarchical, collaborative art school; a nascent 'war-machine' (Deleuze and Guattari 1986; 1988) against neoliberal hegemony and 'economised' art education.

Collapsed Stage: Critical Frame

Fifty years after 1968, @.ac envisaged the project as a quasi-occupation which attempted to rethink the social and political function of the art school once again. The occupation was informed by Jacques Rancière's conception of 'politics', raised within Disagreement (1999: 21-42), as the egalitarian claim of 'the part of those who have no part' [*sans-part*] (30) within the social order. Forged on the barricades of '68, where the student uprisings were stifled to the right and left by both Gaullist state apparatuses and Communist Party bureaucracies in turn, the 'politics' of the *sans-part* exposes the 'police order' (30) of repression in all of its social, institutional, and behavioural forms. For the soixante-huitards, the tenured faculty of their art schools and universities were as complicit in the work of this 'police order' as state troopers. Rancière made this position explicit in his withering denunciation of his former tutor and mentor Louis Althusser, Althusser's Lesson (2011b). The exposure of the primary function of capitalist education as being the reproduction of the status quo (Bowles and Gintis, 1976; Illich, 1971), and its more general equation with what Rancière would call 'enforced stultification' (1991: 7), has long been the ambition of critical pedagogy, especially those which would counter it with pedagogies of freedom and emancipation (Aronowitz 2008; Biesta 2006, 2013, 2017; Freire, 1970; Giroux 1983; Greene, 1988; McLaren, 1997). However, as the work of Ilan Gur Ze'ev (2010; 1998) has demonstrated, all pedagogies, even the critical ones, ultimately grant a privileged status to the expert educator at the center of the teaching scene. As Rancière argues, the 'pedagogical myth', which all educators are invested in, 'divides the world into two [stating] that there is an inferior intelligence and a superior one' (1991: 7). Instead, a truly emancipatory education would decenter, if not entirely remove, the 'master-explicator' (4-8) from the process, and assert the equality of the student as subject-author, not object, of both the learning process and the university or art school within which they are situated.

For Hallward (2006), the Rancièrean politics of the *sans-part* relies so much on the spectacular staging of equality that he has termed it 'theatocracy' - referring to the reclamation of an stake in the social order, in as dramatic and visible manner as possible, by the hitherto excluded or silenced. As well as staging political subjectivation at an individual or micro-level, 'theatocracy' also reveals what Rancière calls the 'democratic paradox' (Rancière 2009: 95-122) - a

discontinuity between 'democracy as a form of government [and] democracy as a form of social and political life' (47). The former, threatened by the anarchy of the latter represses or stifles it, in the name of its preservation. Put another way, the democratic impulse exceeds its management. This 'democratic paradox', and the benevolent violence which disguises and stifles it, occurs in all social, governmental, and institutional systems which claim to organise or manage inclusion or democratic rights. In the contemporary UK art school, the 'democratic paradox' is felt in the disconnect between its discourses of romantic individualism, and the instrumentalism of 'employability' oriented learning outcomes. Incorporated within the wider neoliberal university, lip-service is paid to democracy by (very selectively) capturing the 'student voice' through anonymous consumer satisfaction surveys like the NSS or end of module reviews. 'Inclusion' is set as a KPI of university governors, and as an abstract aim of all curriculum reviews, alongside 'empowerment'. Short of the macro-level social change required to difference the currently exorbitant fees regime of the neoliberal university which prevent many stratas of society even getting through its doors, 'inclusion' and 'emancipation' are not just the delusions of bureaucrats and marketing departments but can also be the ideological veil disguising the neoliberal university's anti-democratic and disciplinary function.

Messy Democracy (2018)

Our project sought to dramatise this 'democratic paradox' of the neoliberal art school by providing a 'theatocratic' platform for the political subjectivation of its student-consumers. This stage was set by announcing the transformation of the university gallery into a 'Temporary Autonomous Zone' (Bey 2017 [1991]) of student-led making and learning. Our ambition was that this T. A. Z. would self-generate an emancipatory model of education beyond all pedagogic models. To this end, it was important to us that the project also dramatised the complete withdrawal of teaching labour from the scene. At the same time as creating an interstitial space for independent learning, this spectacle of non-teaching also represented a political action, akin to an organised strike of university knowledge-labourers.

Reflecting on the project, Deleuze and Guattari's notion of 'the war machine' offers a complementary conceptual model well-adapted to conveying trajectories of counter-subjectivisation, or lines of flight established within the interstitial platform established by the

project. For Deleuze and Guattari, such a platform is a form of assemblage that configures materials actions and passions and incorporeal modes of signification. Another example is a more standard lesson - a seminar room might be populated by subjects whose interests are organised into a distribution of roles (teacher/student), and whose bodies are organised by tables, chairs and whiteboard, etc., producing a milieu overcoded by module requirements and university policy. Such assemblages are always open to acts of re-configuration and as platform the point of Messy Democracy was to be constantly open to such acts; a primary function of its critique of the neo-Liberal university. For Deleuze and Guattari ruptural processes upon such a platform manifest a 'war machine' as a force of metamorphosis mobilised by physical changes, irruptions of affect, or the re-coding of spaces. The key point we take from the reports given by participants, reproduced below, is that such metamorphoses initiated lines of flight, or nomadic trajectories that in some small measure changed their sense of their own possibilities and the ways they coordinate with others.

Though the 'occupation' of this institutional space was brokered by @.ac and UCLan faculty, its repurposing was determined entirely by the institutions' students. The curricula and activities of this autonomous art school were negotiated through a democratically elected steering group of students, who gave the project its ultimate title, and curated a revolving programme of independent exhibitions and events. The sole authorial gesture of @.ac was to provide the 'occupation' with its mise en scène, by cladding the university gallery in chipboard to change its 'white cube' aesthetic into one of raw functionality (fig. 2). This also allowed participating students to make responsive works directly on the walls, transforming Hanover Project from a neutralised environment of aesthetic display into a dynamic arena of live art production. The aesthetic traces of pop-up libraries, focus groups, impromptu political discussions, painting workshops, and peer learning all contributed to the form of this unfolding art school as installation.

Figure 2. Messy Democracy Installation View. Photo courtesy of @.ac 2018.

As the project progressed, any new artworks created in the space had to be produced in negotiation with extant artworks, and artists, previously occupying the space. As such, the

project was not only a test-site of new forms of peer to peer pedagogic exchange, but also of ethical and democratic societal relations beyond the 'conviviality' valorised by 'relational aesthetics' (Bourriaud 2002). Rather than the forced harmony of what Rancière calls 'consensus democracy' (1999: 123-5) the project was instead characterised by antagonisms, disagreement, uneasy coalitions, and outright dissent. An initial planning session captured student perceptions of the deficiencies of contemporary arts education and their scribbled messages of dissent were transformed into banners displayed within the space to symbolise its occupation. A group of female activist-artists, simply calling themselves 'THE FEMINISTS' were formed during the project, staging a militant group action entitled 'CUNTHOUSE' (fig. 3); a reference to Judy Chicago and Miriam Schapiro's 1972 exhibition 'Womanhouse'. This exhibition attempted to redress the lack of feminist knowledge in the patriarchal art school by screaming feminist dissensus into the ideological vacuum of its ivory towers. Rousing as this may be, other students saw this as an attempt to hijack the project in the name of identity politics, and subsequently distanced themselves from it. Another student withdrew early in the process, directly attacking the whole purpose of the project, as well as the competency of his tutors and peers to resolve any exhibition to the standards that he considered professional. The clutter of some people's production disrupted the display of other artworks and the gallery became an informal crèche seemingly without prior planning (fig. 4). These individual acts of dissensus, jarring with the imposed consensus structure of the group exhibition or the graduation 'degree show', demonstrate the problematic of democratic education.

Figure 3. 'CUNTHOUSE': Installation View. Photo courtesy of @.ac 2018.

It was always imagined that this project would be a live experiment, testing the central autodidact hypothesis of Rancière's The Ignorant Schoolmaster (1991). We produced a pedagogic scene based in Jacques Rancière's assumption of an 'equality of intelligences' (Rancière 1991) that tested 'what can be done under that supposition' of equality (46). Similarly, it was also envisaged that this would represent a political dramatisation of the stultifying space of the contemporary art gallery. Furthermore, it also aspired to be both an institutional critique of the neoliberal university and a contribution, albeit an anarchic one, to scholarship concerning critical pedagogy and critical university studies. However, the greatest revelation of the project lay in how chaotically it demonstrated Rancière's 'democratic paradox', or what Derrida (1993) would call the 'autoimmunitary' tendency of democracy, and democratic systems, to self-destruct. Though this project might appear as a purely negative attempt to destroy prevailing pedagogic method, we believe that the project's anarchic and dissensual character carries a propaedeutic function. For us, Messy Democracy constituted a 'counter-education' (Gur Ze'ev, 2010) against all forms of programmatic or institutionalised pedagogies; a Rancièrean politics of the *sans-part*, which in this case includes students,

feminist students, the academic precariat, perhaps even the art school itself, as *sans-part* to the neoliberal university.

Figure 4. *Messy Democracy: Installation View. Photo courtesy of @.ac 2018.*

Rancière argues that such a politics can only be recognised when it forces its way into public discourse as visibly and theatrically as possible. For this reason, 'theatocracy' is especially suitable as anarchic method, if it is even a method, within pedagogic space of the art school. However, it is less suitable to the codes and conventions of an academic paper, and we are anxious not to recuperate this nascent democracy within the 'police order' (Rancière, 1999: 28-9) of academia. Similarly, we are wary of appearing to speak for the project's participants in the manner of stultifying 'master-explicator' (Rancière, 1999: 4-8). We would like to have the dissensus of the project written into the very form of this paper. Therefore, the following texts are completely unedited critical appraisals of the Messy Democracy project written from the individual subject positions of those involved. These divergent perspectives will be supplemented by images of art produced during the project, hopefully creating a totalising account inseparable from the research process itself and not privileging a singular academic observer. These statements should also stand as the radical other to the recuperated 'student voice' of the neoliberal at school.

Author: Hollie Burge

Figure 5. Messy Democracy: Installation View. Photo courtesy of Hollie Burge 2018.

The Messy Democracy project was a great way to explore an alternate environment to work in and exhibit. My proposal was to have live zine making in the project space, with the aim to provide a no stress/no pressure environment for those wanting to join in. The time of year that Messy Democracy took place, coincided with deadlines for the students studying in the building – as one of the students, it was a relief to make art without worrying about a deadline or assessment brief.

I wanted to propose the idea of creating zines, as they are one of the most mobile forms of artwork. As well as being works of art in themselves, they can also act as portable galleries. Historically, the zine has been a very personal piece of work, and the freedom to create them in whatever format, size, shape and in any context the creative decides makes them a perfect vessel for individuals to have the freedom to explore.

During the day I was allocated, I created a simple set up with a table and chairs and scattered some basic materials for people to use. I didn't have any plans or expectations of the outcome. The zines I made varied widely; some were observational of works that were already left in the project space from other participants. I made some zines that reflected on past work that I had created, creating collages without much thought. One zine was a tally count of the amount of times I had to go and open the key-card door for other students. It was refreshing to make work without an agenda. Part way through the day I was joined by two other students who made some zines of their own. The two students created zines for about an hour, before leaving to go back to their degree show work. They both reported that they felt considerably less stressed than when they arrived at the studios in the morning. I created a total of 10 zines altogether, with the additions of others that had joined. We displayed them very simply by pinning them by the top left corner to the chipboard clad gallery walls. They sat next to the poster I created and the cover of a newspaper with a fitting headline stating, 'SAVE THE OPEN UNIVERSITY'. Happenings over the course of the day changed what I made. I had an interesting chat with another participant of Messy Democracy who was creating colour charts. After creating my own colour and adding to the chart I created a zine about colour – something very unusual to my practice as I usually work in black and white. I also received a postcard half the way through the day with a piece of text glued to the back – I responded to this too.

I learned to take time out to create work just for the fun of it. Moving to a different environment, out of the white walls of the studio is more inspiring and a less pressured environment. I learned to have more conversations with strangers, and that postcards are thought provoking. I learned that a flow can be more productive than a system and different experiences open up creativity more than uniformity.

Author: Rachel Cousins
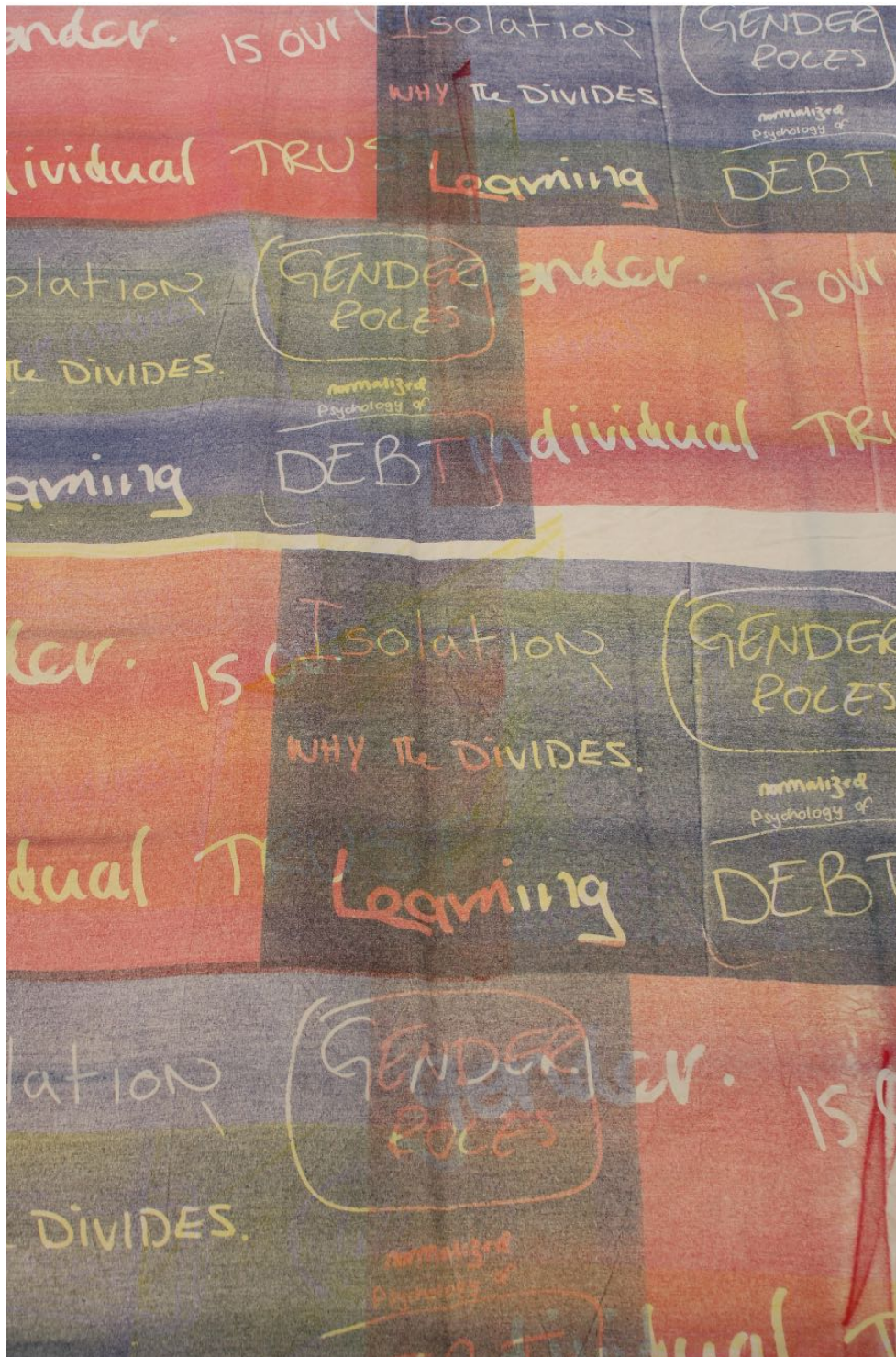
Figure 6. Messy Democracy: Installation View. Photo courtesy of @.ac 2018.

I responded to a call to be involved in the project run by @ac because I am interested in understanding collaboration and how it affects creativity. I was involved in the planning sessions, from which the banners were created.

Observations made during the process.

This project has a history and a future we are just involved for a small time, so our starting point of art education and issues surrounding teaching and learning in the university setting was already decided.

We made a choice to live with uncertainty. We have chosen not to predetermine what questions we are asking or what answers we are looking for.

The group is diverse, making it hard to understand where everyone is coming from. This creates difficulty navigating communication. Progress is slow, circling issues, feeling our way gently, seeking not to offend. Offence happens easily.

I can see within myself and others in the room that the choice to set no clear objective creates tensions, excitement, questions. We are affected by the room, and ownership of the resources found there, the power structures of hierarchy, teacher/not teaching, MA students, 3rd, 2nd and 1st year students, different departments, mature students and younger students.

The process of collaboration is a creative negotiation. Negotiation requires using your voice. A willing exploration is critical for a positive outcome. Attitude is key. Questions of authorship, leadership & ownership need to be discussed and at least partially resolved early in order to minimise misunderstanding through assumption.

Lack of confidence in speaking ability and reluctance to write in public, vs strong opinions and splinter groups creates issues of control and ownership, within the group and frustration with each other. Andy's position as participant/teacher/not teacher adds another dynamic

I was often the scribe. This made me consider what voice the scribe has in condensing the contributions to a phrase put on the wall? What I heard, and how I interpreted what you meant, affected what was written and then acted upon at the next meeting.

I learnt that my immediate response was not always my considered response. When I had space to think about it and when I am not within your sphere of influence my answer would be different.

We were looking at big issues. I learnt that big issues always have small particulars.

The framework we created made space for initiators as well as responders. It made me realise that art education has historically valued initiators of ideas rather than responders to ideas. Both are valuable and not everyone is able to do both well.

Being involved in Messy Democracy raised some important questions that I am still thinking about.

How well do we need to know each other for collaboration to succeed? Could collaboration possible with people who have no obvious connection between their work? Do I need to understand all aspects of the work for it to be powerful? Can we say more individually or collectively? What drives creativity, individual or community?

Author: Laura Jane Fooks

Figure 7. 'CUNTHOUSE': Installation View. Photo courtesy of @.ac 2018.

I am a parent, a parent studying a Masters in Fine Art and attempting to produce as much as I can on the one day where my children are in childcare.

There is such a barrier for parents in education; children are not allowed in studio spaces due to health and safety restrictions, only 15 minutes allowed in the library for picking up books and no real combined space where studying with children is encouraged.

As a participant of Messy Democracy and as part of 'The Feminists' collective, I was able to work alongside my child and dedicate time to a project without having to leave it dormant for so long until my next available free day.

I chose to address the theme of Motherhood, in particular how I could depict the personal journey of postnatal depression with sculpture and installation.

Influenced by the work of Vicki Hodgetts in 'womanhouse', where forms in the shape of eggs changed to breasts on the walls and ceilings of the kitchen, my finished piece featured an abundance of soft breast like cushions adorning a chair, whilst fabric draped against a wallpapered backdrop.

These fabric breasts were pierced with sharp nails, echoing my experiences with breastfeeding and how I felt my child was pinned to me, struggling with his dependency on me and what this meant for my mental health.

Messy Democracy provided an encouraging environment for this exploration to happen. Boards that covered the studio took the restrictions of a gallery setting away and working as a collective allowed a continuous flow of ideas and support.

My youngest child could paint, draw and interact with my Artistic cohort, showing what could be achieved if Mother Artists were allowed to work in this way more often in a University environment.

Author: Megan Cameron

Figure 8. 'CUNT HAT': Installation View. Photo courtesy of Megan Cameron.

The feminists, as a result of participating in Messy Democracy, applied for the nasty women residency in Newcastle in commercial union house. We took residency in Messy Democracy, named CUNTHOUSE underpinned by a pivotal exhibition by the title of womanhouse we explored topics in relation to feminism today, including sex, work and motherhood, it was the first time the group had been involved in a exhibition together, as the driving force to form the feminists was the forming meetings for Messy Democracy, where a member was met with criticism from female students about the importance of feminism in the art department and further afield, we formed the feminists to tackle the attitudes that came within the department that is meant to be historically progressive.

The decision to apply for the nasty women residency came from how we worked together in Messy Democracy, we found that working in a flexible changing environment made us come together as a team and we wanted to do that again.

Four of us represented the feminists on our weekend residency at praxis gallery in commercial union house Newcastle run by *nasty women north east*, the work was to be exhibited on an artists head the "plenty up top" gallery, naturally we proposed a cunt hat as an extension of CUNTHOUSE made from material and hand stitched juxtaposing this seemingly harsh word with soft feminine colours and fabric, using a traditionally female craft to change the perception of the word cunt and for us to take back cunt as our word to use, the cunt hat was to be worn as a crown, adding another layer of female hierarchy to the artwork, the idea of a strong female like queen or princess owning the right to her genitalia and using as the word she wishes and not seeing it as derogatory.

At the residency we made valuable connections with some of the artists and companies in commercial union house and spoke with the people who run vane gallery and talks of ongoing projects in the future, a positive outlook on this, is that the nasty women residency would not of happened if we didn't take part in Messy Democracy, we gained confidence as individuals and as a group, the challenges that could of came with working in the way that Messy Democracy did, worked in our favour being interested in socially engaged art, working with people we usually wouldn't in a way that was unfamiliar was a chance to test a model for how

our group interacts with the wider art community and has set a precedent for aims and goals a as group, Messy Democracy has been a very valuable experience for us.

Author: Shonagh Short

My contribution to Messy Democracy was a response to Mierle Laderman Ukeles' Manifesto for Maintenance Art (1969), and my own observation that fifty years on the UK art school model continues to privilege what she describes as DEVELOPMENT, "pure individual creation; the new; change; progress' above MAINTENANCE, "keep the dust off the pure individual creation; preserve the new; sustain the change". Does attributing status to the singular moment of (usually white, middle class male) individual genius rather than systems of care reinforce social class and gender disparity in the arts?

For the duration of the Messy Democracy exhibition, THE SCHOOL OF MAINTENANCE ART invited students and staff to consider, after Laderman Ukeles, their maintenance activities as art. Instructions were delivered to every studio space and displayed in communal clean areas (sinks, toilets, bins etc.) with the following text:

INFORMATION FOR RESEARCH TEAM

Welcome to the School of Maintenance Art. You are now part of the research team. Your role is to reflect on the following questions:

How much time do you spend cleaning, washing, shopping, organising, tidying, preparing, lifting, packing, unpacking in order to 'make' art?

Would your practice look different if you were to consider these maintenance activities as art?

The work was represented in the exhibition in the form of a School of Maintenance Art noticeboard, with further reading (including the Manifesto for Maintenance Art itself), relevant press articles, cleaning rotas and safety signs. My intention was to replicate the many

department notices around the University so that the work was seemingly authentic but somehow incongruous within the exhibition context and the 'singular moments' on display.

This piece, as you might expect from a homage to Laderman Ukeles, was performative and dialogical and took the form of an invitation to a thought experiment, so while I could broadly assume that the flyers/posters had reached their intended audience, from that point the process was entirely out of my control, very much in keeping with the Messy Democracy ethos.

I had originally hoped to interview members of the maintenance team from the University and to invite them to join the research. Unfortunately I wasn't able to make a formal approach within the timescale of the exhibition because of the sheer difficulty in making contact, as it turns out the maintenance staff are disconnected from academic and administrative departments within the University, outsourced, invisible. The imagining then of a SCHOOL OF MAINTENANCE ART seemed all the more urgent.

The Messy Democracy experience marked the beginning of my understanding of my own practice as pure maintenance, helping to clarify and frame that term and its implications. This was to inform and shape not only my final MFA project but also my ongoing practice. The exhibition process – a relinquishing of control and levelling of power structures, multiple authors, the temporary, performative and pedagogical nature of the work – has continued to influence my own approach to making, with the realisation that socially engaged art IS Messy Democracy.

Conclusions

Messy Democracy generated a 'theatocratic' stage within the art department of UCLan. In the mode of Bey's T.A.Z. students interacted in modes of co-authorship and dissensus. Challenging the hegemony of the neoliberal university, its inequality of intelligences, and quantifying curriculum. The participants' testimonies indicate the exhibition generated alternate structures of action and coordination, but also disagreements, some of which found resolution within the project and some which spurred the formation of working groups around shared identities. The Hanover Project residency tested a Rancièrean model of politics in a chaotic and intermittent manner. Nonetheless, we can identify different moments in the 'theatocratic' event of the project which highlighted the 'democratic paradox' at the heart of the neoliberal art school's problematic. This 'democratic paradox' is not peculiar to the problematic of the neoliberal art school; fifty years ago Art & Language recognised that the UK art school was riven by conflicting ideologies of continental romanticism and British utilitarianism (Atkinson and Baldwin 1967). However, neoliberal 'economisation' has exaggerated these contradictions, alongside the more general contradiction between the 'use-value' and 'exchange-value' of artistic labour, threaten the auto-immunitary implosion of the institution. Certainly, one peculiarity of the persistent romantic art school discourses is that they tend to interpellate subjectivities which are naturally antagonistic to the processes of neoliberal 'economisation'. The testimonies above, alongside a range of political protests and occupations at UK and Irish art schools in recent years (Glasgow, 2016; St. Martins, 2015; NCAD Dublin, 2015) certainly seem to demonstrate that what Marx called the 'law of increasing immiseration' is producing a renewed militancy amongst a hopelessly indebted generation of future artists. Speaking of these recent art school protests, both Critchley (2007) and Mahony (2016) have argued that they open spaces of 'interstitial distance' within institutions where power relations can be assessed, and spaces of opposition established. Messy Democracy attempted to operate according to such a model, similar to the 'criminal relationship suggested by Harney and Moten (in Edu-Factory, 2011). Yet, it is perhaps fitting, given the anarchic character of the Rancièrean politics of the *sans-part*, that its participating co-producers established their own 'lines of flight', and spaces of 'interstitial distance', within, and perhaps against, the projects overarching message of institutional critique. We read these lines of flight

as being non-curricular learning, co-authorship/collective production, solidarity, de-sublimated power relations and dissensus, the otherness of the other, shared labour (especially childcare) and the recoding roles and language. To this end, Deleuze and Guattari's model of the 'War Machine' serves as a useful supplement to the Rancièrean model of 'theatocratic' politics employed by this project. If art education, as Rancièrean politics of the *sans-part*, makes visible the miscount and elisions of the 'distribution of the sensible' (Rancière 2004) within the art school, then perhaps the 'war-machine' nascent within this project has the capacity to smooth its striated spaces (Deleuze and Guattari 1988: 474-500)? To articulate this we borrow Hollie Burge's words; 'a flow can be more productive than a system'. To us they precisely capture the metamorphic functionality of 'the war machine' against the apparatus of the Neo-Liberal University.

Through our residency at UCLan we found that if it is possible to think of dissensus-as-learning-as-democracy it is through the optics of otherness opened through the collapsed stage of 'theatocracy' as interstitial platform and vehicle for the metamorphoses of 'the war machine'. In this mode the gallery as 'theatocratic' scene would enact the 'ignorant one's lesson' (Rancière 1991: 19-44) as the process of learning-as-democracy; the equal inclusion of the demand of 'the part who has no part' [*sans-part*] through the task of translation. In contrast to the lips-service currently paid to inclusion, 'theatocracy' radicalises inclusion as an intention grounded in disagreement, indicating how learning and art might form practices of a democracy to come (Derrida 1994).

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Christiana Deliewen Afrikaner

Chairperson: Society for Arts Education in Namibia (Namibia) & Sub Saharan African Society for Education through Arts (SSASEA)

Introduction

This study reviews the engagement of adults teaching different art to learners after school hours to engage them in sustainable projects for the future. Learners are guided to value and participate in art projects, be makers, designers, and working creatively and intelligently towards sustainability. The *Traditional Life Skills Program* induced unity among elderly community members and participating learners. In 2004, the Ministry of Education, in collaboration with the Namibia Association of Norway (NAMAS), has introduced the program in 2004 to individual schools. The arts teacher, principal, and a community member referred to as parent-teacher, manage the program at the school level. The program promotes an improvement in social engagement and self-esteem to the participants. By working collectively, scholars and parent-teachers bring tremendous benefits to their communities. The program enables the members to sell their articles for financial gain. Simultaneously, the parents transferred traditional skills to the young ones. The communities find pride in their background and thus keep their culture alive. Visual art has been the foundation of eradicating poverty and a learning school for school drop-outs in Namibia.

The adults embark on this program to boost the standards of arts in the country and to sustain financial sustainability. It also aims to instill an interest in the arts and to share skills from their indigenous background. The juveniles develop a commitment to art, craft, and design as critical participants, and the harmony of its role in creative and cultural engagements that shape and enrich their lives. The elders are interested in the knowledge and skills that foster creativity, and they use visual art to enable youngsters to explore individual creative abilities.

Learning and teaching are based on creativity, discovering, and active participation. The art is linked fundamentally as they all promote discovery, learning, and creativity. The integration empowers the children to try artistic skills that sharpen their imagination, higher-order thinking skills, creativity, and knowledge.

Although community artists, (trained as artists), lack professional education, they value the importance of teaching quality art for the youth. Thus, the youth have the chance to be guided with their inquiries and questions, which become the roots of long-term programs towards economic sustainability. These activities provide excellent possibilities for the participants to discover and explore the art world of creativity on their own. The different art forms motivate

the children's reflections and in-depth thinking they are practicing, including painting, drawing, design, crafts, and jewelry.

Parent teacher, prevalently used in the Traditional Life Skills Program (TLSP) communities, refers to parents and grandparents who teach arts to interested learners after regular school hours (Klein & Martin, 2008). They teach children the traditional skills and knowledge of their ancestors.

The program was a part of the entrepreneurship and handicraft program of the Namibia Association of Norway (NAMAS) but is currently taken care of by the Ministry of Education, Arts and Culture (Klein & Martin, 2008). The artistic area includes learning to value and to communicate through the arts and to apply aesthetic qualities in other content areas. It thrives on emotional and intellectual experience and creative thinking.

In the TLSP community, skilled parents aim to share their ancestral skills with learners and teachers. Their principal aim is that communities will find pride in their distinct background and keep the culture growing. Furthermore, it seeks to promote a creative and entrepreneurial attitude among the learners and provide them with practical experience and skills. It serves as a bridge between the formal school system and the community where they practice the arts.

Purpose

This study aimed to examine the status, readiness, and capacity that the arts and crafts under the Traditional Life Skills covers. It examines the place of the systems and infrastructure, as well as the critical needs, for example, its development and positioning, to create, coordinate and promote a more dynamic field of arts and crafts in Namibia. Another area of interest is the efficiency of the program for financial sustainability.

Arts and craft in Namibia do not feature as a priority on school level, nor does the TLSP feature in many schools in the country. It requires more involvement from the Regional Office and school management. Thorough planning and appreciation as recommend by Davel are important as arts, crafts, and design define a nation and play a critical role in its heritage, identity, and passage. Each generation plays a role and should leave a legacy for the next generation to build on (Davel, 2011).

The research points to the importance of parent participation to secure that the art are being transferred and preserved in the long course (Klein & Martin, 2008). In the TLSP, grandparents and parents are teaching children some of the traditional skills and knowledge. The program aims at creating possibilities for people facing the challenges of limited employment opportunities, pressure from urbanization, and a growing recess between generations (Klein & Martin, 2008).

Considering the aim of the program that communities will find pride in their background and thereby keep the culture alive, the study explores the validity and value it holds for learners. It seeks to promote a creative and an entrepreneurial attitude among the learners for them to acknowledge the value of art and crafts, and that the same skills might be applied during regular school hours in the arts.

It examines the possibility of the program to serve as a connection between the formal school system and extra-mural activities through the community members. It is looking to the learners' participation not only to gain financial income but to develop a love for the art and crafts. Through arts education, learners will be able to experience the love of learning and openness to new skills and thoughts. Arts education is a tool for learners to develop a willingness to explore new possibilities and solutions throughout their careers. It is a way to prepare learners to deal with problems in life – during and after their years in school.

Moreover, the study examines the actions put in place to serve as a bridge between the formal school system and the local community. The TLSP is an extra-mural activity, and this study investigates how it can integrate with formal arts.

Literature review

The link between traditional life skills and entrepreneurial skills is key to the sustainability of art projects. Underlining the development within commercial interests and traditional values are essential. The sustainability of the Traditional Life Skills Program depends on the successful merging of these two factors. The teaching of traditional skills during after school hours emphasized that learning of the arts during regular school hours are emphasized and back up. The assumption is that teaching leads to learning, but it is the experiences that teaching helps

create that prompt learning (Wrenn, B., & Wrenn, J. (2009). It is the parent-teachers during the TLSP who create the learning. When the parents use their expertise to teach the learners, learning occurs and encourages their interest in the arts. Using a productive learning atmosphere can enhance the integration of system and theory in the classroom. Active learning is using instructional activities involving students doing things and thinking about what they are doing Wrenn, B., & Wrenn, J. (2009). Parent-teachers ensure active learning through participation. Since actual teaching of arts lacks in some Namibian school, the TLSP is an accurate method whereby learners are actively involved. This study connects Bonwell and Eison's summary of the characteristics of active learning as strategies promoting active learning in the classroom with what advances the TLSP:

• Scholars are involved in more than listening.

• Less emphasis put on transmitting information and more on developing students' skills.

• Scholars are involved in higher-order thinking (analysis, synthesis, evaluation).

• Scholars engage in activities (e.g., Reading, discussing, writing).

• Greater importance placed on students' exploration of their views and values (Bonwell & Eison, 1991).

The TLSP was initially not implemented as a source of financial income, but rather the core values of the indigenous people – the teaching of traditional life skills. It is also vital that there is a core of parent-teachers and learners conducting the main activities in the program. The program brought some sense of belonging and having a culture carried through to children by parents. It increased traditional pride and focused on traditional skills which might be recognized as a possible long-term impact for the children's involvement.

It is widely known that the educational system has a strong bias towards textual and academic skills, and children with practical talents and abilities are less appreciated. A positive outcome of this program is that it creates an arena for children to practice new skills. They can learn skills and handicrafts that might give them useful, practical knowledge along with self-confidence, which they transfer to other aspects of the curriculum for life in general (Klein & Martin, 2008).

When equipping learners for the world outside school, it is essential to develop the qualities of ability and adaptability. Visual art encourages the ability to innovate and to show initiative. They involve learners in problem-solving and in identifying and pursuing possibilities and qualities sought after in the world of work today. By enabling learners to advance ideas about the world and to act within it, the visual art can assist learners to develop additional skills and qualities that are broadly applicable and of immense value to the learner, the school and the community. (National Institute for Educational Development: NIED, Art and Design, 2018).

The selling of the craft items is seen as a means of sustainability of the program. The integration with Entrepreneurship, Home Economics, and Home Ecology is an essential step for financial sustainability, thus links with Entrepreneurship as a subject may enhance the program. The particular features of Entrepreneurship are to build on the knowledge and to focus on the unique features as a subject. It shares information with other Pre-vocational subjects that emphasize the interaction of individuals and their natural environment. It fosters skills amongst learners to understand and to master the subject (NIED, Entrepreneurship, 2015).

The program, further links with Visual Art as a promotional subject in secondary schools. The TLSP currently focusses at primary school learners, although the parent teachers work with out-of -school youth. Visual art makes a vital contribution to developing the learner's intelligence. During preparing learners for the world outside school, it is essential to develop the qualities of capability and adaptability. It encourages the ability to innovate and to show initiative and enable learners to be involved in problem-solving and in identifying and attempting opportunities and qualities that are highly solicited after in the world of work today by allowing learners to have ideas about the world and to act within it. Arts also assist learners to develop additional skills and qualities with a full application and a benefit to the learner, the school, and the community (NIED, Visual Art, 2010).

The success of the TLSP towards financial stability is enhanced by the involvement of the arts teachers at respective schools. The parent-teacher role is not solely to teach the tradition but assist with the teaching of the arts. The guardian teachers also learn the skills from the parents. Daichendt remarks particular circumstances that bring the professional artist and educator together in the classroom are also an option in understanding the dual roles (Daichendt, 2010). The strong bond of partnership is complimenting the lack of arts education in schools. It

illustrates the dual role that exists in the teaching of arts in schools. The partnership between the parent-teacher and teacher is complementing and enhance the existence of the program.

Exploring art inside and outside the classroom is a practical approach to connect teaching with the real-world issues which apply to the children's personal experiences. It serves as a reflection of life. The TLSP is based on the reflection of life in the real world. The syllabus moves the arts closer to the TLSP by designating the value of culture. Traditional life skills and arts promotes indigenous awareness and appreciation by the following:

- Stimulating the learners' imagination and creativity;
- Encouraging self-expression, communication with others and confidence;
- Promoting self-discipline, reliability, and cooperation;
- Initiating the development of using the arts through expression;
- Enhancing problem-solving skills. (NIED, Arts, 2014)

Methods

Participants and data collection

This study draws on data collected through questionnaires, qualitative key informant interviews, and group interviews. Guardian teachers, parent teachers, and learners were interviewed. The researcher sent the questionnaires to schools in Walvis Bay, Swakopmund and Omaruru. Both parent teachers and guardian teachers used the same questionnaire. Each school has only one guardian teacher and parent teacher. Seven schools have participated in the study. Interviews were also done with the guardian and parent teachers respectively. From the 14 interviewees, only two were men. It shows the lack of interest from the males in the program.

The program is implemented in primary schools; thus, the sampling was limited to primary schools in Walvis Bay, Swakopmund and Omaruru. Interviews were used to examine the experiences and perceptions of parent teachers and guardian teachers. All interviews were conducted over a month.

The study involved lesson observations at local schools and interviewed the learners after the classes. The guardian teachers filled out the questionnaire forms on which they were requested to describe their perceptions about the program, learners' participation, and the

parent-teachers' involvement. The teachers completed the forms at their pace and had adequate time to share their views. The interview questions were designed in an open-ended, semi-structured style with the interviewer conducting only a guiding role. The parent teachers got the opportunity to present their opinions acquiescently and spontaneously as the interviews were done in their home language.

Findings

The findings from this data analysis are initiated with a statement from Sukhraj Singh by agreeing that through arts and craft, learners learn to value and appreciate artifacts and images across cultures and times. Experience in art and crafts enable them to reflect critically on their work and those of others. They learn to act and think like artists, working intelligently, and creatively. They also learn about the preservation of heritage through art. A lot of the information we have now about the people that lived millions of years ago came solely from art (Singh, 2019).

The analysis of data furthermore designates that the guardian-teachers tap into skills from the parent-teachers through the TLSP. For the teachers, the program aims at assistance from the parent-teachers for teaching the arts. Their lack of teaching arts has stirred more teachers to approach parents for assistance. The program supplements the arts in regular school hours with more attentiveness to crafts.

This study was limited to the three towns, Walvis Bay, Swakopmund and Omaruru and based on teachers and parents and have not include the principals, but a similar research done by Jorgen Klein and Calvin Martin in the //Kharas region affirmed the following on the principals' involvement:

- The Traditional Life Skills Program is organized by a Steering Committee that meets annually and which is the highest authority of the program.
- The steering committee is accountable for the planning of the program activities and budgeting.
- The committee consists of one parent-teacher and one principal from each school community, representatives from the Directorate of Education

- The chairperson of the committee is the regional inspector of education.

- In addition to the steering committee, there is a Working Group which is responsible for the continuous progress towards the goals set by the Steering Committee.

- The Working Group meets on average four to five times a year and consists of the inspector of education, two parent-teachers, one principal, the managing director of NAMAS and the program coordinator

- The use of traditional dresses has become more prominent since the beginning of the program.

- It is claimed that respect for elders and better performance in schools have increased in participating communities

- Principals show interest in skills and abilities held by local people.

- They have recognized a reduced drop-out level in the schools involved in the program (Klein & Martin, 2008).

The challenges of the program are summarized in the table below. The two regions began the Traditional Life Skills Program in 2004, and the organizational structure and challenges are mostly similar.

Erongo Region	Both Regions	//Kharas Region
- Lack of Material/Resources - Lack of organization - Few opportunities to sell products - No first-aid kit for injuries - Have to work after hours or weekends at times - No more workshops	- Financial constraints - Recruitment of dedicated parent-teachers - In poor communities, unpaid work might be seen as an extra burden - The recruitment of male parent teachers - Boys' participation challenge with the lack of male parenting-teachers - Only few a parent-teachers possess the necessary knowledge and experience in traditional skills - Parents expect payment for participation	- The program cannot provide basic needs for the family - Time-consuming - The workshops were informative but too short and with too many different activities. - Communities are positive towards the program, but still a lack of knowledge of the program in some communities - They find other paid work and do not have time to participate - Lack of information from steering committee meetings - Principals do not make any extra effort than the basic

Table 1. Challenges faced in the TLSP in the Erongo and //Kharas Regions.

The interviewed teachers are arts teachers at their respective schools. The teachers acknowledged that they are not qualified as arts teachers and require the skills of teaching the subject. Traditional Life Skills serves as a comprehensive supplement to these teachers as they work closely with the parent-teachers. Some parent-teachers support the learners with their arts assignments during school hours.

The research indicates that the teachers value the work of the parent-teachers during and after regular school hours. They apply the skills from the parents and acknowledge the work done by the parent-teachers. It gives them the satisfaction of doing arts and crafts. Arts Education can imbue a sense of satisfaction in young people that comes from working to create something, the ability to use, and to understand language actually and a profound sense of the values that permits civilized life to go on (Early, 2013).

The parent-teachers are interested in taking up studies in the arts for professional advancement. They proposed a study program designed for them in the regions as they cannot afford to attend such training in Windhoek, the capital city. Furthermore, are they satisfied with the work of the regional coordinator, but will welcome more school visits and workshops. They require the inclusion of parent-teachers in the planning phases of the program and the addition of artists for teaching.

The positive sides of being a parent teacher were identified as follows:

- Sharing skills and interaction with children;
- Cooperation amongst parent-teachers for partnerships;
- Respect from children;
- Keeping traditions alive;
- Enjoy teaching and learning from other parents;
- Prepare children in arts for financial benefits;
- Assist the teachers to teach art in schools.

Eskelsen and Thornton's summary of allowing parents' active in arts projects at school is a meaningful way to increase involvement. Involvement also encompasses:

- Setting goals with children and fostering achievement of those goals;
- Accessing and using children's academic scores to ensure they are on track;

- Frequent viewing the parent portal (or whichever tool their school uses);
- Developing a relationship with children's teachers and keeping in touch with them often (Eskelsen & Thornton, 2014).

The teaching of the arts enables learners' access to culture, and the exploration of the inner selves and allows them to discover communication through the medium of the arts. Research has shown that teaching arts can increase the cognitive and social development of students and enable them in developing the crucial thinking skills and motivation they need throughout the school phase and adulthood (Eckart, 2010).

Arts education let the learners experience the love of learning and openness to new skills and thoughts. It is a tool for learners to develop a willingness to explore new possibilities and solutions in their future professions. It moreover prepares learners to deal with problems in life—during and after their years in school. Arts in schools are needed since it is a disclosure to the learners of the various ways they see and interpret the world. Teaching arts will also support the bigger picture given life – the beauty, challenges, love, and secrets. It serves as a tool, which teaches risk-taking and confidence. Some interviewees pointed out that keeping the children and youths busy with learning and producing handicrafts, reduce the risk of getting entangled in more disruptive activities.

Arts education helps learners to express themselves spontaneously and undoubtedly. Some learners are challenged to prove themselves in front of the class due to the lack of self-confidence. During this research, it was evident how such learners have "thawed" significantly. Those who were still timid about expressing themselves used art to express what they wanted to say.

The study proves that children attended the classes out of interest in enjoying the activities, and not because they were obliged. There are more children interested in the program than expected. Some schools selected a limited total of learners, while others accept up to four classes of 45 learners each. The lack of reliable and devoted parents narrowed down the inclusion of more children.
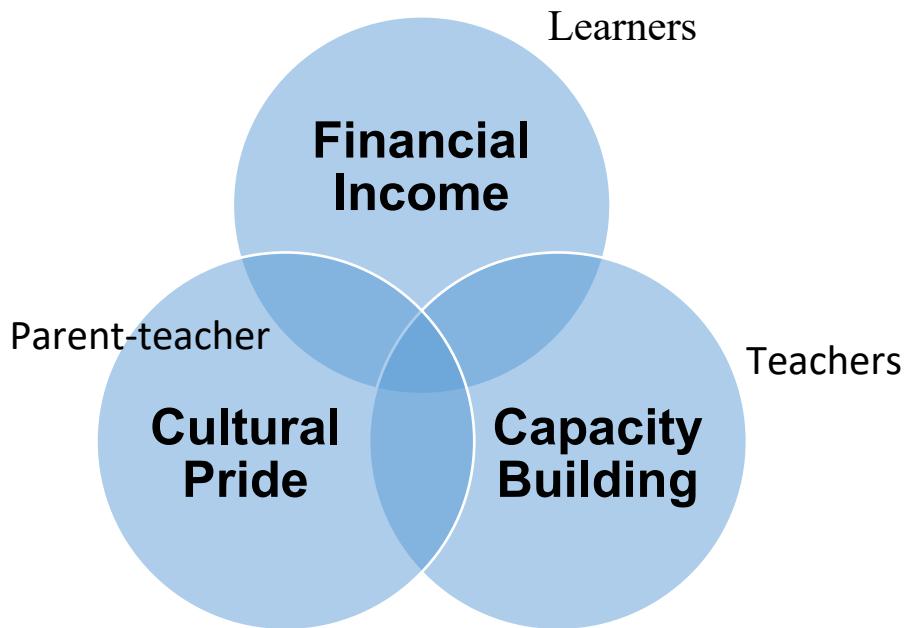
Figure 1. *A theoretical model of the relationships of the teachers, parent-teachers and learners in the Traditional Life Skills Program*
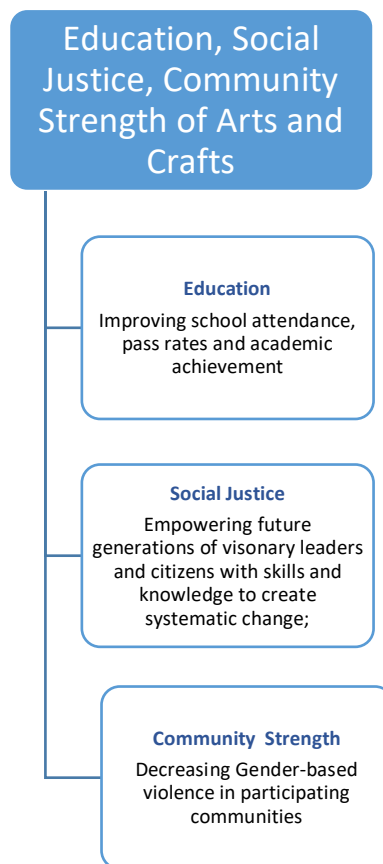
Figure 2. *Exceptional benefits of arts and crafts during the Traditional Life Skills Program*

Discussion

Teachers, learners, and artists need arts education as an encouragement for discoveries in life, challenge outdated or redundant perspectives from new directions of vision and to offer original interpretations of familiar ideas. Stakeholders are to emphasize the value and develop systems of implementation to the fullest potential of arts education. They have to share the value of arts education and understand what the necessities are. Arts education must accompany people throughout life. Also, arts education has the value of connecting people throughout life. The TLSP serves as a reassuring mechanism to teachers and learners of doing arts, backed by the parents. In the southern part of the country, older adults are actively involved in teaching crafts as they also benefit from selling these items. In deprived communities, unemployed parent-teachers see unpaid work on this program as an extra burden. They would instead concentrate on activities which can provide basic needs for the family. They prefer assistance, ranging from small monetary incentives from the sales proceeds or snacks for the parent-teachers at the practical sessions. For this financial support, the program's objectives need adjustments as suggested by the sample. Correlations with some core subjects are crucial to promote selling of crafts made by the learners during the classes.

As a subject, Entrepreneurship has thematic links to other subjects across the curriculum and will enhance the sustainability of the TLSP. It is a learning area, skill-focused, and based on the economic development of a knowledge-based society. Entrepreneurship aims at conferring the basic concepts of entrepreneurial skills that will equip the learners to create employment for them and others in the future. It will help learners apply the enterprise skills and attitudes acquired to solve environmental, economic, and social problems in their daily lives. It will help learners to appreciate the importance of good working habits, to develop positive attitudes towards work and promote interest in self-employment. It will also help learners to initiate, organize, and control a business (NIED, Entrepreneurship, 2015).

As stated by Wolfgang Schneider in his article, Arts Education as the Shared Work of Society, the goal of Arts Education is to bring people into closer contact with art and culture through the exploration of artistic forms of expression (Schneider, 2010). It also fosters an understanding of artistic and indigenous occurrences and teaches artistic techniques. Traditional Life Skills brings the learners closer to their traditional roots while fostering the

practice of arts during and after school hours. Teachers need to create criteria for the effectiveness of the program for long-term persistence.

Based on these criteria, they can make some observations on the level of local ownership in the program. Some parent-teachers make a distinction between ownership at school, community, and regional level with the Directorate of Education, Arts and Culture. The regional office takes a high level of ownership of the program, although financial constraints limit sufficient financial support to schools. Education officers were involved in the implementation of the program for primary schools and supported it in entirely with conducting workshops and material. At the school level, the schools have the full ownership of the program as they avail an amount of N$1000-00 (U$67) annually. This small amount helps the parent-teachers to purchase the most needed material. The products are sold during exhibitions and school fairs and the profit paid to the School Development Fund. That is regarded as a bottom-up initiative and tends to have a high level of local ownership. The expectation is to have more parent participation to strengthen the program.

Conclusion and recommendations

This chapter presents the findings of teaching arts as an approach to advance financial income in the Erongo Region. As the sample size was limited, caution should be exercised in generalizing the findings to the study done in the //Kharas Region. Thus, the conclusions drawn from such a small sample should not be measured decisive. Findings were also limited to the data sources from the guardian teachers, parent-teachers and learners and did not include the background understandings and viewpoints of the sample of the case study schools and the Education Officer responsible for the program. The limitations do, however, not reduce the value of the outcomes, but gives a clear view of the interviewees' expectations for sustainability. Despite the limited scope of findings, this study casts light on the real world learning experienced. The parent-teachers taught lessons from their ancestors to the learners.

Emphasis was put on sharing real tradition, carried over from generation to generation. Although younger adults lack some information, they are more involved in teaching the learners. At schools in Walvis Bay, no older people participated, which a challenge for those

currently teaching. They mentioned that they have to pay some older people to assist them, and for them who conduct the program without payments, it is a burden.

The findings were firmly bound by the commitments of the guardian teachers, who in most cases are arts teachers, to collaborate with the parent-teachers for more skills sharing. The eagerness of the learners is a plus point for the further existence of the program. Though they show a keen interest in doing crafts, requests for traditional dance and drama were remarkable.

This research recommends the following measurements for the maintenance of the Traditional Life Skills Program:

- Currently, the program is conducted by one parent-teacher, who is employed as an institutional worker at the school, but who lacks the indigenous knowledge and skills of various traditions. Possibility of grouping the children according to their ethical groups and recruit parent-teachers with skills. Recruit male parent-teachers to attract more boys to the program;
- Thriving communities to share their experiences with the less successful ones. Develop a system of peer-coaching to enhance the concept of model learning. Cross-sector collaboration and partnership development. Organize competitions and arrange for local and cross-regional visits for exchange of skills;
- Place a high value on the contributions of artists to the process and product, and including parent-teachers in the planning process: invitations to meetings, participating in fundraising campaigns, selling of products;
- Robust infrastructure, i.e., staffing expertise, training, leadership, organization, monitoring, and evaluation. Agreement on shared responsibilities of school and parents. Identify and engage a diverse representation of artists and individuals in the process of collaboration. Development of program aims and objectives;
- Bring community leaders who are dedicated to the mission and passionate about the matter on board;

- Expand the program to the secondary schools and integrate with Entrepreneurship, Home Economics, and Art and Design. More involvement and active participation of teachers;
- Incentives or bonuses to parent-teachers from product selling or fundraising as an urge to get more parents in the program. More focus on marketing skills as part of the skills training;
- Funding strategies for sustainability: School fairs, exhibitions, trade fairs, festivals. Banking opportunities put in place. They apply the skills from the parents training for developing a local organizational structure. Develop transparent and democratic local systems of decision-making to strengthen the entrepreneurial side.

The Traditional Life Skills Program shows surprising value as a complement to the arts in primary schools. Although the program teaches art from the ancestors and empowers participants financially, it shares similar skills with the arts. It supports the statement that arts put a value on the involvement of sensory, emotional, and intellectual experiences, as well as creative thinking and activity. The beautiful area also includes learning to value, to communicate through the Arts, and to apply artistic qualities in other content areas.

The study supported the arts curriculum statement on the importance of arts. Arts should encourage personal expression, imagination, sensitivity, conceptual thinking, powers of observation, analytical ability, and practical attitudes. Arts should lead to a greater understanding of the role of Visual Art in the history of the people and widen cultural horizons, as well as enriching the individual (NIED, 2015).

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Hsiao-Cheng (Sandrine) Han

The University of British Columbia, Canada

Introduction

Mass media is no longer the only means of acquiring information. People receive and transmit information through social media, where we can establish blogs, channels, pages, and groups and regularly upload new images or videos to entertain the viewers. We utilize images to transmit our ideas and ideology consciously or unconsciously (Emme, 2001), but in this era of prolific graphic editing, not everything we see is true (Lippit, 1994).

Because of social media and digital devices, every social media viewer is becoming a *prosumer* (Manovich, 2009)—someone who can view, share, create, recreate, mix, and remix visual imagery to contribute to the content of social media. Therefore, it is important for prosumers to know that the images they create and post online are influential and that what they are seeing in social media now is also influencing what they think about the world later. Because prosumers are able to easily modify, recreate, and share the images and videos they have made, it is important to have a critical perspective (Frechette, 2002; Kellner, 2006; Yaple & Korzenny, 1989).

Cultural imagery carries cultural meanings (Nelson, 2003). Imagery in social media rapidly delivers meanings, exaggerates, and creates a strong impact. The massive amount of visual influences affects viewers who do not have time to process each image (Duncum, 1997). The lack of critical thinking when receiving imagery is an accomplice to cultural appropriation, and deviation between the original cultural imagery created by the culture owner and the cultural imagery perceived by the viewers is linked through culturally based connotations (Evans, 2009).

Appropriation is an important part of art history, and it is perceived to be covered by an artist's creative license (Graw, 2004). As Evans (2009) states, "Without appropriation, contemporary art is unimaginable" (p. 15). However, from a cultural studies perspective, "each act of cultural appropriation therefore constructs a simulacrum of a double negation, denying the validity of individual and original production, yet denying equally the relevance of the specific context and function of the work's own practice" (Graw, 2004, p. 34). This chapter examines the problematic prosumer cultural phenomenon and discusses the importance of teaching cross-cultural awareness through art education.

Literature review

In this literature review, I first introduce prosumer culture and then move on to the discussion of prosumers and social media in digital visual culture. Finally, I introduce the semiotic stream of communication in prosumer culture to lay the theoretical foundation of the comparative case study presented in this paper.

Introduction to prosumer culture

The concept of prosumers is widely discussed in the fields of marketing, economics, sociology, cultural studies, and behavioral studies. In the field of business, scholars suggest that prosumer capitalism is emerging (Ritzer & Jurgenson, 2010). Toffler (1980) first coined the term *prosumer*, and he believes contemporary society is moving back to "a reintegration of production and consumption" (as cited in Ruckenstein, 2011, p. 1060). Prosumers are people who produce and consume their own goods and services; they do not only consume product or services from others (Kotler, 1986). In the 21st century, the Internet and advanced technology have created better opportunities for prosumers (Ritzer, Dean, & Jurgenson, 2012). In December 2006, *Time* magazine celebrated social network contributors and announced that the person of the year was "You" (Banks & Deuze, 2009). As YouTube, Twitter, Facebook, Instagram, and other social media are based on prosumers' contributions, Ritzer, Dean, and Jurgenson argue that without prosumers, Web 2.0 would not be possible. Chia (2012) states that prosumers have the power associated with being producers and the joys of being consumers. Comor (2010) discusses the phenomena of alienation and how it influences prosumers' online behavior. Banks and Deuze (2009) state that prosumer phenomena "pushes changes in the media content industries toward models of 'decentralized creativity' and 'organizational innovation'" (p. 420). Ruckenstein (2011) studies the creationist capitalism in virtual worlds where users are content creators, and she finds that "at the heart of prosumption is the intertwining of economic profit-making with individual creativity" (p. 1060).

Many studies regarding prosumption on social media come from the perspective of production and consumption (Ruckenstein, 2011; Ahluwalia & Miller, 2015; Bajde, Kos Koklic, & Bajde, 2015). In this chapter, I refer to the term *prosumer* from Manovich's (2009) perspective, which specifically focuses on digital images in social media. These images are circulated and

consumed by people from different cultural or linguistic backgrounds around the world, where every user is becoming a prosumer. Prosumer culture discussed here is different from prosumer behavior and prosumption (Bajde, Kos Koklic, & Bajde, 2015). In this paper, my focus is prosumer culture in which the prosumers together form their own culture; more precisely, they create the prosumers' digital visual culture.

Prosumers and social media in digital visual culture

In the era of digital visual culture, technology easily delivers and transfers messages through text, sound, images, and videos (Eco, 1990; Lippit, 1994; McPhail, 2002). The Internet empowers each person to make choices in different ways (McPhail, 2002). Not only can prosumers (Manovich, 2009) view, but they can also share, create, recreate, mix, and remix visual imagery to contribute to the content of social media. People understand the content of social media from their personal backgrounds, thus historically and socio-culturally locating it. Social media is an environment which gathers people around the world without boundaries. In social media, users in various locations communicate in different languages and carry disparate cultural backgrounds. As images influence one another, (Burgess, Hamming, & Markley, 2003), it is important for prosumers to realize that the images they create and post online are influential and that what they presently see, like, or share on social media also influences their subsequent views of the world (Barry, 1997, pp. 66-67).

Semiotic stream of communication in prosumer culture
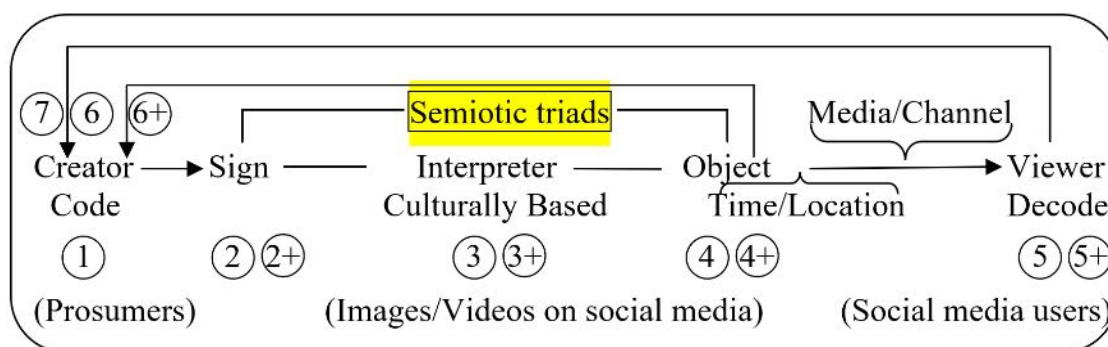
Figure 1. Semiotic stream of communication in prosumer culture (Han, 2019)

Visual communication is a not a simple and straightforward process, but in prosumer culture the process is even more complicated. It is important to discuss the semiotic stream of

communication in prosumer culture. As displayed in Figure 1, in the prosumer culture, visual communication in social media begins from the semiotic triads, which contains signs ⊘, objects ⊕, and an interpreter with a personal cultural background ⊚. These semiotic triads are generally initiated by mass media creators ①. Social media users ⊚ view the semiotic triads ⊘⊚⊕ in their own time and cultural location through the channels of mass or social media and decode it in their own way. Then, as creators, they ⊘➔① repeat the semiotic triads to recreate them ⊘, reinterpret them ⊚, and re-represent them ⊕ online so that they can finally be interpreted by other prosumers and viewers ⊚. These semiotic triads ⊘ ⊚ ⊕can be culturally different from the semiotic triads transmitted by the mass media ⊘⊚⊕, and the meaning of the semiotic triads that prosumers recreate differs from that of the original mass media semiotic triads. In addition, the prosumers who create imagery also reflexively communicate with themselves ⊚. When other prosumers ⊚ see the prosumer-created semiotic triads, they may also become prosumers ① by sharing, modifying, and mixing or remixing these visual creations ⊘.

Below, I outline a comparative case study of two prosumers to examine the complicated relationship between media, social media, and prosumers. The importance of teaching cross-cultural awareness in social media's connected worlds is also discussed.

Comparative case study: Utilizing low-cost Cosplay prosumers to examine visual communication in social media

Prosumers refer to the trend of parody in today's social media as *low-cost cosplay* that is prosumers utilize common objects and simple materials to imitate mass media celebrities as well as comic book, manga, TV, or movie characters. In this research, I present Just Sul and Sine Benjaphorn, both low-cost cosplayers, as two cases to study the ways prosumers communicate visually through online, low-cost cosplay. Finally, I utilize a semiotic stream of communication in prosumer culture to discuss the ways that images communicate in prosumer culture.

Comparative case study

Comparative case study, also called multiple-case study (Schram, 2006) or collective case study (Baxter & Jack, 2008), is the method employed for this research. Baxter and Jack (2008) contend that comparative case study "enables the researcher to explore differences within

and between cases" (p. 548). Therefore, comparative case study provides a better scope for studying the ways that prosumers visually communicate and recreate the images they view.

Two cases: Just Sul and Sine Benjaphorn

Just Sul and Sine Benjaphorn are prosumers who were ordinary people. However, since their low-cost cosplay photos were liked, shared, and commented on by thousands of people in social media, they have not only become famous on social media, but they have also been interviewed and introduced in mass media.

Sul, who hails from Mumbai, utilizes English to communicate with his followers, whereas Benjaphorn, who is from Thailand, utilizes Thai to connect with hers. Sul is an engineer with a focus on parody. Benjaphorn has her own clothing shop, and low-cost cosplay is one of the ways she engages with her customers. The celebrities that Sul has recreated tend to be well known in Western society, while Benjaphorn began her low-cost cosplay with Asian popular culture. Figure 2 provides a comparison of their backgrounds.

	Just Sul	Sine Benjaphorn
Location	From Mumbai, works in United Arab Emirates	Thailand
Language utilized	English	Thai
Occupation	Mechanical and electrical engineer	Clothing shop owner
Social media category	Comedian	Arts and entertainment
Cosplay focus	Western celebrities	Asian celebrities
Cosplay material	Daily objects	Food
Focus	Parody	Public Relations
Collaborator	Said Ahmad	Friends
Mass media appearance	*XXL* magazine, MTV, and radio programs	*Elle* magazine and TV programs
Preferred social media	Instagram, Vine, Facebook	Facebook, Instagram
Became prosumer celebrity	2015 March	2016 April
Followers	IG: 3.7 M FB:1,590,117	IG: 74.2k FB: 164,664

Figure 2. Backgrounds of Sul and Benjaphorn by Sandrine Han

In the following sections, I introduce the Sul and Benjaphorn cases separately, utilizing a semiotic stream of communication in prosumer culture as the instrument to discuss their works.

Just Sul

Figure 3. Sul's celebrity recreation; screengrab from Instagram by Sandrine Han

Sul began Just Sul Instagram with Said Ahmad in March 2015 to present commentary regarding celebrities. The majority of the photos on Sul's Instagram account resemble simple snapshots; however, each one has been staged with similar or relevant props to parallel the original image. Each celebrity recreation can garner him more than 200,000 Instagram likes, and at the time of writing this paper, I have observed that one new photo posted by Sul earned more than 130,000 likes in less than five hours. Because of his popularity, he works with sponsors on his Instagram account (e.g., Skechers, FashionNova, StockX, and coproom). Furthermore, in 2018, he won the "Influencer of the Year" award in the entertainment category at the @influencerawardsmonaco.

Sul prefers to implement photos or short video clips utilizing frequent swear words on his social media channels to react to, reflect on, and represent his thoughts concerning these celebrities. Consider Figure 3, for example. Nicki Minaj's *Queen* CD cover presents a majestic female with extended body posture to illustrate that the character is alert and ready to act. Her eyes and facial expressions imply that she is proud and serious. The exquisite headdress transforms Minaj into a metaphorical cat character and reminds viewers of the Egyptian Queen Cleopatra. The colorful bead decorations on her body and nails refer to African culture. The sunset background and the thick tree trunk remind viewers of the wild African safari. The title of this

album, *Queen*, is printed in golden text, and the font also reminds viewers of Egyptian culture. The CD cover portrays a wild but royal, feminine but strong message to viewers. However, Sul's photo tells a different story. First, Sul is relaxed with a smile on his face and has not shaved his mustache, as is usual when he parodies celebrities. He wields a masquerade-style mask and adds blue strings for his headdress and gold horns on his head. He decorates his body with pasties, a string necklace, and a belt with a large golden buckle, which denotes a masculine fighting champion. He photoshopped his image onto Minaj's CD cover, as his original background was a simple cloth held up by two people to create a feeling of sunset. This low-cost cosplay exemplifies the fact that minor differences in body gestures and simple accessories can change the entire meaning in prosumer culture.

Sine Benjaphorn

Figure 4. Benjaphorn's celebrity recreation; screengrab from Instagram by Sandrine Han

Benjaphorn's first Instagram post was in November 2012. In March 2015, she began to utilize Instagram to sell accessories and beauty products, and then in February 2016, she began to model and sell plus-size clothing. In March 2016, her first low-cost cosplay implemented potato chip packaging to fashion a costume for the manga character Chung-Li. In April 2016, she began to be interviewed by many mass media from different parts of Asia, including China, Hong Kong, Indonesia, Japan, Korea, and Taiwan, because of her creative, low-cost cosplay images.

Benjaphorn prefers to employ food as the main medium for her low-cost cosplay. She designs all of her costumes herself, and with help from her friends in the production process, she completes each photo shoot. Figure 4 is Benjaphorn's Nakee recreation. Nakee, also known as

Queen of Nagas, was a hit TV program in Thailand in 2016. In the comments on this Instagram post, as requested by viewers, Benjaphorn explains that she selected skillets, a water kettle, and an egg beater for her headdress. She utilized lollipops as her earrings and ginger as her necklace and clothing decorations. Fingerroot functioned as her arm accessories, towels were her skirt, and finally, doughnuts were her bracelets. Unlike Sul, who ridicules both popular culture images and himself, Benjaphorn attempts to represent the image by employing common materials. By viewing her other celebrity reenactments, we learn that Benjaphorn frequently focuses on repurposing materials rather than mocking the popular culture character.

The next section employs a semiotic stream of communication in prosumer culture to examine the ways that Sul and Benjaphorn utilize their low-cost cosplay to visually communicate with other prosumers.

Utilizing a semiotic stream of communication in prosumer culture to analyze visual communication in social media

Because Sul and Benjaphorn both engage popular visual culture imagery ❷❸❹ as their references, viewers with relevant cultural backgrounds ❺ are able to connect to and make sense of the characters that Sul and Benjaphorn portray. Sul ❻ utilizes the English language and Western popular visual culture ❷❸❹ to communicate verbally and visually with other prosumers ❺. However, Benjaphorn utilizes her native language, and many of the characters she has cosplayed are from local, popular visual culture imagery ❷❸❹. Sul ❻ reaches wider audiences and visually communicates with prosumers ❺ internationally. Benjaphorn employs her native language and culturally-based imagery ❷❸❹ and has not achieved as much social media popularity as Sul. As Eco (1990) mentions, when image viewers ❺ and creators ❻ do not share similar cultural backgrounds ❷❸❹, viewers may experience the results of noise (Finnegan, 2002), in that prosumers are unable to decode and understand the meaning intended by the creator.

Sul and Benjaphorn were both introduced on Boredpanda, an English-language website ❷❸❹. On Boredpanda, prosumers ❺❻ can vote to like or dislike images and make comments ❼. Each

like vote counts as one point. These scores represent the likability of an image. The highest score Benjaphorn received was 158, while Sul received only 82. Even though the prosumers appreciated Benjaphorn's creative works, as demonstrated by the higher score she received, the prosumers were unable to recognize many of her visual details, such as the Thai food and the connotation of the food she implemented. Although prosumers asked questions in the comment boxes on Boredpanda, they were unable to help each other find answers through her social media because of the language she employs. Again, without a similar language and cultural background, visual communication is difficult to achieve (Metros, 1999; Yum & Hara, 2006). As Morgan and Welton (1992) note, the meaning of a message depends on people's sensitivity to these culturally-based meanings.

Figure 5. Benjaphorn's Prawn Crackers Dress. Screengrab by Sandrine Han

On another note, prosumer production does not remain solely in social media but also influences mass media. Because of her Prawn Crackers Dress (Figure 5, middle) creation, Benjaphorn was invited to the Cannes 2016 fashion show, and the Prawn Crackers Dress was harnessed again in a Thailand sitcom concerning mass media (Figure 5, right). This event and its extension into mass media can also be understood as the social process of visual communication (Yaple & Korzenny, 1989). Because of Benjaphorn's frequent exposure on TV, the line between prosumer culture and popular culture related to her work has become blurred (Barry, 1997).

In terms of commenting on either Sul or Benjaphorn's photos, the majority of the comments are surface level, such as quick emotional expressions, tagging friends, or simply emoticons

ⵁ. When social media users simply click around, send emoticons, and share images without descriptions, they should not be considered as visually literate (Barry, 1997). Their emotional reaction symbolizes that they have noticed this image, but it does not mean that they are able to recognize what the image wants to present or represent.

Finding: Unable to reach cross-cultural understanding through images

Aside from being unable to communicate with Benjaphorn on Boredpanda in English, prosumers ⵁ were also unable to recognize the context of the original popular cultural imagery that was featured in Benjaphorn's photo ⵁⵁⵁ; therefore, they could not appreciate the parody that Benjaphorn attempted to deliver ⵁⵁⵁ. Figure 4 was also exhibited on Boredpanda, and several viewers argued regarding the way she cosplayed the popular culture photo. As a prosumer, Megan Curl commented on Boredpanda, "A high school kid gets slammed for wearing traditional Chinese dress to prom, and this is OK?" Other prosumers contended that because the parodied photo is Benjaphorn's own culture, her imitation is not cultural appropriation. As Jansz (2005) notes, images trigger emotions among viewers, and when social media users comment ⵁ on Benjaphorn's celebrity recreation photos ⵁⵁⵁ, they discuss not only her work ⵁ but also other social media images ⵁⵁⵁ. Benjaphorn is not appropriating her own traditional culture or ridiculing it—she is parodying a popular culture fictional character. It is like a young girl cosplaying Wonder Woman, and not many people would argue that such play is inappropriate. However, because prosumers are unable to understand cross-cultural imagery, arguments commenced.

As I write this chapter, I recognize the impossibility of teaching cross-cultural understanding without similar cultural context. Visual communication cannot be taken for granted because it cannot be easily achieved across cultures. I cross-referenced Figure 4 and discovered that the original image was from a popular Thai TV program. I read the comments on Benjaphorn's Instagram photo and translated the comments that she and other prosumers wrote to learn the materials she employed in her photo. Cross-cultural imagery cannot be as easily understood as images we understand in our own culture. Without investigation, misunderstanding can happen. Cross-cultural misunderstanding may also cause cultural stereotyping.

Megan Curl's cautious comments on Boredpanda were a first step in thinking of cultural imagery. However, I was surprised to see that other prosumers were against Megan Curl's comments without even investigating the image. Do prosumers recognize the importance of cross-cultural visual communication? Are they aware of the impact their own words and images may bring to and through social media?

Prosumers such as Sul and Benjaphorn draw massive amounts of public attention because they can change the aesthetic tastes of the audiences. All social media users can become prosumers, and every prosumer has the opportunity to become a social media influencer who is able to change the ways that people see, think, and react to the images on social media. Because of the potential influence of the social roles of social media, I would like to discuss the importance of teaching visual communication in the social media-connected prosumer culture.

The importance of teaching visual communication in art education

Since both social and mass media are now educating audiences beyond their personal experiences, educators should understand methods to apply the visual communication of different media to different subjects to enable students to avoid learning unconsciously (Barry, 1997; Burnett, 2004; Duncum, 1997; Emme, 2001; Frechette, 2002; Kellner, 2006). As Semali (2002) and Morgan and Welton (1992) concur, interpretation of visual communication cannot reach a final truth, but is followed, combined, and manipulated with other interpretations to reach new meanings. When educators implement social or mass media images in school environments and when those images contain elements important to students' lives, the meanings that students learn from images both in media and in school are more critical and meaningful (Burnett, 2004).

When educators employ images in today's multicultural educational environments to stimulate students' learning, the ways in which students understand images and the ways that educators should teach students to understand images become more important than ever before. Visual communication, as Kellner (2006) notes,

> not only teaches students to learn from media, to resist media manipulation, and to use media materials in constructive ways, but is also concerned with developing skills

that will help create good citizens and that will make them more motivated and competent participants in social life. (p. 250)

The teaching of visual communication can also help students "[to] foster self-expression, [to explore] creativity, and to find their own voice" (Tyner, 1998, p. 157). When students are visually literate, they "will be able to interpret more accurately textual references and social contexts found in school structures, literature, and modern mass media, all of which tend to perpetuate inequalities and bias on the basis of social class, race, gender, disability, [and] sexual orientation" (Semali, 2002, p. 16; see also Kellner, 2006). In other words, when students are not visually literate, the visual message is likely to be misunderstood, especially when visual images are "puns, metaphors, satires, parodies, or humors" (Pettersson, 1993, p. 226). Visual literacy allows students to become proficient in visual learning styles (Tyner, 1998) and fosters students' "critical thinking, reflection, and the capacity to engage in discourse, cultural creation, and political action and movements" (Kellner, 2006, p. 257). Visual literacy not only causes students to develop their ability to understand visually but also helps them to develop their "ability to express complex ideas and feelings, and encourage[s] them to respond with a critical sensitivity to the many messages" (Morgan & Welton, 1992, p. 130).

One interesting phenomenon of modern education is that because of technology, educators can easily apply images to all subjects (Dana, 1993; Marshall, 2004). When educators utilize visual images in class, they should know and understand the meanings and stories of those images. According to Marshall,

Classrooms are public arenas of exchange. Networked learning does not eliminate the contradictions, potential and pitfalls of the classroom experience. Technology is never a substitute for interpersonal exchange. . . . Internet technologies are redefining what we mean by public discourse and public spaces as well as interactivity and human conversation. The search for meaning occurs through patterning; learners construct meaning through creating patterns of connections. (as cited in Burnett, 2004, p. 144)

Digital devices provide an extension for students to develop visual communication skills and allow students to "adjust and revise, engage in precision activities, duplicate images, activate

memory capabilities, and manipulate images" (Dana, 1993, p. 391). Therefore, with appropriate pedagogy, operating digital devices in educational environments can help students not only to understand the meaning of images but also to create their own digital images that can be communicated with others through the Internet. When educational environments are on the Internet, global visual communication becomes a crucial aspect (Hart, 1998; Kellner, 2006). Educators should teach students to "put into question . . . assumptions, discourses, and practices" to foster their visual literacy skills (Kellner, 2006, p. 258). Moreover, educators and students should also be aware that cross-cultural visual communication is not as simple and direct as monocultural visual communication. With this recognition, it is important to help students to be more curious when they view images from other cultures.

Conclusion

Digital images are easily circulated and consumed by people from different cultural or linguistic backgrounds around the world. Through social media, every user is becoming a prosumer who can view, share, and create visual imagery to contribute to the content of social media. Because of this two-way communication between prosumers, all meanings of cultural symbols that do not belong to the prosumers are, according to social media designer Chan, "accompanied by ambiguity of intent and motive" (as cited in Manovich, 2009, p. 327). The questions of what social media prosumers truly see, understand, make, or remake must also be considered. As multicultural digital citizens, students must understand that the images they create and post online can be influential and that what they see online may also influence what they think about the world and other cultures.

Students learn from visual sources; however, they struggle to understand the broad and deep meanings of the images (Semali, 2002). Visual communication reveals the complexity and diversity of social media. Because of the Internet, social media can connect different cultures from around the world and create a new digital culture (Kellner, 2006). As McPhail (2002) states, many Internet users worldwide have more in common with others through social media than in their offline world communities (Turkle, 2011), and the culture they form in social media is not only a subculture, but it is also a mainstream prosumer culture shared by all social media users. Visual communication within the same culture may be simple; however, as new cultures form on social media, all users must understand how to communicate visually in these

social media communities. Therefore, teaching visual communication to students is to teach them to decode images, perceive images, and think about images from multiple cultural perspectives. It is one of the critically important tasks for educators in this social media-connected world (Kellner, 2006).

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Ana María Marqués Ibáñez

Ángela María Bejarano Quintero, Gustavo Hilario Reboso Morales and Ohiane de Felipe García.

Contributors: Ione Domínguez, ICI Taco Project, Francisco de Borja Moreno, Laura Perera, Ione Domínguez, Ithaisa P. Conesa, Paula Calavera, Luis Miguel Sánchez and Efrain Pintos Barate.

University of La Laguna, Spain

Introduction

Innovative forms of art education research consider different visual references as specific material for study. This approach has led to the creation of several studies that explore contemporary visual culture and contemplate how social justice can be used in education. Berger (2000) analyses the prominence of photography over other artistic fields:

> *[...] Colour photography is to the spectator-buyer what oil paint was to the spectator-owner. Both media use similar, highly tactile means to play upon the spectator's sense of acquiring the real thing which the image shows*. (Berger, 2000, p. 156)

In the field of art, the concept of visual culture is closely related to linguistics. Therefore, comprehensive art education should be approached from an interconnected and interdisciplinary perspective:

> *Art plays the role of literature despite a fundamental difference between, on the one hand, visual imaging and picturing, and, on the other, linguistic expression: Language is based on a system (syntax, grammar, phonology) that can be scientifically described whereas pictures cannot. Also, while literature forms a part of the study of language, visual art is just one area of visual culture.* (Dikovitskaya, 2006, p. 56)

Prominent art education institutes that research social justice

There are two American institutions currently working in the field of social justice applied to art education, namely, the *National Art Education Association* (NAEA) and the *American Educational Research Association* (AERA).

Founded in 1947, the NAEA is an international organisation focused on visual art education. It was created to promote art education in all educational stages and professional fields of art.

The NAEA promotes initiatives based on the following areas (as outlined in March 2017*): 21st Century Skills and Visual Arts Education, Art Educators with Disabilities*, and *Art Education and Social Justice*.

In this regard, the NAEA (2016) recognises and supports professionals engaged in educational projects related to social justice, service-based learning, and establishing connections to

construct communities under these principles to foster collective well-being. The principles underlying the NAEA's work are set forth in its *Position Statement on Visual Arts Education and Social Justice* (Adopted March 2015; Reviewed and Revised March 2018).

The AERA is a prominent organisation in the field of educational research, and social justice is one of its key programmes. The association produces educational content that is designed, planned, and implemented in educational contexts.

In art education, the artistic process is more important than the final product. Therefore, in the context of education, it is important for teachers to demonstrate how an art project is created, developed and implemented from the ground up, including the different forms of artistic creation and construction through convergent and divergent thinking. Similarly, it is fundamental that associations with a presence in the media and the art education field support alternative ways to exhibit and experience art from a social perspective.

Furthermore, there is a need for the development of teaching proposals based on documentary photography to lay the foundations of social justice and to analyse institutions that conduct rigorous scientific research.

Photography Applied to Social Justice

Social photography is characterised by its subject matter. It offers a vision of difficult or unfair working and living conditions. The themes addressed in this genre include abandonment, child labour, and poverty in specific social sectors. The marginalised social class is depicted through a sense of compassionate observation with a view to harnessing the power of the images to promote social or political change.

As Trachtenberg (1980) states, social photography possesses certain intrinsic educational indicators:

> *Social photography was an educational process; a picture was a piece of evidence, a record of social justice, but also of individual human beings surviving with dignity in intolerable conditions.* (Trachtenberg, 1980, p. 109)

Social photography gradually started to gain a foothold in art galleries in the late-1970s, including projects by photographers such as John Ranard, Luc Delahaye, and members of the *VII Photo Agency*.

Social documentary photography: Concerned photography

Social documentary photography offers a visual record of how the world is perceived through the captured image. *Concerned photography* aims to depict 21st-century issues focusing on ecology, social justice, and documenting the lives of people with limited resources. This genre was established by the work of 19th-century artists, such as Lewis Hine, a pioneer of concerned photography, Jacob Riis, and Henry Mayhew. During the *Great Depression*, a project run by the *Farm Security Administration* published photographs by Lewis Hine, Gordon Parks, Walker Evans, and Dorothea Lange, documenting as Durden (2006) made in his book about the situation of impoverished farmers in rural areas

In the 19th century, the living conditions of the lower social classes became a focal point for photography. Henry Mayhew's photographic depiction of the working class in London was published in the book (1985) *London Labour and the London Poor*. Similarly, in *Street Life in London* (1877-1878), Smith and Thompson highlighted the degrading effects of industrialisation.

Meanwhile, in the United States at the end of the 19th century, Jacob Riis and Lewis Hine created a project focused on marginalised individuals, using the camera as a tool to raise awareness about social injustice. In his work *How the Other Half Lives: Studies among the tenements of New York*, Riss (2015) documented the living conditions of the unemployed and homeless, as well as immigrants living in New York slums.

Lewis Hine created his first photographic series after participating in the Ellis Island Immigrant projects between 1904 and 1909, which documented the arrival of some seven million immigrants to the United States. Longolius (2005) explains the importance of Hine's work and humanitarian approach to photography:

> *[…] Being aware of the social problem of immigration, he wanted to show these newcomers as human beings. By doing so, he stressed the uniqueness of each person, which emphasized their individuality and separated them from the masses. This gave*

the viewer a chance to identify more easily with the subjects, which helped to feel sympathetic towards these people who had fled poverty, famine, and persecution. (Longolius, 2005, p.7).

In 1908, the *National Child Labor Committee* hired Hine, a sociology professor and advocate of photography as an educational format, to document the conditions of child labour; an activity that continued into the early-20th century. Riis and Hine exposed the conditions of child labour, which led to the creation of educational programmes and the formation of schools. Thanks to their work, the *Keating-Owen Child Labor Act* was passed in 1916, only to be subsequently repealed at the beginning of the *First World War*.

Hine's initial contact with photography was through teaching and then later as a photographer. Therefore, it would be fascinating to research how Hine taught photography to his students. Hine divided photography's educational value into three main aspects: firstly, photography aided "recording for mutual benefit"; secondly it "appealed to the visual senses", which served "to increase our efficiency"; and thirdly, camera work also had a practical value (Trachtenberg, 1977, p. 121). Lewis Hine went on excursions with his students to study nature and industry through the eye of the camera, which, he wrote, "aided learning by sharpening perception". (Trachtenberg, 1977, p. 121. Cited in: Longolius, 2005, p. 6).

In 1936, Bill Brandt published *The English at Home*, a collection of photographs that depicted the English class structure and system.

By the end of the *Second World War*, the focus of social documentary photography had changed. Artists such as Mary Ellen Mark, Robert Frank, William Klein, and Eugene Smith adopted a diverse approach to presenting accounts of social reality. In the late-1960s, Eugene Smith documented the lives of individuals in the Japanese fishing village of Minamata who had fallen ill to mercury poisoning.

In her book, *Photography as Activism: Images for social change*, Bogre (2012) explores the concepts of activism, philosophy, and work processes employed since the foundation of social photography with the *Farm Security Administration*. Subsequently, Bogre examined the figure of Mary Ellen Mark.

Mark pioneered funding methods commonly used today. She was the first to seek funding from non-profit groups for projects that would be published in print, but she also exhibited in museums. (Bogre, 2012, Mary Ellen Mark: Photographer Portfolio, p.49)

Between 1960 and 1970, Lee Friedlander developed a visual language of the urban social landscape. His images include fragments of reflections in shops, posters, signs and street furniture that create a cultural identity for the community.

Meanwhile, John Ranard produced photographic reports on the world of boxing, which were published in the magazine *The Brutal Aesthetic*. Later, he spent long periods in Russia photographing the Perestroika, the devastating effects of the *HIV/AIDS* virus on the population, and the life of Russian prisoners. Most of his photographs appeared in the *Fly by Night Press,* 1995, and the *AIDS Foundation East-West*, 2001.

Meanwhile, Sebastião Salgado documented the industrial age in *Workers: An archaeology of the industrial age*, 1993. In addition, he depicted the devastating effects of migration in *The Children: Refugees and Migran*ts (2000) and *Migrations* (2000), which portrayed the reality of refugees.

Martin Parr takes a satirical approach to documenting contemporary society. Meanwhile, the work of photographers, such as Diane Arbus and Tina Barney, addresses social issues without defending the disadvantaged population. While Arbus captured images of marginalised individuals (e.g., circus performers, nudists, giants, dwarfs, and transgenders) and people with ugly or surreal physical appearances, Barney focused on documenting the lives of the white upper class in New England.

Roman Vishniac's work *A Vanished World* is a photographic record of Jewish people living in Eastern Europe before the *Holocaust*. This form of ethnographic photography documents people in precarious situations, reflecting disappearing traditions or living conditions.

Social photography also encompasses humanitarian photography, which must be regulated due to the potential misuse of images that are sometimes extremely graphic in nature. For this reason, in community learning and service-based educational projects that employ photography as a medium, it is crucial to evaluate the ethical dilemmas associated with taking

photographs in contemporary humanitarian contexts. Fehrenbach and Rodogno (2015) provide the following response:

> *The General Assembly of European NGOs adopted a Code of Conduct on Images Related to the Third World to provide standard guidelines for fundraising NGOs and to encourage discussion among stakeholders on the appropriateness of materials produced.* (Fehrenbach and Rodogno, 2015, p. 298)

Postmodern documentary photography

Photography became the most commonly used format in the postmodernist period. It offered an ideal medium for artistic expression instead of painting, which started to fall out of favour in the 1960s during the modernist movement. Unlike painting, photography did not have to transcend a history of high artistic value but instead was analysed with art theories.

Postmodernist visual culture was presented as a spectacle in various formats, including reproductions depicting an imaginary context associated with concepts of *hyperreality*. Furthermore, photography became a spectacle of popular culture that captured people's attention through social criticism. The publication of the book *The Society of the Spectacle* by Guy Debord in 1967 essentially marked the end of the photographic style employed by Diane Arbus, Garry Winogrand, Lee Friedlander, and Robert Frank. By this time, the use of photography as a truth-telling medium had been generally accepted, particularly in armed conflicts. The aim of photography was no longer limited to depicting reality, as shown in Robert Frank's work, but now involved the construction of visual images.

In his work *Commodity as Spectacle*, Debord (2002) relates this sense of spectacle to ways of life in society:

> *The spectacle is a permanent opium war which aims to make people identify goods with commodities and satisfaction with survival that increases according to its own laws. But if consumable survival is something which must always increase, this is because it continues to contain privation. [...]* (Debord, Chapter 2: Commodity as Spectacle, section 44.)

Straight photography was an element of social manipulation, just as the visual records of the 1970s offered a form of visual manipulation. In 1980, different theories and concepts were

gradually adopted to describe photography. In 1970, Linda Conner, Mark Klett and Rick Dingus participated in The *Rephotographic Survey Project*, which involved creating visual records of existing photographs, using 19th-century photographic processes.

The idea of intertextuality is present in the postmodernist photography of Cindy Sherman, who created simulations and performances that highlighted the peculiar representation of the female form in cinema. In the black and white series *Film Still*, 1970, she portrays herself as a pure and ideal woman; a theatrical image inspired by popular films from the 1940s and 1950s about women and their identity as a symbol based on different roles.

Unlike the *feminist movement* of the early-1970s, *postfeminism* fostered constructivist approaches in which the image of women was shaped by female ideologies and cultural entities.

Jeff Wall uses intertextuality to construct key moments of modernism by employing postmodern artistic techniques, such as manipulated photography. The subjects of his photographs recreate works by Manet, Degas, and Cézanne. Rather than producing a realistic photograph, the aim is to offer an interpretation or reinterpretation of another work by interacting with the evidence portrayed subtly through theatrical artifice involving the subjects and space. In his work *The Destroyed Room*, Wall makes reference to *The Death of Sardanapalus* by Delacroix. Meanwhile, in *After Invisible Man*, he depicts an *African American man* with his back to the spectator who is both illuminated yet invisible. Essentially, the aim of postmodern photography is to create and recreate images by reviewing issues of the past.

Contemporary documentary photography

Contemporary documentary photography establishes the camera as an element of authority that delves into the way of life and events of a community. It explores past visions of a community to form an introspective and critical account of the present.

Contemporary documentary photography is typically exhibited in magazines, books, and galleries, and is implemented in different ways based on a multitude of subject matters, styles, and focuses of interest. Ultimately, this genre is founded on the range of emotional, political, humanistic, and aesthetic forces that it explores.

Albrecht Tübke

Tübke began his photography studies in *Dalliendorf*, a town that had changed very little since his childhood. His return to his hometown generated emotions based on an interconnection of his past and present experiences. His photographs convey an emotional distance with the place of his childhood.

Allan Sekula

Since 1970, Sekula's accounts and photographs have generated critical discussions about the ideology that underpins documentary photography and its meaning. The relationship between the photograph and text form the basis of his work. Both media reveal connections between cultural, political and personal issues.

Tina Barney

Barney developed an interest in European families, particularly in the English. In 2001, she demonstrated the connections that bond the English through friendship, blood, and marriage. Her work focuses on anthropological issues, including how human relationships are established, the type of bonds formed, and the gestures of the subjects involved. The photographic series The English depicts subjects from the English upper class. By paying close attention to interior spaces, printing quality, and the clothing and poses of the photographed subjects, Barney manages to represent this social sphere with a peculiar subtlety. Her work serves as a critique of the English social system by exploring family relationships.

Adam Broomberg and Oliver Chanarin

Broomberg and Chanarin, the creative editors of the Benetton's Colors magazine, present their photographs as part of the *Colors series* focused on the penal system and mental health. Their work falls under the documentary photography genre and is created using large format cameras with tripods. Their use of a slow creative process to produce images is a departure from the typical style of photojournalism.

Deirdre O'Callaghan

The *Hide That Can series* features photographs taken by O'Callaghan in North London in Arlington House, a hostel that housed manual labourers. She moved to London around 1990

in search of work and created this documentary project based on her experience living with people in a similar type of accommodation. These photographs generated a sense of collective reflection and evolved into a humanist documentary photography project, through which O'Callaghan expressed her empathy, respect, and admiration for a whole generation of Irish migrant workers living in London.

More recently, several photo-essays have appeared, such as those presented in chapter 7 of *The Toxic Planet: The Global Health Crisis*, in which the authors, Price, D.M. and Price, L. C. (2018), show us the local economies that have appeared and how leather industries have remained.

Presence of social documentary photography

Since its conception, the social documentary photography genre has gained an increasing presence in the media and specific exhibitions. In this regard, it is worth highlighting two areas. The first is related to awards, such as the *Pulitzer Prizes*, which recognise the artistic value of photographs. The second concerns different international contemporary art exhibitions, such as the *Newseum* in Washington D.C., *Saatchi & Saatchi* in London, and the *International Center of Photograph*y in New York.

> *The photographer chooses the event that is photographed. This choice can be considered as a cultural construction. Rejecting or choosing not to photograph something clears, so to speak, the space for this construction. The construction is the result of the photographer's reading of the event in front of their eyes. It is this often intuitive and very brief reading that determines the choice of the moment to be photographed.* (Berger, J. and Mohr, J. 2007, p. 92 - 93)

Pulitzer Prizes: Newseum in Washington D.C.

Photojournalism is a subgenre of social documentary photography. It makes up a significant part of the *Pulitzer Prizes* and, due to its media presence, encompasses a broader scope than creative social photography.

> Photographic journalism, because of the tremendous audience reached by publications using it, has more influence on public thinking and opinion than any other branch of

photography. For these reasons, it is important that the photographer-journalist have a strong sense of integrity and the intelligence to understand and present his subject matter accordingly. (Smith, 1948, p. 4-5)

The *Newseum* in Washington D.C. has a permanent interactive exhibition that enables visitors not only to contemplate pieces but also to establish a connection through various activities. The exhibition focuses on photographs with a direct visual impact taken for publication in print media (in particular, newspapers). However, the exhibition also includes iconic photographs that are part of our visual cultural imagery.

First-person experiences in museums can help teachers to reflect upon their actions in the classroom. They demonstrate that teaching should not be limited to creating content but should also include practical activities for students to engage, interact, and participate in the experience through the power of play. In addition, students can download a specific app to their mobile devices to view the winning photographs of the *Pulitzer Prize*.

Saatchi Gallery

The *Saatchi Gallery* in London is one of the leading European contemporary art galleries. Following the *Sensation: Exhibition of Young British Artists* exhibition in the *Saatchi Gallery*, the Young British Artists (YBA) collective was formed at the *Royal Academy* in London. This collective soon set the academic, artistic, and conceptual benchmark for international art projects.

Several notable artists are connected to this art gallery, such as Mário Macilau, who addresses the themes of social justice and the human condition, Shadi Ghadirian, who uses contemporary icons and works with mise-en-scène and conceptual aspects to present the identity of Muslim women as an oppressed figure in 21st-century society.

International Center of Photography in New York

Since 1974, the *International Center of Photography* in New York has been a prominent international space for social justice photography, adopting a social and political perspective to establish new educational formats that transform reality through photography as an art form.

The *International Center of Photography* aims to raise awareness about social change and the new opportunities offered by photography, by establishing connections between citizens, fostering dialogue, and demystifying utopian ideals to prevent conflicts and to question pre-established beliefs.

Examples of this approach include the *Perpetual Revolution: The Image and Social Chan*ge (2017) exhibition, which depicted social issues almost in real time, and more recent events such as *Only Skin Deep: Changing Visions of the American Self* (2004).

Implementation of the art education proposal

The aim of designing an innovative educational and artistic proposal is to offer a new scope in art education related to photography and to create different activities that can be implemented in the classroom.

The first step is to define the specific process for a visual art project based on a brainstorming session. Then, images will be created by applying the rhetoric of visual language to photographs using cartography, timelines, conceptual maps, and computer graphics.

The images will be accompanied by a visual essay to create an art portfolio that demonstrates a symbiosis between images and text and provides a critical analysis of a specific social issue. Close attention should be paid to aesthetic aspects, such as composition, the techniques used to take the photographs, and the layout of the images in the essay.

In *Visual Methodologies*, Rose (2012) discusses formats that are ideal for conducting photographic research using visual records, such as photo-documentation, photo-elicitation, and photo-essays. She explains the purpose of photo-essays as a research method as follows:

> *A photo-essay can have two effects, then: the analytical and the evocative. To achieve either, or both, it is crucial to consider the relation between the photographs and the text. As I have already noted, in a photo-essay the photographs are as important as the text in conveying the meaning of the photo-essay (Rose, 2012, p. 321-322). But as Mitchell (1994, p. 281-322) makes clear, the relation between text and photographs can take different forms, and it is that form that requires consideration.*

It is crucial to analyse the different models and types of visual essays that exist in visual literacy, such as visual thinking and visual rhetoric and communication, as well as their application to education through visual learning.

This art education proposal was carried out with students of the Master's Degree in Teacher Training for Secondary Education, Baccalaureate, Vocational Training and Foreign Language Teaching, specialising in art and design, over the 2017/2018 academic year at the *University of la Laguna*, in Tenerife, Spain.

Three different proposals are analysed: the use of collage as a theory-based exercise, photo-essays, and meta-photography. The first step is to study the techniques employed by prominent collage artists, such as Hannah Höch and Kurt Schwitters, to reinforce artistic styles such as *Dada* (also known as *Merz*), as well as techniques for use in the classroom, such as the creating collages with waste material.

There is an initial theory-based activity to explore different collage techniques used to combine several visual components to produce a harmonious final piece. Collage is traditionally used in the painting genre. However, it could also be applied to other forms of artistic expression, such as photography, film, literature, and music. This technique was particularly favoured in the early-20th century in the avant-garde movements of *Futurism, Cubism, Dada, Surrealism, and Constructivism*.

As regards the second proposal (i.e., photo-essays), several traditional practices that were essential for the self-sufficiency and livelihood of the people of the *Canary Islands* for centuries are currently at risk of being lost forever. Indeed, this situation also applies to other parts of Spain.

The task of passing these practices on to the younger generations is complicated by the fact that, in many cases, the skills are transmitted orally. Furthermore, these traditional practices are not especially lucrative and somewhat out of touch with an increasingly technology-minded society.

This initiative aims to recover some of these traditional practices to raise awareness, promote, and safeguard their conservation as essential components of our intangible cultural heritage.

In addition to material assets, the idea of heritage encompasses the knowledge of the traditions, uses, and customs that make up the identity of a population and its community.

From an educational perspective, the challenge is to find an approach that interests and motivates students to participate and engage in the project. In this regard, the photo-essay serves as a useful didactic resource and medium to learn about and document these traditional practices. For example, it can be used to discover the different stages, materials, and tools used in traditional crafts. From an ethnographic approach, there is the option to establish collaborative and interdisciplinary educational projects to learn about different endangered traditional crafts, thereby helping to promote these practices.

Although this proposal focuses on textile crafts, more specifically on the manual processing of wool on the island of *El Hierro*, it could be applied to other traditional processes found in the rest of the *Canary Islands*, such as winemaking, cheesemaking, wooden crafts, and basketry. By doing so, we could compare and learn about the similarities and differences between the islands of the Canarian Archipelago.

The third proposal employs meta-photography to study old and new images of buildings and emblematic parts of *Santa Cruz de Tenerife*. This initiative involves the creation of images based on a vision of the past for use as a critical tool in arts-based educational research. The innovative possibilities of framing an existing photograph foster the analysis of the visual representation. The concept of *meta-photography* makes it possible to establish a reflection and dialogue between the past and present for research in art education. By means of fusion and dialogue, *meta-photography* presents theoretical aspects that would not be conveyed individually. This idea poses the question of what aspects are communicated by photographs when they are presented as single pieces with an individual entity.

Prominent artists working with meta-photography include Julien Knez and Christian Carollo. However, it is essential to explore the works of other artists to enrich the visual culture of the students.

Research objectives

The general research objectives are based on studying, analysing, and review the following elements:

- Examining the main photography genres applied to the field of social documentary photography as a seed to create individual photography projects.
- Documenting the different forms of composition in photography.
- Applying a new approach to studying photographs and their social impact related to the degree of visual iconicity in the field of education
- Conceptual studies of photography and the ways of creating an image through convergent and divergent thinking.

The specific objectives of this social documentary photography project are as follows:

- To analyse renowned international artists, as well as entities and institutions that conduct research in this field.
- To construct and develop different ways of creating photography projects; not only by contemplating an image but also through the icons and symbols studied in fields such as semiotics.
- To implement art projects to be used in educational contexts and the design of teaching resources, through changing areas of knowledge about photography, museum workshops, and innovative creations.

Methodology

The art projects will be analysed using an active learning approach, favouring the study of the teaching contents, facilitating learning in pairs and productive collaboration, creating opportunities for training and feedback, supporting creative analysis and student-directed research, and promoting individual learning and intellectual curiosity. A learning/service approach will be adopted to establish contact with the community. However, rather than being based on the notion of solidarity, this approach aims to involve the community in the creation of art projects and to generate actions of long-term positive change.

Results

A diverse selection of photography projects on the identity of the Canary Islands is presented to serve as a model for the creation of identity projects. This process involves analysing collage as a theoretical basis, meta-photography by superimposing old and new photographs of the city of Santa Cruz de Tenerife made by Efraín Pintos Barate, Ángela Bejarano Quintero Tacoronte and Ohiane de Felipe García (which offer a multiple, fused, open-minded, and superimposed vision of the city and the visual changes that make up the community), and photo-essays about the promotion and dissemination of traditional crafts from the island of *El Hierro* in the *Canary Islands*. Finally, the murals painted by prominent artists in *Tenerife*, such as Ione Domínguez, and the collective work titled *To the health of Ofra*, aim to brighten up and prevent the degradation of urban spaces, while also reaffirming the identity of the *Canary Islands*. *ICI Taco* or *CONvive Taco* is a group project focused on creating art in the community to address issues related to social justice in areas of *Tenerife*.

Figure 1. *We are Taco, 2018. Photograph by Ana María Marqués Ibáñez. Community action mural. Artists: Ione Domínguez and ICI Taco Project.*
Figure 2. *Civic identity: Taco, 2018. Photograph by Ana María Marqués Ibáñez. Community action mural. Artist: ICI Taco Project.*
Figures 3 and 4. *Ofra – A la salud de Ofra (To the health of Ofra). Miramar Health Center // Ofra – Delicias Health Center, 2015. Photograph by author. Community action mural. Artists: Francisco de Borja Moreno, Laura Perera, Ione Domínguez, Ithaisa P. Conesa, Paula Calavera and Luis Miguel Sánchez.*

Figure 5. *Malpei Street Project, July 2018. City Council. Artist: Ione Dominguez. Photograph by author.*

Figure 6. *Creation of Meta-photography. Location: Las Ramblas, 2017. Tenerife. Original photograph: Efraín Pintos. Current photographs: Ángela María Bejarano and Ohiane de Felipe.*
Figure 7. *Creation of Meta-photography. Location: Colegio de Arquitectos, 2017. Tenerife. Original photograph: Efraín Pintos. Current photographs: Ángela María Bejarano and Ohiane de Felipe.*

Figures 8 - 13. Creation of an ethnographic photo essay: shearing, carding, brushing, spinning, weaving, and creating. Location: San Andrés, El Hierro, 2015. Photography: Gustavo Hilario Reboso.

Conclusions

This article serves as a teaching guide for using photography to create artistic and educational content, as well as to reflect on teaching practice in terms of research. Therefore, a section has been dedicated to presenting several institutions working for social justice. In addition, it has explored the fields of concerned photography and contemporary photography, mentioning several emerging artists working in the field of visual documentation applied to social justice.

The proposals outlined aim to offer a current representation of life in the *Canary Islands* through different formats, such as *collage, photography, meta-photography*, and *photo-*

essays, as effective narrative forms to be applied in the educational community of the Canarian Archipelago. Ultimately, this article aims to serve as a model for the creation and subsequent analysis of artistic projects through arts-based educational research.

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Learning Through **Art:**

Teaching and Pedagogy

Learning Through Art in the Competency-Driven Pedagogy of Educational Reform in Taiwan

Yung-Shan Hung

Research Center of Curriculum and Instruction National Academy for Educational Research, Taiwan.

Introduction

The trend and focus of education reform in the major countries of the contemporary world is fostering the 'holistic development' of lifelong learners to be able to respond to the rapidly changing world and pursue a better, happier life. In an aging society with low birth rates, increased multiculturalism, rapid development of information, emerging careers, increasing democratic participation, global digitalization, and the growing awareness of local and ecological sustainability, in addition to subject-based learning, emphasis is on the experience of curricular reformation undergoing in other countries. A closer link between education and life experience are often emphasised, such as encouraging cross-department integration of curricula implementation, valuing the students' voice and facilitating autonomous learning (MOE, 2014; Hung & Fan, 2015).

For more than four decades, the development and transformation of Taiwanese society, culture, technology and industries, primary and junior high school education is aimed at the moral, cognitive, physical, social, and aesthetic development of the citizens (Primary and Junior High School Act, 2016). In 2014, Taiwan enacted a policy of the aesthetic education program with the vision of 'aesthetic cultivation since childhood and throughout a lifetime', placing arts education as a core value and the living environment as its domain. The program, initiated by the National Academy for Educational Research, aims to foster our citizens with the ability to discover, explore, sense, appreciate, and implement the knowledge of aesthetics, make it a routine; to perceive aesthetic value from our surroundings as well as reproduce it in daily life; strengthening the cultivation of affection for aesthetics and live personal experiences, practice with your own hands, in order to achieve its all-round development and a beautiful life, and then to establish a beautiful society and environment (MOE, 2014).

Meanwhile, in the trend of education reform for the future, the National Academy for Educational Research has initiated the curriculum reform and drafted the 'Curriculum Guidelines of 12-year Basic Education' in August, 2019. As "Autonomous Learning, Engaging in Class, Seeking Common Benefit" being the rationale of the new guidelines, it focuses on cultivating learners' three dimensions competency: spontaneity, communication and interaction, engaging in social participation. Through the planning and implementation of new curricula, it empowers learners to explore aptitude and program their own learning subjects and provides self-directed learning experience to take initiatives in learning. This is also a reflection on education reform in different countries under the phenomena of preparing learners for the future world.

The new curriculum emphasizes the development and implementation of school-based curriculum through defined areas, subjects and revisions. It fosters the three dimensions and nine items of core competencies. In the dimension of communication and interaction, artistic appreciation and aesthetic literacy is one of core competencies which stresses that leaners should possess the abilities of art awareness, creation, and appreciate, experience artistic culture through reflection on arts in daily life, enrich artistic experiences, and develop the ability to appreciate, create, and share arts. Moreover, the arts have become compulsory from grade 3 to 12[i]. With competency-driven curriculum and instruction, arts and aesthetic learning inspire learners to explore the world and daily life by multi-senses and to be aware of their surroundings, to recognize and to appraise various arts forms and context. The inter/trans-disciplinary integrated learning is promoted in the arts and aesthetic learning to inquiry into issues such as the Sustainable Development Goals (SDGs).(UNESCO, 2014)

In particular, the pursuit of a better quality of life and the thirst for future human resources for the 21st century mean that valuing the arts and aesthetic education might help nurture citizens with the sense of humanity and aesthetics. People are born with a basic sense of aesthetics, and the arts and aesthetic education are here serve as the key to the cultural heritage and creation, which has the ability to transform and create.

In our culture and daily life, an embedded aesthetic quality enriches and enables our inner vitality, with which the society accept, engage, cooperate and reach conflict resolution (UNESCO, 2001; Ruiz, 2004; Han, 2004 & 2006; Hung, 2012; Zhu, 2012). UNESCO reported on the survey of world schools' aesthetic education teaching time and fields found that the aesthetic education in each country is mainly implemented in the field of art and assisted by cross-subject and cross-department integration (Amadio, Truong, & Tschurenev, 2006). Through postmodernism and since the 20th century, arts education has been carried out in three phases, namely, Pre-reconceptualization, Reconceptualization and Post-reconceptualization. In the Pre-reconceptualization curriculum, arts education was founded under the Discipline Based Art Education (DBAE), and artworks were everything. During the reconceptualization period, a curricular aesthetics that evoked social consciousness gradually formed; and into the post-reconceptualization aesthetics period when more critical, historical, political, self-reflective curricular concept towards visual culture and social responsibility transformed student creations into pluralism and action (Carpenter & Tavin,2010). Both art and aesthetic education emphasize the perception of learners, self-reflection, imagination, creativity and execution, while daily-experience based aesthetic education, from the theory and praxis of western and oriental aesthetics, which nourish the curriculum reform and support developing *Learning Through Art* (LTA) approaches.

Based on the aforementioned background context, the chapter will survey the pedagogical approaches of LTA in the context of new curriculum for grade 1-12 in Taiwan.

Arts Curriculum Reform of Primary and Secondary School in Taiwan

The Competency-driven Pedagogy of Arts Curriculum Reform in Primary and Secondary School

Arts are inspired by and applied to life (MOE, 2018). With contemporary arts crossing boundaries and multi-sensory aesthetic perception and comprehension emerging, the

features of the Arts Curriculum Guidelines are manifested as follows (Chen, Lai, Cheng, Hung, & Lin, 2013; Chen & Hung, 2016; National Academy for Educational Research, 2018):

Based on the tradition of DBAE, Arts education promotes living in the edge and connecting to the issues of living world, such as humanity, well-beings, and sustainability, etc. for enriched education eco-system. Arts education is also to cultivate creativity and imagination, to develop artistic processes and skills, to foster art appreciation abilities, and to recognize artistic situations in context of Arts learning. Surveying the Arts curriculum reform in countries, Arts education nurtures learners' performance, appreciation, creation, and practice competencies. The activities such as exploration, response, understanding, expression, communication, performance, appreciation, design, and creation constitute the main axis of the Arts learning materials and teaching. Exploring the process and results of artistic formation— expression, aesthetics, and creative practice, and how experiencing art in life— establishing a connection between art and life, is the direction that countries take when setting goals for Arts education.

In addition, learners interact with art in both an individual and collective way in their lives. The inter/trans-disciplinary and integrated learning through Arts seeks deeper and more holistic learning to foster the core competencies. Moreover, the innovation of information and communication technology has promoted integrated learning and expressive forms. The arts learning domain incorporates the connections between art and technology, for example, digital arts or new media. The Science, Technology, Engineering, Arts and Mathematics (STEAM) approach is an example. In Taiwan, Arts

learning domain from grade 3-12 includes music, visual art, and performing art, which not only have their own elements, forms, skills, and learning processes but also share common aesthetic elements and learning processes, such as creation, response, appreciation, performance etc. which encourage arts integrated learning. Moreover, in the era of social media and Artificial Intelligence (AI) applied in education, arts curriculum promotes like the new media, Information and Communication Technology (ICT) integrated learning and inter/trans-disciplinary learning. Furthermore, arts learning is beyond time and space limit. There are various arts learning resources, for example the off-campus and online resources, which extend the vision and domain of arts. In the process of interaction with the social and living environment, learners, being global citizens, have opportunities to practice critical and creative thinking, to experience aesthetics and to cultivate social responsibility.

The Competencies of Arts Curriculum for Grade 3-12 in Taiwan

The Arts education in 2019 Arts curriculum guideline in Taiwan aims to cultivate lifelong learners and to integrate the knowing and abilities in the context of living world to create works and to solve the problems. Nine core competencies are used as the basis of curriculum development to ensure continuity between educational stages, bridging between domains, and integration between subjects. Core competency encompasses all information, ability, and attitude that a person should possess to equip him or her for daily life and for tackling future challenges. The concept of core competency emphasizes that learning should not be limited to the knowledge and ability taught in school. Instead, learning should consider real-life scenarios and emphasize holistic development through action and self-development (MOE, 2014).

The concept of core competencies in 12-Year Basic Education emphasizes lifelong learning. These competences are divided into three broad dimensions, namely, spontaneity, communication and interaction, and social participation. Each dimension involves three items. Specifically, spontaneity entails physical and mental wellness and self-advancement; logical thinking and problem solving; and planning, execution, innovation and adaptation. Communication and interaction entails semiotics and expression; information and technology literacy and media literacy; and artistic appreciation and aesthetic literacy. Finally, social participation entails moral praxis and citizenship; interpersonal relationships and teamwork; and cultural and global understanding (MOE, 2014).

In the arts domain, the three dimensions and nine items of core competencies are illustrated as Table 1. (MOE, 2018:3-5)

Core Competency Dimension	Core Competencies Items	Content of Core Competencies		
		Elementary School	Junior High School	Upper Secondary School
Autonomous Action	Physical and Mental Wellness and Self-Advancement	Participate in arts activities, explore the aesthetic life.	Participate in arts activities, enhance the aesthetic perception.	Participate in arts activities to enhance the aesthetic and the value of life.
	Logical Thinking and Problem Solving	Understand the design thinking and the meaning of artistic practice.	Try and explore to design thinking and ways of solving problems in arts practice.	Use design and critical thinking to solve problems with artistic practice.
	Planning, Execution, Innovation, and Adaptation	Learn to plan arts activities, enrich life experience.	Try to plan and execute arts activities, be creative in response to contextual needs.	Give full play to the spirit of innovation, have the ability to plan, implement and reflect on art performance in

				order to respond to social changes.
Interactive Communication	Semiotics and Expression	Understand artistic symbols to express affection and viewpoints.	Apply artistic symbols to express viewpoints and styles.	Use artistic symbols to express affection, viewpoints and styles, and use them as a way to communicate.
	Information and Technology Literacy and Media Literacy	Recognize and Understand the characteristics of technology, information and media and its relationship with art.	Think critically about the relationship between technology, information, media and art, create and appreciate.	Use multimedia and information technology to create, to think critically and to communicate.
	Artistic Appreciation and Aesthetic Literacy	Make good use of multiple senses, perceive the connection between perceptual art and life to enrich the aesthetic experience.	Make good use of multiple senses, explore the connection between art and life to show the aesthetic awareness.	Make good use of multiple senses, experience and appreciate arts, culture and life.
Social Participation	Moral Praxis and Citizenship	Identify social issues in artistic activities.	Explore the significance of social issues in artistic activities.	Develop awareness and responsibility for focusing on social issues with artistic activities.
	Interpersonal Relationships and Teamwork	Through artistic practice, learn to understand the feelings of others and to work in a team.	Through artistic practice, establish knowledge of altruism and gregarious, and develop the ability of cooperation, communication and negotiation.	Through artistic practice, develop appropriate interpersonal interactions and enhance the abilities of cooperation, communication and negotiation.
	Cultural and Global Understanding	Experience the diversity of art and culture at local and global context.	Understand the diversity of local and global arts and culture.	Explore the diversity and trends of art and culture at local and global context.

Table 1. Content of core competencies for arts domain in each educational stage

Competency-driven curriculum and instruction

The incubation of core capabilities relies on capability-oriented curriculum and teaching. Through design-based research, the capability-oriented arts materials and teaching design are implemented as follows: (Hung, 2018)

Arts knowledge, ability and attitude integrated and comprehensive learning

By adjusting the subjects and skill-based practice, a complete artistic learning experience should be able to consolidate arts knowledge, arts capability and artistic attitude. Those experiences should also establish artistic depth and aesthetic competence through the use of ICT and assorted representative symbol-based communication to perform systematic thinking, planning and execution, as well to explore, participate, and even change our living environment toward a better society.

The arts domain supports each subject's concept with expression, appreciation and practice, three learning dimensions, so as to develop learning performance and content. Therefore, to integrate arts knowledge, abilities and artistic attitude, the material compiled should be based on a unit theme, incorporate each subject's glossary, guide pupils to new knowledge. In addition, it should provide opportunities to apply newly learnt knowledge to, such as proper usage of artistic vocabularies to express the concept of an artwork, discuss its time significance, create, and express their own point of view.

Arts teaching materials should set out, according to learning phases, from foundation buildup to expansion of knowledge, from understanding to application. Music elements, visual art chromatology, or the learning and life adaptation of performing art element, for example, must systematically interrelate and link to one another as well work in partnership with non-arts subjects. The physical process behind sound production, for

example, which is taught in natural science, or historical events and epochs in the subject of history. Each learning phase should be integrated and properly distributed at different school levels.

Situated and context learning

The materials and teaching design for arts education, be it core questions layout or missions to learn, should emphasize situated and contextual learning. Pupils are expected to be guided to actively observe the interaction of beings and surroundings and look for their correlation and significance, to resolve issues and therefore learn in depth and with meaning.

As for the unit compilation, it could involve arts related subject, learning through a specific topic, discussion over a subject, or phenomena based learning; take primary school for example, for subjects that have mutual learning dimensions, like music, visual art and performing art, the organization of an unit of learning materials and teaching should place proper learning situation into consideration in order to compose learning topic, related questions or subjects, when designing the integrated unit.

What's more, arts are originated from and applied to life, therefore it is essential to learn through specific arts topic or question oriented methods. Instructors are able to guide pupils to take part in artistic activities, solve problems through design thinking, and organize and execute artistic events according to situation and needs. Learning materials are edited to provide context and opportunities for pupils to develop design thinking, organize and execute, renovate and react, artistically speaking. Take the arts topic 'discussion and practice' for example, the compilation could direct pupils to make

up a project, develop the awareness to question, through which to learn the methods and procedure of research and practice, and finally to present and feedback for refined works.

The value of the learning process, methods and strategies

The arts material and teaching design, in addition to the knowledge learning itself, should highlight the learning process and learning methods of arts to attract pupils to learn and find out how to learn. In light of the narrow teaching time for compulsory arts curricula, the cultivation of an arts-wise habitual autonomous learner is accentuated. On top of the key concepts and relevant vocabularies, there should be a participative room in arts learning materials to allow pupils to observe, appreciate, create, learn as a team, explore, and to present learning process and methods.

Arts appreciation, in this case, can be proceeded through dialogical arts practice. Not only the knowledge about the artwork itself and its social context, pupils' should also be instructed to engage their individual significance in the learning process. Beyond that, to assess the learning results, the material design reflects the learning course and methods, and correlates assessment with teaching. When assessing, it's not only targeting the creation, but preparing pupils towards meta-cognition thinking during the process of creation and intention-expressive aesthetics. It aims to enliven curiosity in the process of appreciation, trigger aesthetic consciousness, explore the meaning behind each point of view through dialogical practice, to stimulate study worthy topics or action plans during exploration, and to record and analyze learning course and action results during the action process. A competency-oriented learning material and teaching should offer varied autonomous learning tools and methods, applications, a

variety of assistive learning resources, to provoke interests to learn; supporting learners to equip learning methods and strategies to control and use artistic expression, appreciate and practice, establish autonomous artistic learning competency, interests and develop as a lifelong learner.

Practice-based implementation

The design of learning material and teaching methods provide the opportunities for learners to practice and help them internalize arts learning experiences and shift it into another living context. As arts are originated from life, the learning material and teaching must reflect pupils' living experience and contemporary arts context. Looking out from the core competence 'Social Participation', arts learning involves community-based arts learning, cooperation and coordination with others, and reaching out to explore local and global arts and cultural issues. On the material selection, it includes the phenomena, projects and issues of the community, the society and the world where pupils live, for example, the project of community design, or the application of arts digitalization to support pupils to practice what is learned, for instance, enhance community living quality through art actions in an actual living context.

Arts curriculum planning

Based on core competencies, in Taiwan, the 12-year basic education starts with 6 years of elementary school education, followed by 3 years of junior high school education and 3 years of senior high school education. Arts learning mirrors the trend of contemporary arts and culture. The arts domain is included in the Ministry-mandated curriculum. It aims to cultivate the core competency. The new technology and multi-medium, trans-disciplinary learning, culture learning, community / problem / project / issue-based learning, design thinking are all stressed in new Arts curriculum. The Arts Curriculum Framework at each stage of education is shown in Table 2.

Unit: No. of sessions per week

Elementary school	Junior high school	General Senior High School

The second learning stage (ages 9-10)		The third learning stage (ages 11-12)		The fourth learning stage (ages 13-15)			The fifth learning stage (ages 16-18)	
3rd grade	4th grade	5th grade	6th	7th grade	8th grade	9th grade		10th-12th grade
Arts(3)		Arts(3)		Arts(3) (Music, Visual art, Performing arts)			Ministry-mandated required courses	Music, Fine Arts, Arts and Life (10 credits)
							Enrichment and expanded elective courses	Performance creation (2) Multimedia music (2) Basic design (1) New media art (1) (6 credits)
1. Under the structure of the arts domain, the arts studying in elementary and junior high schools should include three subjects: music, visual art and performing arts. 2. The instruction in elementary schools is based on the principle of domain leaning. In junior high schools, except to the implementation of domain learning in, it can also implement subject-based learning.							1. The MOE-mandated curriculum includes 10 credits for 3 subjects, and at least 2 credits of each subject must be learned. 2. Arts and Life includes visual applications, music applications, and performance arts.	

Table2. *Arts Domain and subjects for each learning stage*

The arts curriculum in elementary and high schools consists of three subjects: Music, Visual Arts and Performing Arts, and are taught from grade 3[ii] in 3 sessions each week for 120 classes a year.

In senior high school, Ministry-mandated required courses include 3 subjects, namely

'Music', 'Fine Art', and 'Arts and Life', and total 10 credits, 180 sessions[iii]. Each subject is at least 2 credits. In addition, there are enrichment and expanded elective courses available for advanced study or career choices.

Arts curriculum framework and transformation

The arts curriculum framework is constructed of 'Learning Dimensions' and 'Key Concepts' to integrate different arts subjects learning. The learning dimension includes 'Expression', 'Appreciation' and 'Practice'. Learnings are steered by the 'Key Concepts' of each dimension in every subject to develop learning performance and learning contents. Take the key concepts from elementary and high school of 'Expression' for example, it includes singing and performing, creative expression in music; and visual exploration, medium technique, and creation and communication in visual art; the element of performing, and creative expression in performing arts; the basic application in Arts and life as shown in Table 2. The key concepts of expression are highlighted in the different arts forms and elements. However, the key concepts of appreciation and practice are the same in music, visual arts, performing arts and arts and life for organizing integrated curriculum and instruction.

Learning Dimension	Key Concepts Music (grade 3-12)	Key Concepts Visual arts (3-9) Fine Arts (grade 10-12)	Key Concepts Performing Arts (grade 3-9)	Key Concepts Arts and Life (grade 10-12)
Expression	Singing and Performing	Visual Exploration	Elements of Performing	Basic Application
		Medium Technique		
	Creative Expression	Creation and Communication	Creative Expression	
Appreciation	Aesthetic Perception			
	Aesthetic Comprehension			
Practice	Arts Participation			
	Life Application			

Table 3. *The framework of the arts domain*

Key concepts for designing learning projects are based on a number of 'learning performance' and 'learning content' including arts performing process of cognition, skills and affection, and arts elements, concepts, principles. The new curriculum adheres to the spirit of the school-based curriculum development and focuses on competency-driven learning materials and instruction for fostering core competencies.

Further, arts curriculum development integrates issues like gender equality, human rights, the environment, the global ocean, morality, life, the rule of law, technology, information, energy, security, disaster prevention, family education, career planning, multiculturalism, reading literacy, outdoor education, international education, and indigenous education. These issues should be incorporated into the content of school-developed courses where necessary (MOE, 2014). In addition, the arts learning process provides pupils with the ability to sense and perceive aesthetics in multiple sensory experiences, and then apply that knowledge to diverse contexts. Therefore, the new arts curriculum regulates that schools should design and provide at least one cross-

subject or cross-territory topic, issue, project, or phenomena-oriented integration each semester for arts learning.

Competency-driven pedagogy: The case for learning through arts

Based on the three dimensions and nine items of competencies, namely, spontaneity, communication & interaction, and social participation. Firstly, spontaneity entails physical and mental wellness and self-advancement; logical thinking and problem solving; and planning, execution, innovation and adaptation. Secondly, Social participation stresses that each individual must develop his or her ability to interact with others in a group setting, thereby improving the overall quality of life of all humans. Thus, social participation entails not merely social competency but also citizen awareness. Thirdly, communication and interaction entails semiotics and expression; information and technology literacy and media literacy; and artistic appreciation and aesthetic literacy. This dimension stresses that learners can use a variety of physical and sociocultural tools to interact effectively with others and the surrounding environment. Arts is a crucial medium for communication. Learners are expected to possess the abilities of art awareness, creation, and appreciation, experience artistic culture through reflection on arts in daily life, enrich artistic experiences, and develop the ability to appreciate, create, and share arts through learning in every subject and domain. LTA is an approach to cultivate learners with competences especially the artistic appreciation and aesthetic literacy. In order to support Arts educators to implement competency driven materials and instruction for references, the modules of learning through arts were developed by Hung and Huang in 2018.

The modules were developed using Design-Based Research (DBR) in order to connect

the theory and practice. The DBR approach is to improve the practice and construct the ground theory in a real context (Brown, 2012).

DBR focuses on the process which is formative research. It designs and tests the prototype. Reeves (2000) defined DBR as the developing research and the procedures were summarized as：(1) Define question and make sure they are significant educational problem. (2) Cooperate with practical educators; (3) Review and Integrate relative theories; (4) Review literatures and confirm research questions; (5) Design the intervention; (6) Implement and adjustment the project; (7) Evaluate the influences of the project; (8) Feedback and again the procedure. In the process of DBR, we reflect on the fact that DBR is not only about research, but most importantly we can use the concept to explore the significant educational issues. DBR also builds capacity for researchers and teachers who are a learning community. The results are not only the papers or works but most importantly the design principles for references and empowerment all participants (Reeve, Herrington, & Oliver, 2005). The procedure of DBR is illustrated in Figure 1.
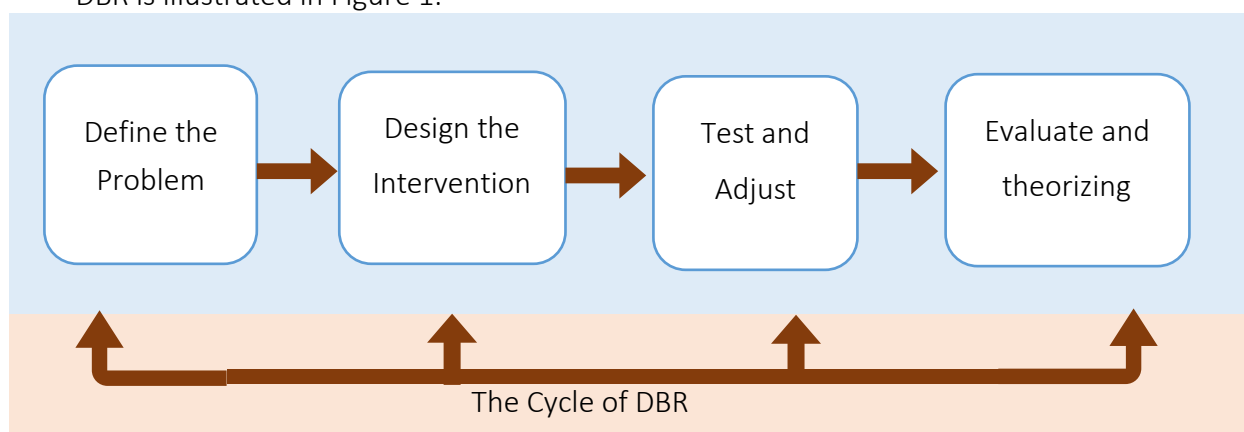

Figure 1. Design-based Research Procedure. (Resources from Reeves, 2000)

Modules are the prototype which also as a package composed of core elements, for example design principles and procedure, theme / project / issue teaching, learning, and assessment activities for textbook editors and teachers who may transform and re-organize for definite purposes (Goldschmid & Goldschmid, 1973).

Learning competencies through arts is a key principle for modules developing. Three modules were developed, *Me? Me! We…, Discovering the Beauty of Taiwan*, and *The Design Thinking of Lamp*.[iv]

Take the module 'The Design Thinking of Lamp'[v] for example. The module is for learners in Senior High School based on design thinking. The interdisciplinary project was practiced by teachers of health and nursing, physics, mathematics, technology and art through general design. The module includes six courses: (1) Mysterious journey of light and electricity, (2) Life with light, (3) Creative lamp, (4) Creative geometric form, (5) Materials exploration, (6) Shining lamps show.

Pupils experienced with color blind, darkness and older people's vision, and through which to sense the world of the visually disabled with empathy, before designing lamps that meet various needs and with aesthetic design in the project. Learning through art in the STEAM approach curriculum, where pupils make their own proposal, find, analyze and solve problems. The project was designed to include cross-domain knowledge, arts, nursing, science and technology, to provide pupils exploring the ways to create a lamp for those in need, so as to establish competence in generating a new

solution to an everyday problem and context.

Figure 2. Learners' Handbook of the Module" The Design Thinking of Lamp" by Hung & Huang Eds., 2018.

Figure 3. "The pupil experienced the people with impaired vision", by Hung & Huang Eds., 2018, p.1.
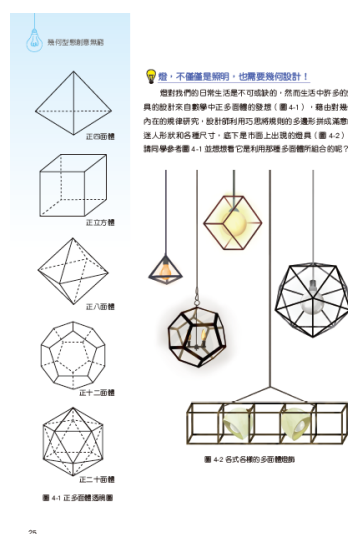
Figure 4. *"The geometry design of lamp", by Hung & Huang Eds., 2018, p.25.*

Extending learning through art to become an A/R/T Community

Finally, "E" means extending LTA become an A/R/T community for creative and transformative professional development. The praxis of LTA in the new era may also create public space for teachers, artists, researchers, members of the community etc. to learn and work together, to trigger actions, to inspire reflection, and to extend the sustainable potential for transformation, cooperation, and diffusion and absorption in the educational eco-system.

We usually have analogy between teachers and artists regarding the artistry of teaching. Booth (1997) encouraged those suffering from the dull life to learn the ability of recovery and reflection on the inner mind through art, because it can inspire one to be aware of the possibility of education. Over the years, art-based teachers professional learning is developing and inspired by a/r/tography which is a methodology that resides in the space of the in-between and in doing so redefines the implications of knowing, researching, and practicing. A/r/tography is also a living practice of art, research, and teaching (Irwin, 2004; Springgay, Irwin, & Kind, 2008). Teachers are also learning

through arts who experience the process of inquiry and creation. Schools are an aesthetic community of public space for teachers, artists, researchers, residents in collaborative learning.

The A/R/T community of educators is becoming an approach of teachers' professional development in Taiwan. For example, in 2010, a teacher spiritual drawing community, hosted by Hung and joined by primary and secondary teachers, artists and researchers, inquired to issues of living world through painting. The constant back and forth between the way of teaching and teachers' vision between drawing and depiction, along with the extension of drawings and conversation, teacher's philosophy was becoming: parents, space, learning, feelings, time, life, community and freedom, as well as the becoming of a teacher's images. The 'becoming' indicates that a teacher's professional development is both individual and communal. The A/R/T is extendible to the journey of performing and releasing imagination to education and also teachers identities for re-searching the vision of education (Hung, 2012; Hung & Guo, 2016).

Teachers who learn through arts in the A/R/T community experience the aesthetic, theoretical, and practical exploration of becoming teachers. For example, to cultivate the aesthetic literacy of teachers, we invite different subjects in primary and secondary school to experience Dalcroze eurhythmics and dancing, which promoting the expression of body and sound. Then researchers and artists joined and observed the teachers teaching in language, mathematics, and music lessons then to feedback the expression of sound and body movement in teaching, moreover to explore the relation of teachers and learners through varied body movement and sound. To sum up, LTA is extendible in the A/R/T community to create a public space that engages teachers with self-exploration of their spirit and professional learning of becoming a teacher.

Conclusion

Learning through art (LTA) has manifested multiple implications in the early stages of the 21st century. This chapter surveyed the approaches of LTA in Taiwan from policy, pedagogy and A/R/T community. The curriculum reform is taking place in major countries in the 21st century aiming to cultivate competencies for lifelong learning. The discourses of policy and educational praxis of arts and aesthetic education in Taiwan from 2000 up to now. The curriculum reform of Grade 1-12 recent years, the learner-centered holistic development through cultivating learners with core or common competencies for becoming an autonomous lifelong learner is a shared vision. The 'Curriculum Guidelines of 12-year Basic Education' implemented in 2019.

The acronym ACE was devised to show how learning through art might underpin and support the new *Arts Curriculum Guidelines.* First, "A" means Arts education. Arts is ministry-mandated curriculum of grade 3-12. In Taiwan, the arts and aesthetic education policy is carried by the implementation of Arts Curriculum Guidelines of 12-Year Basic Education to embodied the global trend of arts education and regional multiple culture; The arts learning aims to cultivate learners with core competencies of an autonomous learner to engage in communication and social participation. The competencies of the artistic appreciation and aesthetic literacy emphasis on the arts learners possess the abilities of art awareness, creation, and appreciation, experience artistic culture through reflection on arts in daily life, enrich artistic experiences, and develop the ability to appreciate, create, and share arts.

Secondly, "C" means Competence. In the emerging and uncertain era, learning should consider real-life scenarios and emphasize holistic development through action and

self-development to equip learners for daily life and for tackling future challenges. In Taiwan, these competences are divided into three broad dimensions, namely, spontaneity, communication and interaction, and social participation. The competence-driven materials and pedagogy modules of aesthetic education and cross-disciplinary integrative projects developing in Taiwan.

The third and final approach, "E" means extensible. LTA in the new era also provides public space for teachers, artists, researchers, residents in community etc. to learn and work together, to trigger actions, to inspire reflection, and to extend the sustainable potential for transformation, cooperation, and diffusion and absorption in educational eco-system.

To sum up, learning through art is the way of living in the world. Learning in Arts curriculum cultivates competencies, especially the artistic appreciation and aesthetic literacy for being and life-long learning. Learning by competence-driven pedagogy which incorporate arts knowledge, ability and attitude in living context evoke the exploration the edge of arts through inter/trans-disciplinary integrated projects. Finally, learning in A/R/T community fosters and empowers educators' self-exploration, while evoking and expanding educators' artistic appreciation and aesthetic literacy, moreover, to living in the journey of exploration to professional identity.

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Suggested citation

Endnotes

[i] Grade 3-12 is of ages 9-18.

[ii] 40 minutes duration per session in primary school. 45 minutes duration per class in secondary school.

[iii] 50 minutes duration per session in high school.

[iv] There modules can be download and retrieved from https://www.naer.edu.tw/files/15-1000-15664,c1587-1.php

[v] "The Design Thinking of Lamp" module was developed by R&D Group, hosted by Hung & Huang, and teachers of Jian Bo-ru, Zhang Su-qing, Xu Jin-xiang, Zheng Kai-zhong and Chen Zheng-yuan.

Mario Mogrovejo Dominguez

National Autonomous Superior School of Fine Arts of Perú

Introduction

My interest in Elena Izcue's works go back to the retrospective work carried out in Lima in 1999, when I found her work for the first time. The curator of the exhibition focused mainly on her outstanding work as an artist and designer; however, in the same exhibition and in poor condition, there were her school textbooks called "Peruvian Art at school I and II".

I managed to get two original books written by Izcue and in doing so, I had the chance to discover an important and original contribution to art education for Peru and Latin America. This essay aims to acknowledge Izcue's important heritage in education, her pioneering work and her relevance to contextual learning.

*Figure 1. Diego Goyzueta, **Elena Izcue portrait** Photographic print on paper 16.5 x 11.3 cm.ca. 1919*

Peruvian Art Archive. Lima Art Museum Photography: Daniel Giannoni, Digital Archive of Peruvian Art.

Elena Izcue Cobián was born in Lima, Peru on April 19, 1889. After the death of her father Don José Rafael de Izcue, Elena had to face the social consequences of her illegitimate origin and the economic difficulties imposed by her father's absence[ii]. Due to different situations, she had to work from a young age as a teacher. Along with her sister Victoria, she carried on diverse projects in the fields of Art, Education, Design, among other activities.

In 1910, at the age of 20, she was appointed as a drawing teacher at the School centers of Lima. In 1914, Elena Izcue included pre-Columbian principles in pedagogical textbooks and so began her interest in Pre-Hispanic art of Peru.

There is no doubt that Peruvian history and its representation in different areas have been controversial in recent history. During the 20th Century, Peru experienced deep changes adjusting to modern life as an emergent and reflexive society.

One of the most important turning points was the development of the Archaeology in Peru, and particularly the discover of Machu Picchu, which led to a "look back"; leading many thinkers to reflect on the 'other' and his tradition(s). A key moment was the emergence of the *Neo-Peruvian* movement, which is the term used to converge disciplines such as Art, Urbanism and Archaeology. In a strict sense, the term refers to a style proposed and developed by the Spanish sculptor Manuel Piqueras Cotolí in the 1920s. In times where Lima's architecture tended to emulate French and Italian models, the Spanish sculptor fostered the use of Peruvian colonial and pre-Columbian past in modern architecture and sculpture. This union of pre-Hispanic architecture and colonial architecture unleashed a rethinking of urbanism in Lima. According to the architect Hector Velarde:

> *The remarkable Spanish sculpture Piqueras Cotolí envision the possibility to reach a new Peruvian architecture, and felt that the indigenous and profound shapes of our land could merge harmoniously with the wonderful structure of Spanish Art. He realized that this union had also took place in many cases during the Colony*

and it could awake anew and stylish, transfigured by the esthetics sense of our times and by the possibilities and demands of new materials.

(The Peruvian Architect No.79, 1944 – Héctor Velarde)[iii].

The Neo-Peruvian and indigenous movement as cultural movements established profound changes and rearrangements in Peruvian society. However, school education from the beginning of 20th Century remained based on pedagogical models brought from Europe.

The main turns in Peruvian history and therefore in the School of Fine Arts are due to the end of the 'aristocratic republic' after the coup, where new airs of modernity appeared through what was known as the 'New Nation'.

Elena Izcue studied at the recently founded *National School of Fine Arts* in 1919, under the academic model of the *Ecole Beaux Arts of Paris*, exported by the professor and first Principal Daniel Hernández[iv], a Peruvian academic painter who lived in Paris for 33 years. However, this academic ideal was impossible to maintain because of the contact with the changing reality of the country, driven by social and ideological forces. Therefore, an academic proposal appeared, entirely different from what was expected[v]. The political context of the country; from a nationalist rhetoric, structurally affected the School of Fine Arts. Further changes occurred with the arrival of the painter José Sabogal, as Professor in 'Fine Arts' (essential to establish the indigenous movement and main representative) and the presence of Piqueras Cotolí as representative of the Neo-Peruvian movement. The school of Fine Arts raised a new educational approach in Arts.

In these times of massive intellectual change, the figure of Elena Izcue appeared, who began to build her artistic life from an indigenous perspective as a remembrance of a remarkable past. Elena Izcue thought about the pre-Hispanic past and its dialogue with modern society.

Elena Izcue's educational context

One of the most important educational changes was the one promoted by the professor José Antonio Encinas who proposed a school with social equality and solidarity, which encouraged students freely develop their thinking and actions. Encinas was the voice of the new educational approach called *New School*, which intended to revolutionize the educational work. Its name was intended to directly oppose the traditional school. Even though the *New School* was a wide movement extended in the West, it wasn´t a uniform phenomenon. Each country reflected its own social features in the new educational approach. The main characteristic of the *New School,* however, is to place the student at the center of the educational endeavour, the attention to the students' interests, the interaction of students according to their specific context; the use of dynamic methods in class, observation and direct perception of natural and social phenomena.

In the beginning of the republican period, the professor José Antonio Encinas claimed from different stands that the school "should go to the people, mingle with their needs and dreams, and understand their culture".

Encinas did not accept that the school should devote itself simply to teaching how to read and write, having a merely administrative function. Instead, he proposed a school that plays a main role in the social life, raises the voice of people, transforms the passive life of the people in permanent activity and promotes participation in projects of social benefit.

These ideas circulated in the highest intellectual spheres of the country; however, Izcue viewed the educational tendencies proposed by the professor Encinas through the lens of the political context of the time.

Studies of ancient Peruvian art

In 1920, Izcue visited the National Museum and studied ceramic pieces and textiles with the permission of the authorities. Her stay in the Museum fuelled her nationalist spirit and played a key role in her work during the following years. Far from any scientific project and out of self-motivation, Izcue painted watercolours; in contrast, to the

Mexican painter Best Mauguard who did it by request of the anthropologist Franz Boas (1921-1922)[vi] and had a clear scientific purpose.

Since her stay at the Larco Museum, Izcue identified specific connections among the artistic production and the archaeological research that inspired her. Under the influence of Rafael Larco Herrera and the emergent circumstances of the time, Izcue proposed, as the Neo-Peruvian architecture did, the reinterpretation of the historical past from a new point of view.

*Figure 2. Anonymous. **Disciples of Elena and Victoria Izcue working in the decorative arts workshop of the Víctor Larco Herrera Museum, 1923**. Photographic print on paper 6.8 x 12.4 cm. Peruvian Art Archive. Lima Art Museum Photography: Lima Art Museum.*

Izcue's drawings did not describe the force of its meanings in the pre-Hispanic designs, nor is it the subject of our study now.

Because of her initial link to education and due to her own efforts, Izcue prompted a dialogue between the pre-Hispanic art and art education, as a way of pedagogically rethinking pre-Hispanic art in the education of the 20th Century. At this moment, the preliminary ideas of 'Peruvian Art at school' emerged, establishing a benchmark in the national history of art considering her proposal to rethink art education from a view of pre-Hispanic art. She really was ahead of time.

Notebooks of Peruvian art I and II

Izcue, based on her experience as a teacher in elementary schools, formulated changes in artistic teaching and proposed didactic materials for children, in order to develop fine psychomotor skills through the tracing of images. She replaced the *disjecta membra* of the academies with the Andean iconography, which not only enabled children to learn Peruvian History and its cultural productions but also reinforced an identity from preparatory stages with her methodology.

We can see that since 1941, Izcue was strongly interested in ancient Peruvian art and did the portrait of the textbook Modern School; the magazine "The Modern School", was funded by the American professor J. A. Macknight and the Peruvian teacher-training graduate José Antonio Encinas. The magazine, in its fifty editions developed topics of general pedagogy, Peruvian pedagogy, general methodology, special methodology (reading, writing, Geography and History, Nature, Physics and Chemistry hygiene, crafts, civil education, music, drawing) History of Education, History of Pedagogy and school organization. The *Modern School* magazine aimed to empower the teacher as the architect of his own education.

This magazine related to teachers truly convinced of the development of a Peruvian education. The young Izcue was immersed in this context and it was fundamental for her to have this educational basis and to recognize the need for a Peruvian identity in art education.

In 1926, Elena Izcue published the notebooks of Peruvian art in schools. They are textbooks aimed at bringing the knowledge of ancient Peru to students and to learn from the past; it constitutes not an ideology but a chance to know and love Peruvian art.
In these textbooks, a different perspective from the ***Peruvian drawing*** is stated to understand the synthesis, shapes and bringing the three-dimensional drawing of ceramic pieces and textiles to a two-dimensional one required by the modern features of education and the specific characteristics of Western art.

According to Elena Izcue, the notebooks of Peruvian art I and II were based on the grid method. This method, frequently used in the learning processes of the time, allowed students to study and understand the first artistic expressions of ancient Peru. They copied them not only for a notable national and educational study that encourages a patriotic feeling and organizes children' intellectual lives but also how they naturally approached to the elements of ancient Peruvian art. It enhanced their power to express themselves and strengthen their imagination[vii] in order to develop a national art.

Peruvian art at school represents an invigorating educational tool to start a revolution in public schools of the country and awake a patriotic feeling.

However, Peruvian art notebooks' educational life developed in some alternative educational spheres and were never introduced officially in the national curriculum. Izcue's textbooks do not promote the mimetic description of pre-Hispanic symbols and drawings[viii]; on the contrary, they aimed 'to rescue our identity and cultural tradition from dying'. Therefore, it is our duty to preserve it for history and for patriotic purposes. Applying artistic pre-Hispanic concepts to modern life, known in the spirit of the times as the 'love towards Peruvian artistic personality'[ix] as mentioned by Centurión Herrera. The first statement provides a first step in reshaping the identity of Peruvians from the 20th Century, after considering the expression of our ancestors as art and legitimizing our past not only in archaeological spheres but also in its current legacy. We can refer to it as a pioneering educational proposal in art from a pre-Hispanic aesthetics.
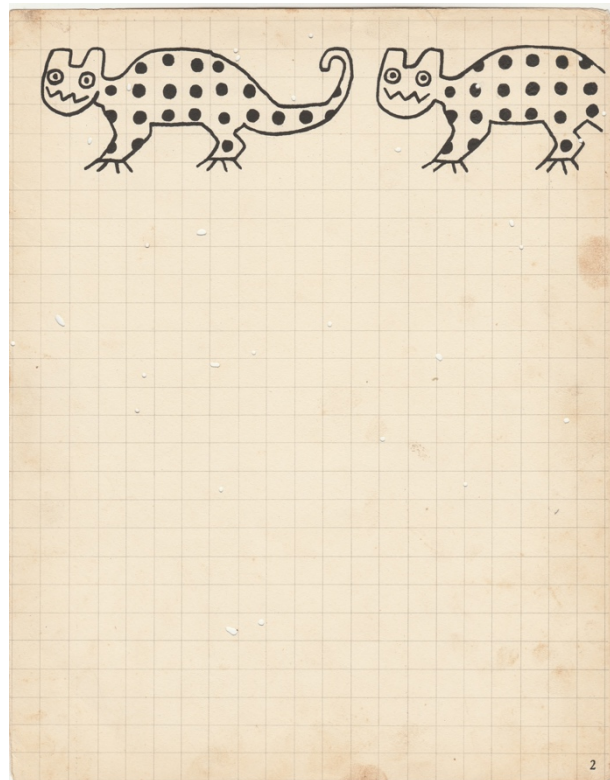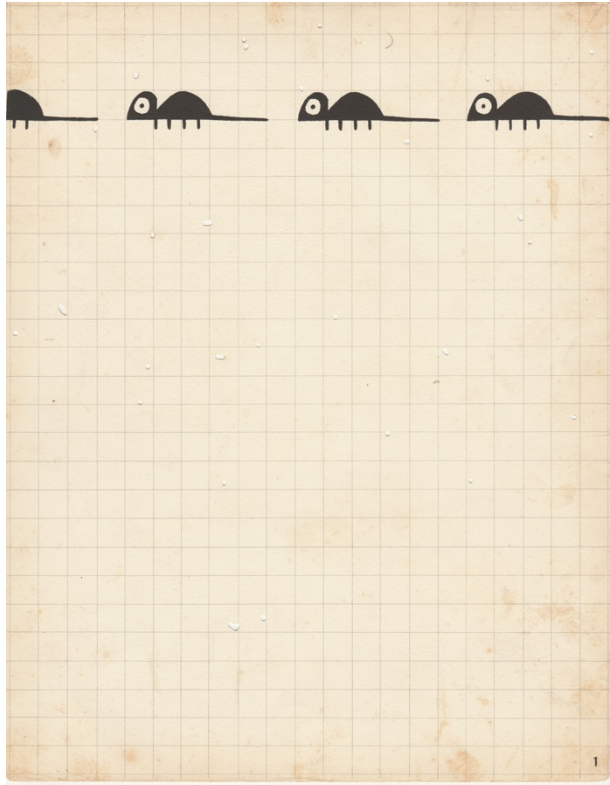
Figure 3. Plate/Sheet 1 and 2 - Peruvian art at school I – 1926. Mario Mogrovejo Collection, Lima.
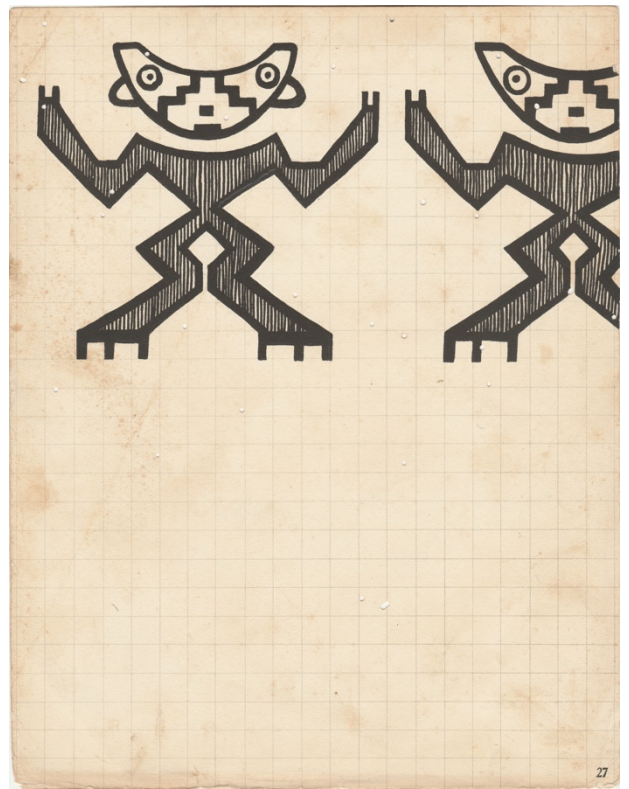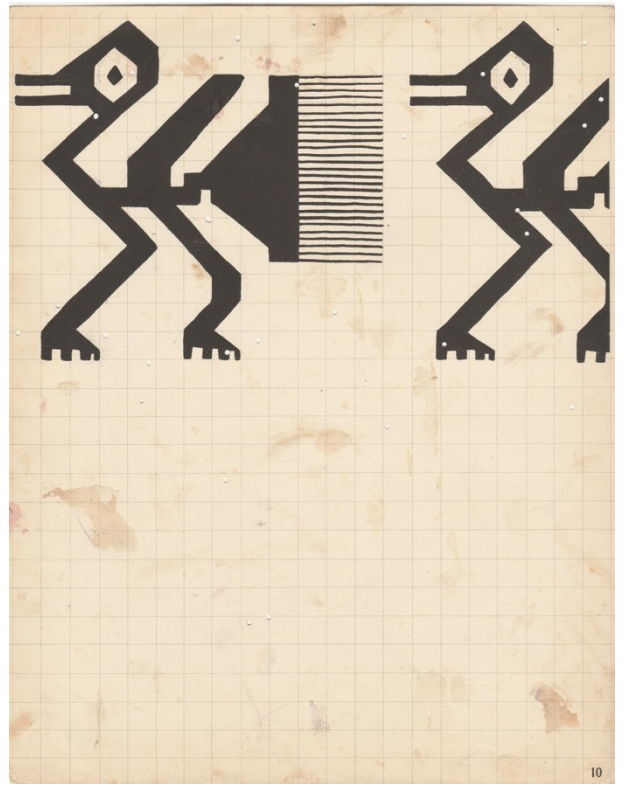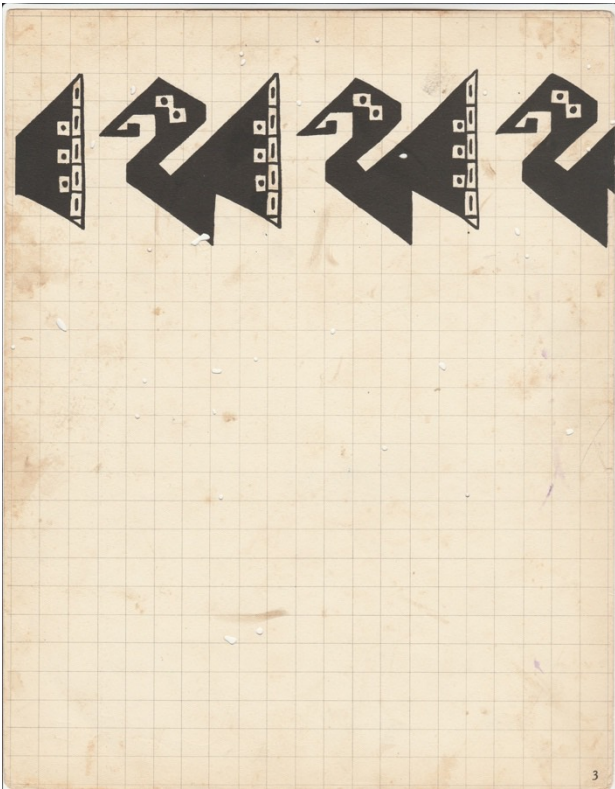
Figure 4. Plate/Sheet 3, 10, 22 and 27 - Peruvian art at school I – 1926. Mario Mogrovejo Collection, Lima.
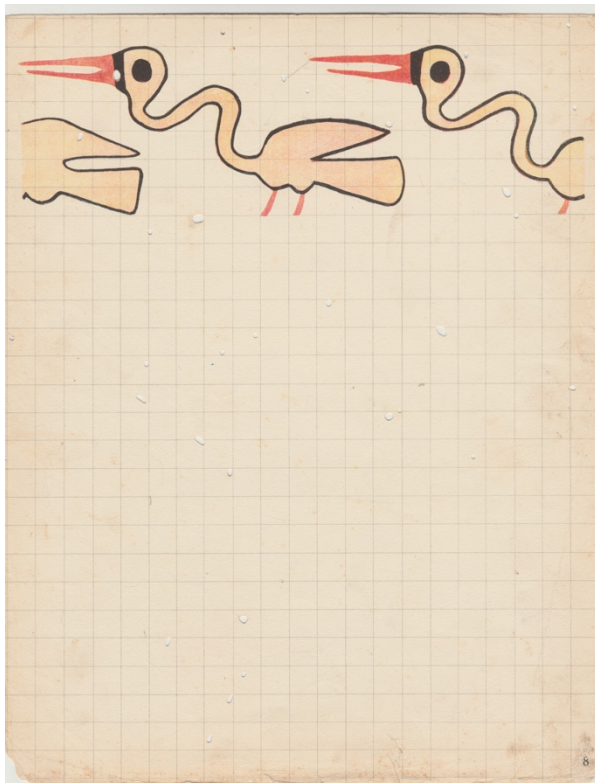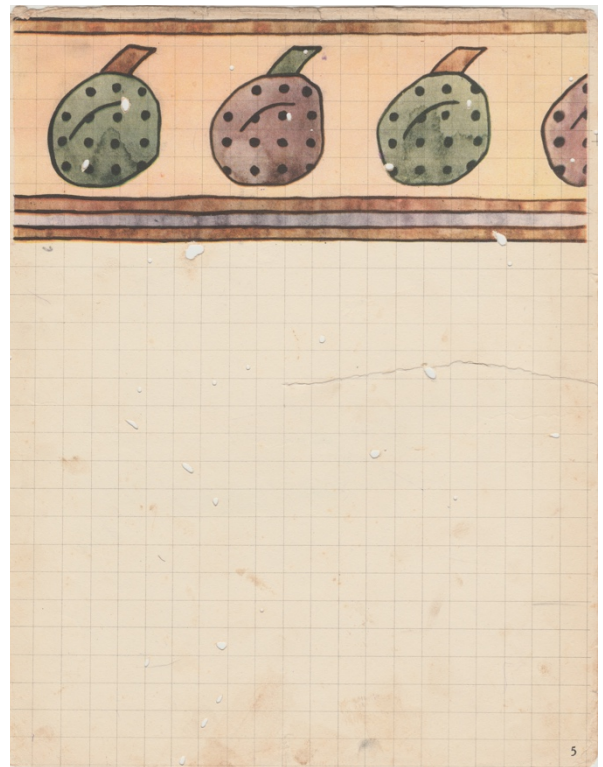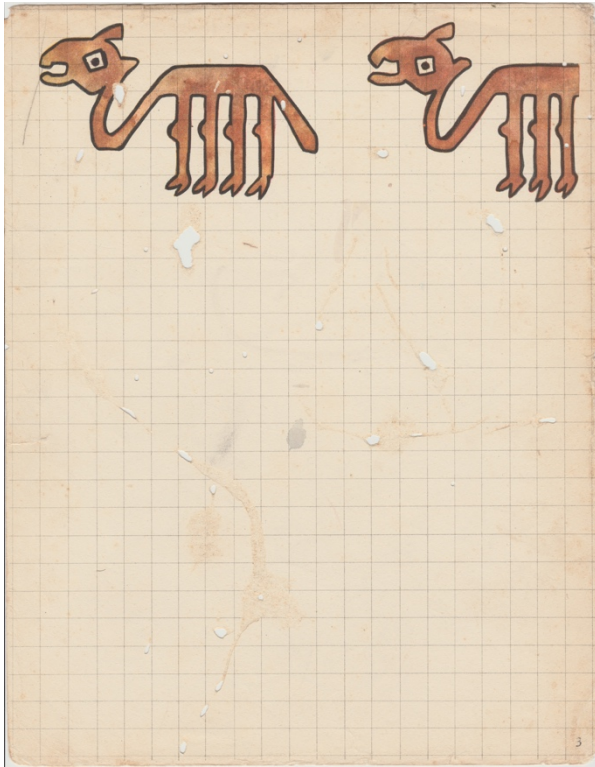
Figure 5. Plate/Sheet 3, 5, and 8 - Peruvian art at school II – 1926. Mario Mogrovejo Collection, Lima.

A De-Colonial pedagody

Elena Izcue's proposal aimed to re-state the civil principles of pedagogy applied to the art education of her time, once she recognized, appropriated and constructed from elements, symbols and iconography of pre-Hispanic art offering a proposal of critical reflection in school. Through Izcue's pedagogy, we can raise a Peruvian epistemology to re-think the art education. Through her 'Peruvian art notebooks', she jolted educational consciousness and the critical thinking of the people, distorting the ontological and hierarchical knowledge that art education represented until then and completely strips away the Western ways of seeing and making art.

Presented alongside decisive moments of Peruvian culture in the 1920's, Izcue points out the return to knowing the history, work and facts at times where society seemed intent on silencing its own history. The writer Ventura García Calderón, during the presentation of the textbook "Peruvian art at school I", stated the following:

> *Here is a local school of art entirely created that only required applying it to modern life, renewing an almost extinguished tradition[x].*

Let us remember that the "eye" of artists, intellectuals and any other people feeling "modern" was set on the artistic center of the moment. As Ramón Gutierrez claims, the elite's desire was to be closest to Europe and preferably to the French in a cultural level. According to Fanon, decolonization is a sort of unlearning process: unlearn all imposed and assumed by the colonization and dehumanization to relearn men and women. De-colonization only happens when everybody, individually and collectively tears it down and about which, intellectual revolutionary individuals carry the responsibility to assist and participate in the "awakening": "Political education means opening minds, awaken (masses) and allow their intelligence to be born; as Césaire said : it's "creating souls" (Fanon cited in Maldonado-Torres, 2005: 160).

When Freire addresses the humanization issue in his textbook the *Pedagogy of the Oppressed* (Freire, 1979) he leads us to recognize dehumanization as a historical fact; product of an unjust order which creates violence by the oppressors. Thus, Izcue's pedagogy faces this issue through restoring its humanity by recognizing and identifying

artistic educational structures and actively face them through the Peruvian art notebooks at school.

Catherine Walsh states that our interest in practices that open "other" radical paths and conditions of thinking, resurgence and insurrection, lifting and construction, pedagogical practices that also question and challenge the only reason of Western modernity and colonial power that still remain and break us free from it. Pedagogies that enhance thinking from and with genealogies, rationalities, knowledge, practices and different living and civil systems. Pedagogies that encourage possibilities of different being, feeling, existing, doing, existing, thinking, looking, listening and knowing; pedagogies that move towards and are anchored in processes and projects of de-colonial intent, perspective and nature.

In her textbook *The Pedagogical and De-Colonial*, Walsh states that pedagogy intends to open cracks, provoke learning, unlearning and relearning, release, and attach. Pedagogies that intend planting a seed not dogmas or doctrines, clarify and mess the paths, and move forward possibilities of theorizing, thinking, doing, being, feeling, seeing and listening— individually and collectively— to the de-colonial[xi] and Izcue's pedagogy pursues this.

Emergence of the Izcue's pedagogy

The curriculum of the art education in the schools of Lima consisted of official subjects in History of World Art, where Greek and Roman art and the renaissance prevailed. This official school curriculum was replicated throughout Peru and Latin America.

Therefore, I propose the educational work of Elena Izcue as the "Izcue's pedagogy" and the first de-colonial artistic educational proposal; below I will explain this statement. I would also want to make an exception with the differences found in "the Mexico`s outdoors school" still based in the oilcentrism discourse of the landscape and the subjective perception of the outside. In this sense, the educational work of Izcue breaks into the conventional cartography of the art education in Peru and Latin America through these pioneer textbooks. They are pioneer textbooks since she proposed to first know

our history, our legacy, our art, in contrast to Adolf Best Maugard's textbooks in "Manuals and Treaties: drawing method from 1923 (Mexico), where he gathered illustrative studies made at the request of the American anthropologist Franz Boas, Best Maugard discovered seven repetitive signs or elements, with minor variations. Using these seven elements, he created the 'Mexican art alphabet'; however, something sets a difference between him and Izcue. Claude Fell, 1989 describe this in his book *The Eagle Years*, where he points that:

> *Best Maugard advocates the reconstitution of the decorative motifs from the main elements and not the direct observation of reality; in respect of the manual work; however, the method suggests first the "natural" and demands total accuracy and precision of dimensions, lines and volume. According to the programs, manual works aimed exclusively the production of Mexican toys. These are "nationalist criteria "but also an increase of the technical knowledge of the job to specialize in* (p.444).

The theories of Best Mauguard were implemented as official textbooks for the students of elementary, teaching school and art and occupations schools in the country. I consider that a valuable contribution to thinking of a national art from practice; however, to paraphrase Catherine Walsh on critical diversity, the need is first recognizing our ancestors' work as art and value it as art. Therefore, Best Maugard's proposal of creativity from something that was not yet recognized as art for people that do not understand its diversity, and suddenly go from not knowing something to knowing it, may not work out. One of the most interesting achievements of Best Maugard is the insertion of its method for teaching drawing, and its application to manual work in the educational project "the Outdoor Schools of Mexico", which will undoubtedly mark a turning point in the art education.

Nonetheless, Izcue's pedagogy raises the need to know our history and recover it, as an essential principle through the other narratives (invisible narratives) that face the official narratives. These premises give 'Izcue's pedagogy' in Peruvian art and art education field a sense of an arena of social struggle.

One of the first positive contribution that 'Izcue's pedagogy' provoked was the recognition of the pre-Hispanic as an artistic legacy and a source of formal knowledge that has value and a space, especially when confronted with the historically established 'official art' in school. This recognition of the Peruvian art as knowledge and its insertion in schools as pedagogical content, reformulates a liberating education from the history of pre-Hispanic art allowing advances and reflection on Peruvian art issues.

The educational proposal of Elena Izcue 'Peruvian art at school' is not only restricted to the use of pre-Hispanic knowledge from a methodology and constrained exclusively to the pedagogical field, but on the contrary, it is placed in a field of social struggle providing a space for unlearning, reflecting and action conceived to change the order of colonial power. Thus, it begins with identifying and recognizing the Peruvian educational problem. This approach identifies a disagreement with the imposition of forms and learning contents, Izcue's educational proposal creates a break point in understanding and reflection about the colonial issue of art education in the country.

Certainly, 'Izcue's pedagogy' is a struggle or action aimed at transforming the patterns of power and principles over which the knowledge has been restricted, controlled and raised from its methodology. Izcue weaves and constructs the resistance and position of an educational epistemology that confronts the power struggles and makes visible the identity and cultural demands, historically subordinated by the official narratives.

The 'Izcue pedagogy' charts the path to critically interpret the world and take action to reinvent society or 'critically read the world', 'it's a political-pedagogical endeavour; it cannot be separated from the pedagogical-political; in other words, from the political action involved in the organization of groups and working classes aimed to take action and reinvent society' (Freire, 2004: 18). Izcue dramatically changes the pedagogical order established and aims to understand the colonized subject through his history, art, people, wars, oppression, stories, arts, traditions, culture and pain, which play a main role in the epistemology of the other, of us. These conditions provide a sense of being and becoming humans in order to tear down ontological-existential, racist and gender issues that have been central instruments in the 'coloniality' of power[xii].

Izcue's pedagogy appeals to Mc Laren and Jaramillo's proposal about self-criticism, when rethinking them and the fixed world, stable and recognizable; constructed in relation to the oppressed, colonizer-colonized. A methodology that pursues breakdowns, transgression, displacement and reverse concepts and practices imposed and inherited (Alexander 2005).

Izcue stands from and with the oppressed; the scars from the cultural colonialism and the colonial wound. She operates from rebellion to rescue. And exhorts us to emerge as critical subjects to strengthen a new epistemology, a new knowledge and the reconfiguration of it and, therefore, a new way of knowing (De Oto, 2006: 3).

Minimizing the pre-Hispanic art not only made invisible the material culture as a representation system, but also ignored all other aspects related to art such as knowledge, the body, the movement, the memory and nature. The need to view 'the Izcue pedagogy' as a proposal that develops the 'other' thought and turn to Walsh's proposal of critical interculturality as a form of de-colonial pedagogy:

> *The critical interculturality [...] is a construction that arises from people that suffered a historical experience of submission and subordination. A proposal and political project that may expand and include an alliance with people that similarly seek to build alternatives to neoliberal globalization and Western rationality, and fight for the social change and the creation of different ways of power, knowing and being. In this sense, the critical interculturality is not an ethnical process or project, nor a project of the difference itself, but it is a project of existence, of life.*
> (2007: 8)

Thus, *the Izcue pedagogy* give us the chance to question ethically and politically structures and socio-identity relations and collectively recover our national history and other stories. Not only through her textbooks, but also through what they mean: include and have a scenario of confrontations aiming to reshape the memory and balance the historical asymmetry.

Therefore, *the Izcue pedagogy* emphasizes the de-colonial thought constructing other ways to identify, de-construct and point out the challenges that lead us to unlearn what

is unconsciously learnt and reproduced at school or any other context, like the imposition of images and/or practices and beliefs. In this sense, *the Izcue pedagogy*, as a de-colonial pedagogy, shows us its validity as a de-colonizing tool for our minds and allows us to face our colonial past and be able to re-think and freely express ourselves with no restrictions or issues we may face within the situation of Latin America.

Transformación de la familia obrera: El amor a la escuela.
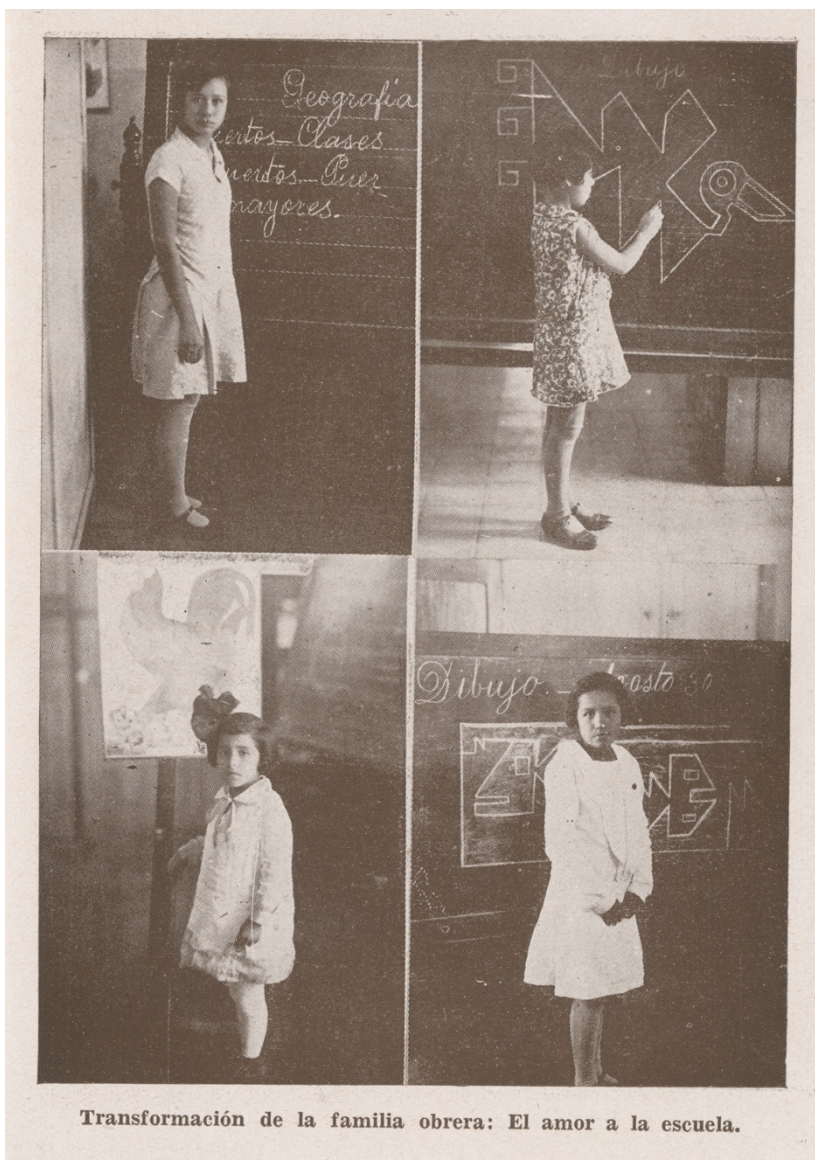
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Lourdes K. Samson

College of the Holy Spirit Manila

Introduction

Art training for teachers in far-flung rural areas in the Philippines can be a low-priority program due to difficulty of access. Volunteer work in this sector seems to be the best option.

The process of preparing teachers for their profession requires planning. A training program for teachers is more than the acquisition of skills. It involves an attitude that values continuing education. It requires receptivity to change especially in a context where the nature and purpose of formal education leads to a profession and a livelihood. Here, real world priorities intrude.

An art workshop was held at the Holy Spirit Academy in Irosin, a small town in Southern Luzon accessible from Manila by a twelve-hour bus ride or a one-hour flight followed by a two-hour ride from the airport. Irosin is a 2nd class municipality $_1$in the province of Sorsogon, region of Bicol. Its population as of the last census 2015 was 56,662 people in a country with a population of 110 million.

Figure 1 *Mayon Volcano, Albay, photgraph by the author.*

Figure 1a. *Irosin, Sorsogon, photograph by the author.*

There are six schools being run by the Congregation of the Holy Spirit in various part of the Philippines. Two faculty members (the author and Ms. Consolacion Estarija) from the College of the Holy Spirit Manila were invited to conduct art teachers' training program to the teachers of Holy Spirit Academy, Irosin, Sorsogon. The two-day art workshop was part of a one-week in-service program for teachers at the said school. This was in preparation for the implementation of (K-12 curriculum)$_2$for the coming school year 2018-2019. Thirty (30) basic education teachers participated in the art workshop. These teachers were introduced to discipline-based art education $_3$for the first time. At the end of the two-day art workshop, participants were expected to do their lesson plans using a performance-based format.

The program design (art teachers' training program) seeks to be responsive to the diminished role of art education in the mandated curriculum priorities[4]. Enhancing the value of art as a "must know" component of basic education and boosting possibilities of improving learning skills can provide a new paradigm for teachers' training program. The teacher must learn art and be a subject expert before he/she can communicate the subject to their students. The teacher must also appreciate the power of art as a medium of instruction, as an educational tool and its role in promoting creativity (Daichendt, 2010).

Figure 3. Teachers of Holy Spirit Academy Irosin, photograph by the author.

The Philippine Enhanced Basic Education

In 2016, the Philippine Department of Education (DepEd) has implemented the Enhanced Basic Education[5]. The Philippine Enhanced Basic Education added two more years of schooling to basic education from ten (10) levels to twelve (12) levels. The approach to teaching under the expanded basic education is multi-disciplinary. The program was intended to make the graduates "work ready" even without a university degree. The reduced attention paid to art in the basic education curriculum in the past has resulted in the reduction, if not disappearance, of skills related to art education among elementary and secondary school art teachers. There is therefore the urgent need to re-train teachers in discipline- based art education.

In its studies on learning competencies on art and culture among students in basic education, the National Commission on Culture and the Arts (NCCA), a government agency for the

promotion of Philippine Art and Culture, has found that students are deficient in their knowledge and appreciation of art and culture. The problem of poor quality of cultural awareness and overall learning have been traced to a number of causes which include:[6]

1. Poor learning competency of students;

2. Inadequate competencies and skills of teachers;

3. Lack of institutionalized support system to strengthen in-service training;

4. Undefined career paths and prospects of mobility in the teaching profession and

5. Balancing the teaching load which according to the study reveals that the Filipino teachers have many tasks assigned to them other than teaching.

With the additional two years in basic education, all general education subjects previously attached to a college degree are now being taught in Grade11(ages 16-17)& Grade12 (ages 17-18) .Every Grade 12 student must enroll now in a strand that will prepare them well for courses they wish to take up in college or to already join the workforce.

Approved Curricula for Grade 11 and Grade 12 at a Glance:

Most schools in the country offering Grade 11 and Grade 12 levels have two to five strands for their senior high students to choose from. An example of approved curricula for Grade 11 and Grade 12 from the College of the Holy Spirit Manila are as follows: (1) Accountancy, Business and Management; (2) Culinary Arts and Tourism; (3) Media, Visual and Digital Arts; (4) Humanities and Social Sciences; and (5) Science, Technology, Engineering and Mathematics.

The schedules of subjects for each strand are explained in detail in the Appendix section for Grade 11 and Grade 12 curricula. Partial curriculum for Media, Visual and Digital Arts is provided in the Appendix section.

Holy Spirit Academy, Irosin

The Holy Spirit Academy, Irosin in Sorsogon, Bicol was chosen as the site for art teachers training workshop in summer of May 2018.[7] The art teachers training workshop was

designed to include the four disciplines: (1) Art History (2) Aesthetics (3) Art Criticism and (4) Art Production. Participants were introduced to these topics through lecture, visual presentation and active participation.

Topics taken up are as follows:

Topics	Explanation/Description
Art History	■ Information on who created the art; ■ What function they served; ■ Cultural context in which they were made; ■ How and why art has changed over time.
Aesthetics	■ What is Art? ■ What are the qualities in Art? ■ What differentiates artworks from other objects; ■ Unique experience from looking at art.
Art Criticism	■ Opinions about works of art; ■ Liking is different from judging; ■ Art Criticism involves oral discussion, analysis, interpretation and evaluation; ■ Art Criticism applies informed judgment (objective criteria).
Art Production	■ The output for creative expression; ■ Uses technical skills, control of materials such as clay, paper, metal and stone; ■ Expresses ideas and feelings through one's creation
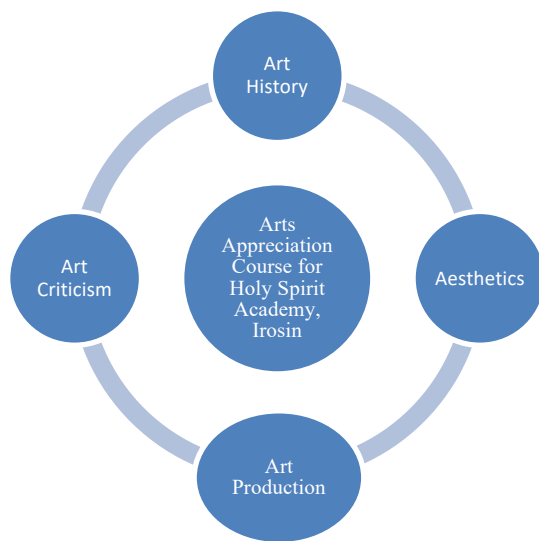
Figure 4. *Art Teachers' Training Workshop on Arts Appreciation Course, Holy Spirit Academy Irosin*

The art teachers' training workshop ran for a week as part of the school in-service training workshop for the summer 2018. Lesson 1 was on arts appreciation course designed to introduce art history and movements and the academic content of painting, sculpture and architecture. References to discipline-based curriculum include the Aesthetics, Art Criticism, Art History and Art Production for broader appreciation of culture and the arts. The arts appreciation course used both theory and practice. At the end of the training workshop, an art exhibit featuring works of the participants became one of the highlights of the art teachers' training program. This also served to encourage the teachers/participants to pursue further training in art on their own.

Arts Appreciation Course

The goals of an art teacher are to develop children's minds and intellectual capabilities, to use all forms of creative intelligence and to understand meanings communicated in visual arts.

In the Department of Education Circular 2002 on Basic Education Curriculum (Philippines), art is identified with core skills such as "self-awareness, empathy, effective communication,

decision-making, problem-solving, creative thinking, critical thinking, understanding one's emotions, coping with stress, interpersonal skills, and entrepreneurial skills." These core skills are what Howard Gardner identifies as the seven intelligences in his book *Frames of Mind* (2011). These are Linguistic, Logical-mathematical, Musical, Spatial, Bodily-Kinesthetic, Interpersonal and Intrapersonal.

With good pedagogical approaches on art education of teachers, it is hoped that new knowledge and appreciation of arts can be translated into workable lessons and exercises. The following lessons on art appreciation, collage making and printing were introduced to the participants. Samples of these lesson plans are as follows:

Lesson 1: Art Appreciation
Objectives:

General:

1. To develop in the students an understanding of and appreciation for the arts.

Specific:

1. To gain a humanistic perspective of art as a part of culture;

2. To express thoughts and feelings artistically in various media;

3. To cultivate creativity through meaningful art experience.

Course Content:

Week	Topic	Strategy/ Methodology	Skills	Values	Student Output
1st Week	Lesson 1				
May 21-22	Art Appreciation	Lecture on Elements of Art	Listening	Appreciation for different kinds of lines and shapes	Recitation
		Basic Step in looking at a Painting	Keen sense for details	Patience	Analysis of one painting

Guide Questions:

1. Define and differentiate viewing (sight) from seeing (insight)

2. Explain the different elements and principles of art such as:

   ■ Composition (direct viewer's eye to the focal point)

   ■ Movement (depicts the climate/ end of story)

   ■ Balance (gives feeling of stability)

   ■ Contrast (illustrates the strong feeling of good/evil/hope/despair/happy/sad

   ■ Mood (projects feelings and emotions)

3. Exercise on Analysis of Painting

   ■ Choose one art work

   ■ Write the title of the artwork/artist's name/year produced/medium used

   ■ Describe the artwork through its composition, movement, balance, contrast and mood

Requirement:

Submission of an art analysis of a painting

Evaluation:

Criteria	Percentage	Total
Creativity	30%	
Complexity	30%	
Composition	20%	
Cleanliness	20%	
Total	100%	

Lesson 2: Collage

Objectives:

General:

1. To develop in the students an understanding of and appreciation for the arts, specifically composition and impact

Specific:

1. To understand art concepts, values and skills as they relate to life, environment and culture;

2.   To express thoughts and feelings artistically in different media;

3.   To cultivate creativity through meaningful art experience.

Course Content:

1st Week	Topic	Strategy/ Methodology	Skills	Values	Student Output
	Lesson 2				
May 21-22	Collage	Lecture on the art of collage Demonstrate methods in collage	Harmony and Balance	Appreciation for Colors	Collage Art

Guide Questions:

1. What is Collage?

   Collage is a technique of an art production, primarily used in the visual arts, where the artwork is created from an assemblage of different forms, thus creating a new whole.

   A collage may sometimes include magazine and newspaper clippings, ribbons, paint, bits of colored or handmade papers, portions of other artwork or texts, photographs and other found objects.

2. How to create a college?
   - Choose a theme
   - Construct your composition
   - Select your color scheme and
   - Release your creative energies

Requirement:

   Creation of a collage using varied media

Evaluation:

Criteria	Percentage	Total
Creativity	30%	
Complexity	30%	
Composition	20%	
Cleanliness	20%	
Total	100%	

Examples of Collage
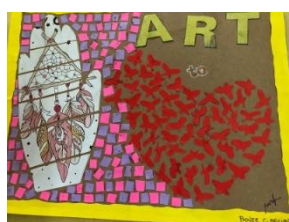
Figure 5. *Art to HeART*

Figure 6. *Trees*

Figure 7. *Sunset*

Figure 8. *Butterfly*

Figure 9. *School Fashion*

Figure 10. *Eternity*

Lesson 3: Print Making

Objectives:

General:

1. To develop in the students an understanding of and appreciation for the arts

Specific:

1. To understand art concepts, values and skills as they relate to life, environment and culture;
2. To express thoughts and feelings artistically in various media;
3. To cultivate creativity through meaningful art experience.

Course Content:

1st Week	Topic	Strategy/ Methodology	Skills	Values	Student Output
	Lesson 3				
May 23-24	Print Making	Lecture on the art of print making Demonstrate methods in print making	Proportion and Ratio	Accuracy	Prints

Guide Questions:

1. What is Print Making?

    Printmaking is an artistic process based on the principle of transferring images from a matrix onto another surface, most often paper or fabric. The resulting print is often the mirror image of the original design on the matrix (retrieved from Wikipedia).

2. What is a print?

    A print is a work of graphic art which has been conceived by the artist to be realized as an original work of art, rather than a copy of a work in another medium. Prints are produced by drawing or carving an image onto a hard surface (known as a matrix) such as a wood block, metal plate, or stone (retrieved from Wikipedia).

3. What is stenciling?

    Stenciling produces an image or pattern by applying pigment to a surface over an intermediate object with designed gaps in it which create the pattern or image by only allowing the pigment to reach some parts of the surface (retrieved from Wikipedia).

4. What is stencil?

    Stencil is a thin sheet of material, such as paper, plastic, wood or metal, with letters or a design cut from it, used to produce the letters or design on an underlying surface by applying pigment through the cut-out holes in the material (retrieved from Wikipedia).

Requirement:

    Create a print using linoleum, black ink, cutter and paper

Evaluation:

Criteria	Percentage	Total
Creativity	30%	
Complexity	30%	
Composition	20%	
Cleanliness	20%	
Total	100%	

Examples of prints.

Figure 11. *Loving Heart*   **Figure 12.** *Hand*

Figure 13. *Chair*   **Figure 14**. *Flower*   **Figure 15.** *Dog*   **Figure 18**. *Boy*   **Figure 17.** *Fish*

Source: Photographs of artworks (figures 5-17) by the author.

Summary

Training and development have become prominent features of school life. They are taken more seriously and conducted at a professional level. The objective then is to introduce a process to identify skills gaps, changes in teaching demands, and address these through training programs. The changing expectations and role of the teachers require that they understand and cope with this new environment. There must be a competent level of teaching performances among teachers which require academic preparation and skills for using technology to support their curriculum, hands-on/ minds-on, and multidisciplinary learning projects.

Teachers need coaching in developing appropriate and effective curriculum that enables students to construct meaning, develop new knowledge and communicate understanding. With good pedagogical approaches to art education, it is hoped that new knowledge and appreciation of art and culture can be promoted in basic education. This appreciation of content and delivery can be the basis of an intervention process in the in-service program.

Art as a subject also benefits the teachers and allows them to tap into their creative side. Art also fosters the personal development of students and equip them to take an active, responsible and constructive place in the society. Exploration of possibilities is the start of learning and teaching.

Conclusion

The art teachers' training workshop elicited great enthusiasm and appreciation from the school administration and the teachers.   Art seemed to have awakened the teachers/participants innate creativity, probably too providing a break from the constricted curriculum and classroom management they are used to. Still, it is worth considering a follow-on session to get feedback on student reaction as well as to further enhance the initial skills gained in the first program. A second visit to Holy Spirit Academy of Irosin will need to be scheduled. Art is a continuing learning experience and should be nurtured.

Figure 18. Teachers of HolySpirit Academy Irosin and facilitators, photograph by the author, May 2018.

Appendix (Tables)

Table 3 A-First Year (1st Semester): Grade 11-Strand on Media, Visual and Digital Arts

Subject Code	Description
11 MVD-CLV1	Christian Living 1
11 MVD- PEH1	Physical Education & Health 1
11 MVD- COMM	Oral Communication in Context
11 MVD-UCSP	Understanding Culture, Society and Politics
11 MVD-MATH	General Mathematics
11 MVD-FILI	Komunikasyon at Pananaliksik sa Wika at Kulturang Pilipino
11 MVD- ESCI	Earth Science
11 MVD- PDEV	Personality Development
11 MVD- RESI	Research in Daily Like 1/Practical Research 1
11 MVD- ETECH	Empowerment Technologies

Table 3 B-First Year (2nd Semester: Grade 11- Strand on Media, Visual and Digital Arts

Subject Code	Description
11 MVD-CLV2	Christian Living 2
11 MVD- PEH2	Physical Education & Health 2
11 MVD- LIT1	21st Century Literature from the Philippines and the World
11 MVD-PHILO	Introduction to the Philosophy of the Human Person
11 MVD-STAT	Statistics and Probability
11 MVD-FIL2	Pagbasa at Pagsusuri sa Iba't ibang Teksto tungo sa Pananaliksik
11 MVD- PSCI	Physical Science
11 MVD- C11	Creative Industries 1. Applied Arts & Design
11 MVD- C12	Creative Industries 2: Performing Arts
11 MVD- DFIA	Developing Filipino Identity in the Arts

Table 3 C-Second Year (1st Semester): Grade 12-Strand on Media, Visual and Digital Arts

Subject Code	Description
12 MVD-CLV3	Christian Living 3
12 MVD- PEH3	Physical Education & Health 3
12 MVD- ENG1	Reading and Writing Skills
12 MVD-MIT	Media and Information Literacy
12 MVD-LIT2	Contemporary Philippine Arts from the Regions
12 MVD-FIL3	Pagsulat sa Filipino sa Piling Larangan
12 MVD- RES2	Research in Daily Life 2/Practical Research 2
12 MVD- PDEV	Personal & Physical Development in the Arts
12 MVD- APPREN1	Apprenticeship & Exploration in Performing Arts
12 MVD- APPREN2	Apprenticeship & Exploration in Arts Production

Table 3 D-Second Year (2nd Semester): Grade 12-Strand on Media, Visual and Digital Arts

Subject Code	Description
12 MVD-CLV4	Christian Living 4
12 MVD PEH4	Physical Education & Health 4
12 MVD- ENG2	English for Academic & Professional Purposes
12 MVD-INQ	Inquiries, Investigation and Immersion/Research Project
12 MVD-ENTREP	Entrepreneurship
12 MVD-ARTAPP	Integrating Elements & Principles of the Different Arts & Application
12 MVD- LMDAF	Leadership & Management in Different Art Fields
12 MVD- IMMERSION	Performing Arts Production/Exhibit for Arts Production

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Endnotes:

1. Second class municipality refers to provinces and cities that have obtained an average annual income of twenty million pesos (about US$ 400,000) or more but less than thirty million pesos (about US$600,000). www.officialgazette.gov.ph>1987/07/25>executive order No. 249 S.1987.

2. K-12 curriculum covers kindergarten and twelve years of basic education that encompasses six years of elementary education (Grades 1-6), and six years of secondary education. Secondary education includes four years of junior high school (Grades 7-10) and two years of senior high school (Grades 11-12). Available: www.deped.gov.ph>2013/07/24>do-43-s-2013-implementing rules

3. Discipline-based art education (DBAE) "is an educational program by the J. Paul Getty Trust in the early 1980s. DBAE promotes education across four disciplines within the arts: aesthetics, art criticism,art history and art production. It was developed specifically for grades K-12." Available: www.K12 academics.com>art education>art-education-United States.

4. The role of art education has been diminished in the mandated curriculum priorities. The Department of Education (DepEd) strategy for quality education is "to have an overall review of the elementary and secondary education that emphasizes the teaching of English, Science and Mathematics." Available: http://www.ibe.unesco.org, compiled by UNESCO.IBE

5. Enhanced Basic Education Act of 2013 stipulates mandatory kindergarten at age five, and twelve years of basic education (Grades 1-12). Available: Basic Education Enrollment Policy-DO No.3 S.2018 and officialgazette.gov.ph/2013/09/04/irr-republic-act-no-105331.

6. The national commission on culture and the arts (NCCA), a government agency for the promotion of art and culture has reported that students are deficient in knowledge and appreciation of art and culture. These deficiencies were attributed to poor learning competency of students; inadequate competencies and skills of teachers; lack of support system for in-service training; lack of prospects of mobility in the teaching profession and too many tasks assigned to teachers other than teaching. Available: ADB.org/sites/default/file/publication/28409/economics-wp199.pdf pp42-43 (i).

7. The project entitled "Art to HeART" was an outreach teachers' training program on art and values. The proponents of this project were both schooled and tutored by the sisters of the Servants of the Holy Spirit (SSpS). My former colleague graduated from the Holy Spirit Academy Irosin and I (the author) finished my tertiary education at the College of the Holy Spirit Manila. With a single purpose of giving back to our respective alma mater, the Holy Spirit Academy Irosin, located in a 2nd class municipality in the province of Sorsogon, Bicol was chosen as the venue for the in-service art training workshop. On the other hand, the College of the Holy Spirit Manila contributed the services of two art teachers as resource persons and facilitators. "Art to HeART" was intended to spark enthusiasm for art as a promoter of values. The enthusiasm of the participants for the "learning by doing" approach shows that indeed art goes straight to the heart.

Fernando Miranda

Instituto "Escuela Nacional de Bellas Artes" (asimilado a Facultad)

Universidad de la República (Uruguay)

Introduction

The goal of this chapter is to present some reflections about sustainable practices in art education, with the confluence of several disciplines, principally in visual arts, architecture, and performing arts.

Some years ago we decided to research interdisciplinary behaviour in art and education. In order to do this, we built a strong and diverse study team of professors and researchers. After five years of work we arrived at a new, experimental way of education by suspending disciplinary divisions. After all these years of realization, action and thinking, It's time to reflect. We worked creating a set of practices on new points of view about contemporary creation through a collective and creational experience that influence viable ways of teaching in the University.

We follow Ellsworth when she says: "If the experience of knowledge in the making is also the experience of our selves in the making, then there is no self who preexists a learning experience. Rather, the 'self' is what emerges from that learning experience (2005, p. 2)."
Working with students proceeding of different origins -arts, architecture, of course, but also sociology, education, communication-, we proposed a set of workshops with different topics, each time. The common goal is to see and test the results in the city (urban interventions) as a critical space as a result of an hybridisation process of the visual, material and, virtual spaces within.

The characteristics of contemporary creation

The experience presented arises from a call for research projects in teaching at our university in 2014. After having been selected and obtaining the necessary funds to begin its realization, it remains as a line of action until today.
One of the first questions that led us to study and investigate alternative modes of art education was to verify the current conditions of contemporary creation.

According to our way of conceiving artistic creation, the practices of the 21st century are basically collective and go beyond the limits of the traditional disciplinary divisions that understand that the creator is basically individual and masculine.

According to our conception as a research team, we understand that, in our context, acting, painting, sculpture, photography, architecture were - and still are predominantly - individual subjects forged in Modernism, and the university curriculum still essentially responds to this idea of learning.

However, in the practices of artistic creation and production we find today actions of sampling, collage and performance that transcend the isolated subject and contemporary literature on cultural and artistic studies gives account of these new phenomena, which we now have to approach from artistic education.
As jagodzinski says:

> *Art should be understood as an event that concerns itself with current global existencial issues. The historical moment is urgent. It is forcework, a form of poiesis that does not outright engage in power struggles but teaches through the force of representation. Such an arting process engages in a pluralism of mediums and media with no substancial hierarchy among them.* (jagodzinski, 2010, p. 127)

The theatres without theatre of Stefan Kaegi (2015) and Nicholas Bourriaud's view of Postprodution (2007) or even our own contributions to these concepts from education support our conviction (MIRANDA, 2012).

Teaching

The teaching of Visual Arts, Architecture, Design, Theatre or Contemporary Dance have grown from their inclusions in universities, based on pedagogical and artistic paradigms focused on individual technical training.

Teaching has played a fundamental role in the transmission of knowledge, in the learning of techniques, the development of skills, and a principal sense of successive preparatory testing processes and final results of the essay-representation or sketch-work type, as the situation requires.

However, contemporary practices, especially collective ones, we would argue, need to focus on the collective, on its variations of possibility and on the diversity and hybrid condition of development modalities.
Likewise:

> [...]contemporary artists [...] have used this media's liminal, contingent, and ephemeral strategies to challenge social and political injustice. [...] Some of the most provocative of these performances are those that are 'site specific', occurring within the very public places of dominant culture. (Garoian, 2008, p. 33)

With the aim of addressing these issues from the university art education, a group of us, professors of the Universidad de la República (in Montevideo, Uruguay), decided to design a project that altered the teaching conditions of the arts, not thinking about the division of disciplines, but about their relations and collaborations.

From three different origins of academic affiliation and teaching traditions, we percieved a need to begin research and teaching based on providing alternatives, showing other possibilities for training in areas of creation and arts.

In order to achieve new educational results, we suggested pedagogical projects that consider, in the same way, the forms in which contemporary cultural and artistic production takes place. Only in this sense will university teaching in fields related to the arts reach important pedagogical alternatives.

Some time ago, when we proposed our project together with other professors as Mariana Percovich, who comes from the scenic arts, and Luis Oreggioni from Faculty of Architecture, we articulated elements that we considered common and that brought together the

possibilities of a collaborative work. Beyond promoting some techniques or skills, a project in art education for university teaching has to open the ways of promoting the creativity of students. In this sense we believed, and still think, teaching: "about and across social and cultural difference is not about bridging our differences and joining us together in understanding, it's about engaging in the ongoing production of culture in a way that returns yet another difference." (Ellswoorth, 1997, p. 139)

Figure 1: (Montevideo, 2018). Intervention in university alley about gender-based violence by a group of students. Research group archive,.

On the other hand, we know that the technical domain or the application of certain learned and repeated ways do not necessarily turn students in creators.

Our team developed a first work experience in the second semester of 2014, at the Instituto Nacional de Artes Escénicas in Montevideo. We looked for a neutral place of work where no one felt like a host, and all students were somehow foreigns to the place, which left them in a certain equality of conditions.

In that occasion we count with a group of about twenty students coming from fine arts, architecture, scenic arts, and even a girl from the faculty of sciences of our university. Our team set as its main objective to contribute to university art education in those areas in which we worked, creative areas and projects, researching and producing ways of teaching that had their center in creativity and in the collaborative collective as principal elements.

The task does not end, rather it is ongoing, with respect to a conceptual and practical construction that allows for other pedagogical possibilities, and so other teachers and creators were joining the team, such as Florencia Lindner from the Performing Arts or Karen de los Santos from contemporary sculpture.

The interest lies in finding opportunities for university art education, especially in a country like Uruguay and a city like Montevideo, that consider:

a) the new conditions of collective artistic and cultural production, including collective ways and new technologies;

b) a set of common problems of knowledge and intervention in practical action;

c) the analysis and systematization regarding the usefulness and use of collaborative forms of teaching in the production of creative proposals under specific reference conditions;

d) the contribution to the production of interdisciplinary knowledge.

The traditions

In Modernism, in the symbolic production of societies and of the arts in particular, each discipline has constructed its poetics and established its paradigms, with certainties and permanences.

This allowed the construction of traditions based on strong references of style or aesthetic orientation that gave illusions of guarantees to the new generations of creators about the patterns to which they should refer in a specific field.

The translation of these conditions to the teaching of the arts in the twentieth century in Latin American countries, and Uruguay is no exception, has had an evident effect on the formation of new generations based on their inclusion in accepted ways of doing and their consequent recognitions of aesthetic orientation.

However, these traditions, evidently established and solid in the universities, need to be revised and transformed under the contemporary conditions of conceiving the creative fact. New ways of symbolic and artistic production require the transformation of teaching in the university.

The aesthetic assumptions always have styles of action, they propose a way, a methodology, a succession or a set of related elements to achieve an objective.

Our action plan is precisely the construction of a methodology that leads to valid creative productions. The value and legitimacy of a creative proposal, in a field of university education, does not refer to a single truth or to a definitive solution.

By contrast, we understand that symbolic and cultural production is diverse and polysemic, and that the university must consider this condition.

What is valid will be a possible result among others that are also legitimate, an effect that we prioritize because it involves us, improves our life, our doing and our relationship with the world.

As Elizabeth Ellsworth says about analytic dialogue, in thoughts that easily translate to this work:

> *Analytic dialogue poses a question of a very different order, namely, in what ways does the world rise or fall in value when a reader or groups of readers perform and let loose in the world this particular meaning or reading of a text or event. […] This question is about the necessity, the right, and the responsibility of participating on the ongoing never completed historical, social, and political labor of meaning-construction. 'What counts' as a 'rise' or 'a fall' in the value of the world becomes a historical and social achievement – not a transcendental given to be discovered.* (Ellswoorth, 1997, p. 127-128)

Creative practice is similar to pedagogical practice in that they should always be distinguished by their original character, by putting subjectivities in relation to an object of knowledge.

The structure and professional orientation of universities has often had the tendency to produce the individual in a solitary way, as a point of personal realization.

On the other hand, the challenge is to develop possibilities for art education at the university whose base is to provide opportunities for collective learning.

Our conviction is that this can be achieved if there are working conditions that allow express the needs, interests and desires of teachers and students.

Teachers and students

In our collective experience, organizing a research project in the field of university arts education needs to define different times and ways of participation It is necessary to ensure that the team of teachers can project their collaboration based on the trajectory, knowledge and interests of each one.

Because meanings of the world, events, and our experiences of them cannot be read directly off of the world or ourselves, the meanings that we do make are the products of interpretation -of particular routes of reading. They are not products of absolute representation or direct understanding (Ellswoorth, 1997, p. 125).

Others will be those that make up the learning space itself, where students interact with each other and with teachers, share their work, discuss their points of view and argue their solutions.

I believe that the collective work of the students should be promoted also outside the university, knowing how they plan and produce their actions outside the classroom without this meaning an action of control, but a different opportunity to learn.

As I have suggested in other text (Miranda, 2014) with the title "Pedagogical practices",

> *Artistic production as pedagogical action has been mostly linked to approval or conscious and celebrated achievements. It is time to open up speculation, expand meanings, and produce ideas without a constant demand for verifiable results. Time to create spaces for experimentation and analysis*. (p.259).

That is when students learn with peers, when they negotiate meanings, technical solutions and the sense of their proposals.

Our research group thus develops its teaching activities with students of different backgrounds considering the exposed elements and on two ways of organization that we have denominated "apparatus" of work[i] when we consider the instance of work exclusively of the

professors, and pedagogical format when it refers to the work in workshop, in the space of the class of the university and with presence of the students.

Figure 2: (Montevideo, 2018). Intervention in Fabini square about a public tea to share by a group of students. Research group archive.

At this point it is important to cite how Giorgio Agamben takes the concept of the apparatus of the philosophical tradition of Western Europe after the sixties, in the sense originally developed by Michel Foucault and already expressed in this text.

For Agamben, the apparatus is a heterogeneous set that includes elements, discursive or not, such as stories, institutions, buildings, philosophical propositions, among others. But it is also the set of relations established between them: "the apparatus always has a concrete strategic function and is always located in a power relation" and "it appears at the intersection of power relations and relations of knowledge" (Agamben, 2006, p. 3).

This apparatus, which is used by the team of teachers to organize their task, is an artificial and conscious framework for collaborative thinking and action. Basically, "the term certainly

refs, in its common Foucaldian use, to a set of practices and mechanisms (...) that aim to face an urgent need and to obtain an effect that is more or less immediate." (Agamben, 2006, p. 8)

The apparatus we created with Mariana Percovich and Luis Oreggioni for our common work, in sense we use from Foucault, was a space where new voices and trajectories were present and could be recognized as the basis for collective construction of alternatives for urban interventions as product of the students' work and part of the final assessment.

In this sense, each teacher who is a member of the apparatus is the node of a network through which discussions, reflections and proposals for planning and action decisions circulate.

The teaching of Visual Arts, Performing Arts or Architecture have their specificities but also their common elements, corresponding to the symbolic production of a society.

At the same time, in these disciplines, the body is permanently put into play and this has it consequences. For the students who take part in our courses, the body is a fundamental reference in their works, because they have to act in the urban space, in a real way.

This happens not only because the students have to act in the city, but because the dimension of the body plays in the understanding of the relationship with the urban scale, in the actions they plan for their interventions, and in how they feel in front of the gaze of other known or strangers.

Like media and architecture, pedagogy involves us in experiences of the corporeality of the body's time and space. Bodies have affective somatic responses as they inhabit a pedagogy's time and space. Specific to pedagogy is the experience of the corporeality of the body's time and space when it is in the midst of learning (Ellsworth, 2005, p. 4).

In our university, and in other higher education institutions in our country, in my opinion, the teaching of the arts continues centered on the sense of the formation of an individual creator. Under this conception the work of the students and the forms of evaluation are also orientated, reason why the attitude of the professors tends to be that of correcting in a direct

way the student production. On many occasions, this form of evaluation leads to the execution of a direct and material action on a model, a drawing or an action.

Something we have called, metaphorically, "the red line" because it is usually the color of the pencil with which student work is modified.

A sense that orients the action of our group also has to do with problematizing the evaluation of teachers on the production of students, modifying their sense towards reflection, collective production and the reconstruction of the action produced as central elements of learning. Ellsworth, taking the thought of Barbara Kennedy notes:

Such events have provoked a sense of urgency in the search for new mindsets capable of moving away from the strict binary discourses of self/ other, real/virtual, reason/emotion, mind/body, natural/artificial, inside/ outside, thinking/feeling, irony/humor. Contemporary social, cultural, and aesthetic theories are marked by the search for ways to rethink the terms of these binaries that have been so strategic to social, political, and educational thought. The search is on to create concepts and languages that release and redirect the forces now locked up in such binaries by addressing them not as separate and in relations of opposition but rather as complex, moving webs of interrelationalities. (Ellsworth, 2005, p. 3)

This form of work is what allowed us to carry forward the conviction that research in art education must be oriented towards the construction and testing of new approaches that have to do with the profound changes in artistic and cultural paradigms, which are also expressed in the spatialities and visualities of symbolic productions and their necessary relationships with other fields of knowledge.

Therefore, we use a non-restricted logic of frames for creative thinking and processes, where the team is programmed with an open lists of notions that structure the action-project on urban spaces in the city of Montevideo.

For example, the working ideas on which to produce interventions have been " wastes" or " displacements".

In the first case, under the idea of "waste" groups of students have worked on projects that have ranged from urban garbage to the condition of homeless people.In the second example, "displacements" have been understood in ways from urban drifts (as the situacionists) to the location of domestic actions in public and open spaces, for example, organizing tea time in a square and invite passers-by.

What questions need to be asked?

Faced with the contemporary characteristics that I describe, the traditional pedagogical models that are developed in some universities of the region in the south of Latinamerican, the ways of teaching in all disciplines that involve collective practices, we pose the first questions of work and research:

-What are the possibilities in which the condition of the contemporary would allow us to investigate new teaching alternatives?

-Is it possible to construct new pedagogical paradigms through the essay of collaborative teaching practices that are made inside and outside the classrooms of universities?

-Can these new collaborative practices have a place in universities?

-How can these forms of inquiry be taken to work collectively with students to produce new communities of meaning and production of learning that consider the condition of diversity rather than the homogeneous response?

From 2014 until the writing of this chapter we have developed six workshops with an average of twenty students, so that our proposal has already had access to more than one hundred participants.

The duration of each of these workshops is one semester and the student receives the equivalent of nine academic credits, for which he has to dedicate one hundred and thirty-five hours of personal and collective work.

In all cases, the teaching team is made up of members of the research group and its constitution, as we have said, is diverse. We are professors who come from the performing arts, architecture, and visual arts, which ensures the diversity of approaches and solutions.

To answer part of these questions, we work with a short but concentrated set of notions. For example, we refer to three main concepts: contemporary body, invisible space, and urban fragment.

With "contemporary body" we refer the condition virtuality, interferences, amputations, tattoos, contrasts and new relationships with and on the bodies, associated with contemporary view and conditions of the subjects and objects in space.

In particular,

> *[because the constitution of] art-in-the-flesh, a double-coded figure of speech, a trope that suggests that the existential liveness of art, its ability to arouse and agitate the sens, to evoke and provoke thougth, occurs simultaneously in the flesh of the body and in the world perceived as flesh in the body.* (Garoian, 2013, p. 123)

In the case of the "invisible space" is taken as a construction, or restoration of visibility, from a deliberately strip and open look, the imagined, remembered, desired spaces from intuitions and confirmations (cartographies of actions, trajectories, memories, names, stories); and, finally, the scene where all occurs: "the urban fragment".

The concept of fragment refers some contributions of jan jagodzinski. For example:

> *The significant understanding of art as a fragment, at once both in and outside the system, with its ability to 'shock', 'touch', and 'transform' is based on a resistance to capitalist comsumption, which tries to use it up as yet another commodity item, an on its further resistance to subsumption, which tries to 'tame' it under a signifier within a system of critique.* (jagodzinski, 2010, p. 60).

The curriculum as a possibility

We must consider some of the main elements that make up university arts education, especially when we intend to propose and support new actions.

We need to generate different action logics as the principal axis of the research strategy.

This is how we construct what we have called the pedagogical format. It is a basic concept for us, with a very simple and operative definition: a pedagogical format is an organized structure

of theoretical-methodological presentation that orders a space for educational action.

But a new pedagogical format also needs new subjects to be offered, to be invited to take part. Thus, it is necessary to involve university students from different disciplines and backgrounds in order to propose a new way of producing together and in collaboration.

Students of the arts in all their diversity, but also of the social sciences, humanities or even the sciences linked to nature, will be welcome.

In general, the curriculum is considered to be the general plan that structures the paths of teaching.

Within this framework, the pedagogical format we propose is based on a space for experimentation; a real laboratory supported by collective work practices directly in the city, choosing a place that we call as "urban fragment".

Strategies

We come from different contexts and we are trying to open new opportunities of experience from a thought that pretends to be critical. This thought is founded on the belief that the university must modify its forms of teaching to adapt to the current ways of creation and professional work in the arts.

But we believe that practices are not only changed within institutions but also in contact with natural and urban environments, especially with interventions in public and open spaces.

In addition, the preparation of a team of researchers working in Arts Education requires group organization, ways of sharing our own knowledge, and the development of common strategies.

In our practice, in the projects that we develop, we need the formation of a team of flexible teachers, with different points of view, that allows us to break the usual model of rehearsal-representation and replace it with a way that has a constant movement of action-registration-action-... like steps when we walk.

As the continuity of walking includes the discontinuity of falling, the subject-body embraces the object-body prosthetically in a reciprocal relationship. Like the controlled fall of walking, the exploratory, experimental, and improvisational movements of art practice are similarly constituted as continuity embraces discontinuity a processual rhythm of engagements that

are out of phase with disengagements, conjunctions out of phase with disjunctions, where the body's control of materials includes a relinquishment of control to those materials. (Garoian, 2013, p. 126)

For this reason, we say that the pedagogical relationship we establish is carried out, at the same time, as a productive action.

Pedagogy as "sensation construction" is no longer merely "representational." It is no longer a model that teachers use to set the terms in which already-known ideas, curriculums, or knowledges are put into relation; rather, to the extent that sensations are "conditions of possible experience," pedagogy as sensation construction is a condition of possible experiences of thinking. It becomes a force for thinking as experimentation. (Ellsworth, 2005, p. 27)

However, our team, as permanent professors of a collective project, also need guests who question our own lines of continuity, acting ad hoc for each new course-laboratory. Then it is necessary to establish as a strategy a double modality: to constitute a permanent research group, nuclear but, at the same time, with the capacity to attend to variable circumstances of inclusion of others, of porosity.

The team always considers the analysis of the possibilities of its action, the conceptual needs, the necessary analogies, the place of each one as a teacher, the procedures of the workshop, the construction of the pedagogical format.

The pedagogical formats defined for each experience of university art education need to take risks, to be objects of reflection and synthesis themselves, and this leads to taking risks and dealing with uncertainties. Specially, because *...the interaction between student and 'new information' is essentially a performative act of memory and description. A student's activity of remembering, restaging, and restating new information is a generative act of recovery and memory.* (Ellsworth, 1997, p. 139).

Taking risks means admitting that there are certain levels that are not controlled, that there are issues to be resolved, that there are moments of confusion or uncertainty, that it is

necessary to make a movement towards new or unexplored teaching places.

This methodology lies in the construction of a pedagogical format that is a laboratory of action-project intervention, with a collective and interdisciplinary basis.

We also consider that this derives in the proposal of some urban interventions that take the workshop to the street, the university to the public space. For this, we define urban intervention as the intentional and real interposition of some artefacts and/or actions, which has the purpose of modifying the sense in a defined urban space.

Our research team understands that the development of an art education project in the university classroom is not the preparation for something that happens deferred outside or with the public.

As we say in other text, titled "Pedagogical practices":

The idea that settings of educational institutions are safer for art professional and pedagogy is misguided because it neglects the educational possibilities of numerous mediations that take place outside of them. New practices of creation, social distribution and collective appropriation that occur through artistic rituals increasingly appearing, carried out in reconfigured spaces that gain in legitimacy, establishing new locations and actions, that even without a main pedagogical intention, are open to various alternative meanings and significance. (MIranda, 2014, p. 258)

The pedagogical format must include experiencing the inside and the outside in a constant way, and becomes circumstantial environments of learning and creation.

We agreed with Belidson Dias (2011) that to change a field is not only to use different foundations but also to implement new practices, so that the theory makes sense with respect to a certain object of study.

The pedagogical format needs, in addition to emphasizing practice, the development of other levels of work in student groups.

Among the competencies that are to be promoted, we find three that have to do especially with learning: a) analysis, as discussion, reflection and interpretation of the action-project;

b) systematization, as narrative production and theoretical elaboration in the development and at the end of the work process;

c) archival production, as a form of memory of the project and its possibility of transcendence.

Figure 3: (Montevideo, 2018). Class in the course about urban interventions. Research group archive.

The development of such competencies is intense and allows us to work on issues and problems that arise in the process of creation, such as registration, the use of the body in action, the relationship with viewers, the condition of the real and the represented, time, materiality.

Garoian writes about the prosthesis as a *perceptual predisposition that the body learns to use as it engages the corporeality of the world. 'The body' in this sense is always already an object, a tool, and cultural artifact; an ontological medium that we use to extend into materiality of the world*. (Garoian, 2013, p. 124).

Figure 4: (Montevideo, 2018). Intervention in square about gender-based violence by a group of students. Research group archive.

In the same way, the debates about the relationship of the interventions with citizens and spectators who watch or participate in the final actions of each of the projects took place. Following Garoian also in this point: "Even though visual culture in both these cases (entertainment or learning) functions pedagogically, we argue that it is on our desire to learn something from it that we are constituted as critical spectators." (Garoian, 2008, p. 25).

As a provisional conclusion

The diversity of contemporary artistic practices has multiplied, along with the development of new technologies, their complexity and density in visual hyperproduction, the transcendence of the scenic to the performatic, and the transformation of public spaces. At the same time, there is a widespread sense of confusion about the validity, quality and identification of these productions and their ways of ideation and realization.

The acts of artistic production increasingly overflow the areas reserved institutionally as museums, exhibition centers, workshops and university classrooms, to develop in public and urban spaces such as those we propose.

In this sense, I propose to turn to recent texts such as that of Judith Vidiella (2019), entitled "Intertwining gazes: Learning from inquiry projects in a course on contemporary visual arts".

Figures 5 & 6: (Montevideo, 2018). Intervention in Matriz square about gender-based violence by a group of students. Research group archive.

In any case, all these forms of symbolic construction are increasingly realized in production situations and the author's condition can no longer be conceived in a singular way.

In the practices, in five years of work as interdisciplinary teaching team, we have been able to verify that the possibility of construction of a collective and common space is possible.

Likewise, in the encounter and negotiation of disciplines, the real exploration of the pedagogical format is proposed as a strategy capable of collaborating in the construction of new teaching paradigms.

These exercises,

> *[…] are presented with opportunities to understand the critical and paradoxical relationship between their art-making activities and the academic dispositions, the habitus of institutionalized schooling, and between images and ideas that they create through art and sensationalized pedagogy of the spectacle of visual culture. Therein lies the potential of art making for transgressive and transformative experiences in visual culture.* (Garoian, 2008, p. 29)

Our team has achieved results of pedagogical research that will serve for the construction of viable alternatives in university art education.

This affirmation is based on the acceptance that this experience has had in the students during five years since 2014, the high participation and the commitment with the work.

Each course has involved the development of between two and four urban interventions, carried out by the students, all of which have been documented and evaluated favorably by the research group and by the university[ii].

As a result, this experience has been included in a new, academically approved and ongoing research programme.

Its conditions of generalization can be linked in a viable way to stable academic and teacher training programs. We are open to this.

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Endnotes

[i] We use apparatus to translate the original French term dispositif.
[ii] In this case we refer to the program "Thinking Art / Acting City: Pedagogical and Urban Interventions from Visual Culture and Contemporary Art", approved by the program of R&D Groups, Scientific Research Sectoral Commission (Udelar) https://www.csic.edu.uy/content/listado-de-grupos-id-2018-financiados

Learning Through **Art:**

Visual Literacy, Dialogue and Learning Through Art

InSEA

Visual Literacy Development of Young Children: Nurture Above Nature

Andrea Kárpáti[1], Ágnes Gaul-Ács[2] and Alisa Tóth[3]

[1]Constantine the Philosopher University, Nitra, Slovakia

[2]Doctoral School of Education, ELTE University, Budapest, Hungary

[3]Doctoral School of Education, Szeged University and John von Neumann University, Kecskemét, Hungary

Introduction

The importance of Kindergarten education has been emphasized for cognitive and emotional development, acquisition of basic social skills and, most often, regrettably, as a preparation for schooling. In this chapter, we want to advocate the importance of art education in this institution. After the Pictorial Turn, with communication through images dominating, the development of visual literacy has (finally) become a major educational objective. "Child art" is considered to be a gift of young children, but does visual literacy (or competency, to use a more adequate term) also result from natural growth? While early interference with the unfolding of the visual language of young children may result in the loss of their intuitive gift of expression, an introduction to a soon-to-be dominant form of communication may be less harmful.

Art education in Hungarian Kindergartens seems to provide just the right amount of nurture, not disturbing nature. This chapter briefly summarizes results of the first stage of a study of visual language of children after the Pictorial Turn from Kindergarten to primary school level (ISCED 0, 1 and 2, ages 3-10 years). Here we present results pf the Kindergarten sample. Three situational tasks (with themes related to situations in everyday life) were completed by more than 400 children aged 3-6 years and their performance assessed in terms of form depiction, expressivity, composition, the use of colour and aesthetic appeal.

In this chapter, the task involving representation of the self and appropriate garments to express feelings of happiness and sadness by Kindergarten children using traditional tools (pens, pencils, crayons, paint) will be discussed in terms of visual literacy and symbolization capacity. The role of natural growth (maturation) versus nurturing (participation in art education) in visual literacy development will be shown through data analysis and illustrations of typical solutions. The most important finding of our study is the degree of influence Kindergarten education has on the development of visual literacy. Attending Kindergarten (where art education is regularly provided) has a much larger coefficient of determination value than age. In fact, our data indicate that art education in an institution has three times as much effect on the development of visual language than maturation. This result calls for more art – on every level of public education.

Figure 1. *Images of happiness (left) and sadness right, Boy, age 6 years, 3 months, end of the last year of Kindergarten. (Image of sadness depicts carnivorous plant suddenly encountered in the forest).*

Art education in Hungarian kindergartens

In Hungary, Kindergarten education is offered for all children above 3 years of age, and, as a preparatory program for schools, every child must attend Kindergarten between the age of 5 and 6. Considered by many the best part of the Hungarian educational system, children enjoy an optimal mix of structured activities called "initiated programs" (to indicate that children may opt for not participating in them), and free play. Situated mostly in smaller buildings surrounded by a playground or garden, the majority of these institutions are state-financed and are open from seven in the morning to five in the afternoon to accommodate working mothers' schedules. Their traditionally open and inclusive mood is well characterised by a recent study: "The 'cosmopolitan' project of the Hungarian Kindergartens – Re-reading socialism". (Millei & Imre, 2013). The authors show how democratic citizens were educated, decades before the democratic change of regime in 1989, and civic habits and morals formed, often in contradistinction to stated socialist ideology.

In art education, the Hungarian Kindergarten has been a testbed for innovative projects since the 1970s. Visual culture – a broad and culturally sensitive approach to acquiring the language of images - entered our public schools in the 1990s, while in Kindergartens it was an accepted paradigm decades before (Székácsné Vida, 1980). While art educators in Hungarian public schools traditionally considered the creator of art works (the artist, architect etc.) as their main role model, now they consider the craftsman, the folk artist or the graphic designer more

appropriate role models to follow. Curriculum objectives emphasize creativity, with aesthetic experiences utilized as points of orientation and inspiration (Kárpáti, 2019). This fine arts and creativity focus seems to be shared by many European countries, according to a recent survey (Kirchner & Haanstra, 2015). Kindergarten teachers, however, are more inclined to teach the everyday language of vision. Their repertoire includes a wide variety of creative techniques, and their appreciation programs focus on understanding and shaping the (visual) environment.

Integration of the arts with "proto-science" (observing nature, experimenting with materials) is a much debated model in public education, but an everyday reality in the Kindergarten-EACEA (2009). Educators who work here have been trained, although on a basic level only, in a wide variety of art genres and forms, and use their polyaesthetic skills to organize complex projects that show a concept, an emotion, an experience or person from the viewpoints of the arts and science. Public education art curricula maintained a fine arts focus up until the 1980s, with historic monuments and folk art products being the only area where objects of everyday use were discussed as sources of aesthetic experience. In Kindergarten, however, folk art – a major constituent of Hungarian national identity – has always been in the centre. Today, following innovative trends in public education, contemporary crafts and design have also entered the programs.

Digital creativity is more and more embraced, as Kindergarten educators want to shift the use of mobile devices (available already for toddlers also in less affluent homes) towards edutainment. The study briefly introduced here involves creating both with traditional and digital imaging tools – the latter will be discussed in a further paper. One result should be mentioned here, however: the medium affects quality far less than presumed: digital style is different (less detailed and more brightly coloured, for example), but even 3-year-olds seem to have no problems with making a mark on a screen. If the task is inspiring, the tool is quickly mastered on a level that is sufficient to express ideas visually. Ideas matter – the medium is secondary. Teachers matter, too: those children who benefit from their guidance, will be more visually literate. In first grade, when letters have to be identified and composed and knowledge conveyed in pictures decoded, this difference may mean a lot.

Figure 2. Maps created with felt tipped pens (above) and with the Paint software on tablets (below.) Boys aged 6.7 years.

Theoretical perspectives

In an era of profound change of the role of visual literacy, art education policies should respond to changes in visual culture of youth. We should realize art's potentials for cognitive and affective growth beyond traditional assumptions about education through art, and contextualize education for various social and cultural settings and power structures. (Freedman, 2015, Tavin & Ballengee-Morris, 2013).

When describing the content of contemporary visual literacy of children and youth, formal features of psychological theories of graphic development (Arnheim, 1969, Löwenfeld, 1963) should be enriched or contrasted by early acquisition of new forms of (digital) imaging and popular culture (Freedman et al., 2013, Rose, Jolley & Burkitt, 2006). The study briefly reported here, was executed in 2015-2016 to document early childhood art development in traditional and digital media. Drawing performance seems to have accelerated today, in the age of increased imaging activity. Annette Wiegelmann-Bals (2009) compared a large sample of

drawings by children aged 6-14 from 1970s with those produced in the first years of the 21th century and found an earlier onset of stages of development. Is this acceleration observable already in Kindergarten, and does art education support growth?

This research is part of a series of studies aimed at redefining the development of visual literacy of children and young adults aged 3-18 years. In contrast to the description given above, there is a discrepancy between the importance of Visual Literacy and it's too often marginal position in education. This calls for a combined effort to reduce this gap. Therefore in 2010 a European Network for Visual Literacy (ENViL) was founded with more than 60 researchers, curriculum developers and teacher trainers from nine European countries. The network began a bottom-up process for the development of a "Common Framework of Reference for Visual Literacy" (CEFR-VL). The framework covers different national, regional and subject-specific traditions in the diverse European context. As a reference document, it can be used to observe, describe and assess the visual competencies of learners. It aims to be a tool for the development of curricula, lesson plans and assignments as well as assessment instruments. (Wagner & Schönau, 2016)

The European Network of Visual Literacy uses a competency-oriented approach. Weinert (1999) describes competencies as:

> *the cognitive skills and abilities that an individual possesses or is able to learn and that are used to solve certain problems, and the associated motivational, volitional and social willingness and skills required to use the solutions successfully and responsibly in changing situations.*

ENViL defines Visual Competency (a more adequate world for a skill set based on the use of images, not words) as a group of acquired competencies for the production and reception of images and objects as well as for the reflection on these processes (Schönau & Kárpáti, 2019).
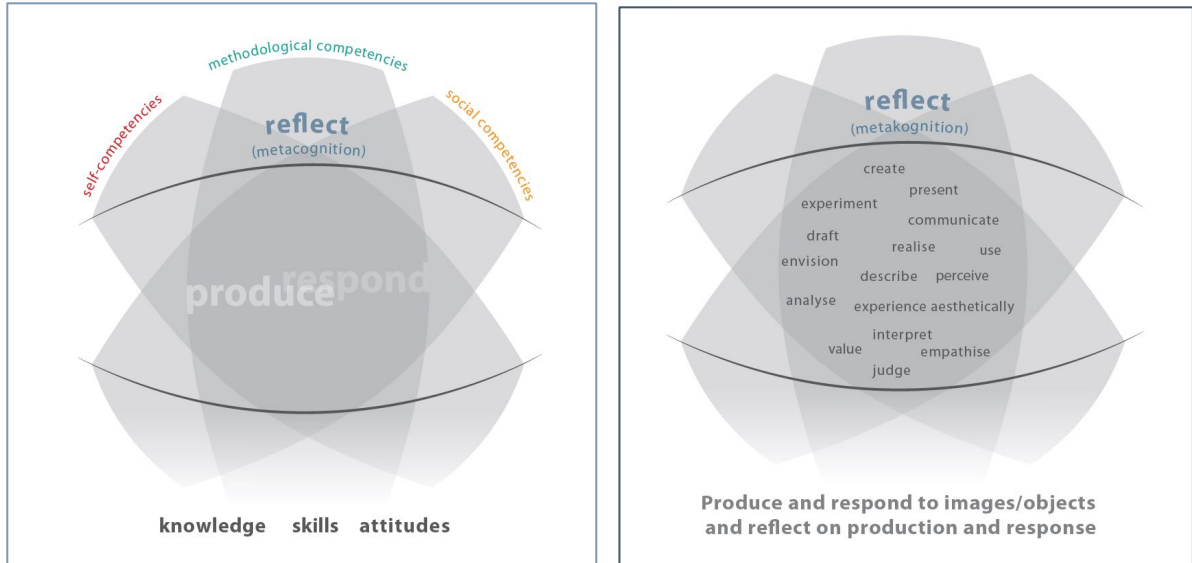
Figure 3. *Basic dimensions of Visual Literacy (left) / Differentiation of sub-competencies (right). Source:*

http://envil.eu/competence-structure-model/

In the European Framework of Visual Competency, skills and subskills are defined through situations that represent authentic contexts for their use (Billmayer, 2019). When developing our survey on 21th century child art at Kindergarten level, we intended to embed our tasks in situations that will inspire children to use their visual language expressively, manifesting their skills at high level. We used the Framework to construct instruments and discuss findings in terms of cognitive and psychomotor competences as well as sociocultural contexts. With the study reported here, our major aim was to reveal the role of education in child art development at Kindergarten level. We focus on the area of "production" in Kindergarten: creation of images preceded and accompanied by reflection and utilizing mainly self-competences, but also emerging social and technical competences.

Educational policy makers underestimate the role of art education for graphic development in the preschool years (ages 3-6), postulating that nature will nurture – children will be creative, even without any education in the arts. In a series of studies aimed at describing new patterns of the development of visual language of children in the New Age of the Image, we intend to provide data to challenge this assumption, deeply influencing the support for art in the Hungarian educational system. Here we show how the development of visual literacy of

children correlates with the amount of time spent in Kindergarten where art and music education are available.

Three situational drawing tasks: Studying visual literacy of 3-6-year-olds in context

In a study executed in 2015-16, we collected child art in traditional and virtual media from Kindergarten to lower primary level (ISCED 0 and 1, ages 3-10 years). Situational drawing tasks were used to contextualize themes in everyday life events reveal knowledge, skills and attitudes at the same time and thus go beyond the description of 'drawing levels' towards decoding personal dialects of the visual language. The tasks involved three concepts in narrative contexts for easier interpretation: symbolic space ('Draw a map of a landscape you want to find (again)'; imaginary space ('Draw / design a dwelling for your favourite character'), and opposing emotions represented through garments, and / or facial expressions and / or body language ('Draw yourself in your favourite dress in happy mood / most disliked garment in a sad mood', see Figure 4).

Our sample involved 13 Kindergartens (11 of which were situated in districts representing a wide variety of socioeconomic environments in Budapest, the capitol city, and 2 in small towns of Hungary) to take part in the survey. The average age of children was 4,95 years, the youngest 3, the oldest participant was 7 years old. Boys constituted 52,3 %, and girls 47,7% of the sample. Children with special needs constituted 7,53 % of our sample, 5,83 % of whom attended the Kindergarten of the *Andras Peto Institute* in Budapest, where a complex treatment for children with cerebral palsy and similar psychomotor diseases called, conductive education, is offered. Art education is an integral part of the treatment.

Drawings were elicited by Kindergarten teachers who explained the themes in a standardized fashion. Researchers acted as participant observers helping children to paper and drawing tools, videotaping parts of the sessions and interviewing all participants immediately after task completion. Interviews were voice or video recorded and used to interpret the expressive intentions of young creators. More than 400 children aged 3-6 years participated in the study.

Figure 4: Representing emotions on self-portraits through facial movements and colours / patterns of dress (above)
and through the weather: stormy rainfall for sadness and sunshine for happiness (below) in different age groups

Row 1, on top: girl, aged 3 years 9 months – end of first year in Kindergarten

Row 2, in the middle: girl, age 4 years 3 months, end of the second year of Kindergarten

Row 3, bottom: right: girl, age 5 years 9 months, left: girl, age 6 years 3 months, end of the last year of Kindergarten

Researchers acted as participant observers helping children to paper and drawing tools, videotaping parts of the sessions and interviewing all participants immediately after task completion. Interviews were voice or video recorded and used to interpret the expressive intentions of young creators. The three drawings were taken during three consecutive weeks, mostly in the morning.

In order to illustrate the procedure and the assessment criteria, we introduce one of the tasks: Self Portrait in Happy and Sad Mood. This task was the third among the Situational Drawing Tasks. On the day the task was supposed to be competed, children were encouraged to dress in their favourite garments or bring photos showing them. Children explained why they like them and also told about dresses they dislike. Task completion was preceded by a connecting dialogue about current feelings (of joy, excitement, and anticipation of interesting activity) and remembrances of unhappy times. Children drew themselves in a happy mood, in a favourite dress first, then in a sad mood in a dress they disliked. Both drawings were completed between 8-12 minutes. Children found this task both funny and exciting, as it involved presenting their likes and dislikes. In many institutions, they actually dressed up in their favourite garments and also brought the ones they disliked to be reinforced by their peers about their choices. At the Peto Institute for children with motoric handicaps dressed up their walking tools and wheelchairs to match their favourite dress and thus created a new, playful relationship with them. Kindergarten teachers found the task an authentic opportunity to discuss the expressive value and hidden messages of dresses and get to know more about the immediate personal environment of the children they see as a community each day. The theme was also found useful for detecting problems concerning body image and self-appreciation also and has since been employed in art therapy.

Two external expert judges undertook scoring. General assessment criteria (used for all the three Situational Drawing Tasks) involved five subcompetences that were scored on four levels described on a scoring sheet:

1) Task centeredness (understanding and realising the topic to be represented);

2) Emergence of forms (representational attempts emerging from scribbles);

3) Usage of signs and symbols (connections made between signs represented and intended meaning explained during the interview sessions);

4) Expressive use of colours (choosing colours with an intention to express a quality or mood);

5) Composition (intentional arrangement of pictorial elements).

These characteristics proved to be reliable criteria for assessment (Cronbach-α=0,924). We added special criteria for each task that was related to its theme. Here, the representation of the human figure was involved, so the special assessment criteria included 6) Differentiation (representing details of objects and figures); 7) Proportions (conscientious efforts to represent lifelike or theme-oriented, expressive proportions of the human body); 8) Figure types (the developmental line from tadpoles to figures with differentiated body parts and detailed facial expressions); 9) Motion representation types (the developmental line from tadpoles to figures with moving body parts and dynamic environment); 10) Representing space and plasticity. Including these criteria in the assessment, reliability of the task was further improved (Cronbach-α=0,938).

As the tasks will be used for a longitudinal study ranging from 3-18 years, their validity needed to be assured through an expert agreement. A group of Kindergarten educators and art teachers experienced in educational assessment discussed the three Situational Drawing Tasks and found that they were in conformity with the Hungarian curriculum for the art education discipline called 'Visual culture'. The Hungarian Kindergarten program outlines general educational development tasks with suggested activities for the arts only, so a group of five Kindergarten educators experienced in interpreting the program's objectives validated our tasks. The tasks were also tested by graduating art therapy students and Task 3 discussed here was found especially useful for detecting problems concerning body image and self-appreciation.

Naturally, not all drawing characteristics occur on all the works of children aged 3-6 years – but much more were observable than we expected on the basis of research on early phases of child art – mostly published before the abundance of images transmitted by mobile digital tools an distributed by social media (Hurwitz & Day, 2001). As this study focuses on the role of education in early development of visual literacy, we will not compare contemporary drawings

of children to those collected in the second half of the 20th century to show an acceleration of development: the early appearance of complex compositions, the proliferation of signs and symbols or the sophisticated use of colour hues. We only indicate that most of the criteria selected to map drawing development were found already at the youngest age group of our study, children aged 3-6.

Drawing development of 3-6-year-olds: The role of kindergarten in developing a sasic skill set

We used Pearson linear correlation for identifying the cohesion of assessment criteria and found strong correlation among performance in all of them and the final score. The most relevant indicator of performance was task centeredness – the ability to focus on a chosen theme (r_1=0,789, r_2=0,874, r_3=0,895). Standard deviation of tasks is high – an indicator that the task can be used for the identification of talents and deficits. Development of visual literacy as manifest in creation was identified through deducting / adding deviation to average values of age groups. Three performance levels were revealed (see Figure 5 below): a) children under 4 years of age, average score: 5, maximum score attained only by 2,7 % of the group; b) ages between 4-6 years, average score: 13, and 10 % attaining maximum score; c) age above 6 years: a halt in performance and larger differences among children, with 8 % achieving maximum score and average score ranging from 8-18 points.

Average score in task
(max. 4 points per criterion, total score:20)

	under 4 years	4 years	5 years	6 years
■ Task centeredness	1,74	3,90	6,45	6,08
■ Scribbles/shapes	4,82	7,50	9,04	9,18
■ Signs, Symbols	2,47	5,84	7,63	8,03
■ Colouring	3,59	4,30	6,27	6,32
■ Composition	3,56	6,43	8,63	8,70

■ Task centeredness   ■ Scribbles/shapes   ■ Signs, Symbols   ■ Colouring   ■ Composition

Figure 5. *Drawing development between 3-7 years of age: three levels of performance*

Our results show that a big change in drawing performance occurs between 4 and 5-6 years of age. Five-year-olds use predominantly shapes above scribbles (as shown in numerous previous studies), but they also start using other major components of the visual language as well. The intentional use of colours and the variety of compositional arrangements employed characterises a higher level of visual language than previously attributed to children of this age (Lowenfeld, 1963). Significant improvement occurs between 4 and 5 years, while the new drawing characteristics are consolidated in the next two years. (A homogeneity analysis showed no significant differences between the two older age groups: 5 years and 6 years olds ($F=34,383$; $p<0,05$; $x1=15,76$; $x2=26,82$; $x3=37,2895$; $x_4=37,3043$).

Another distribution of our sample shows the importance of Kindergarten education. Those children who attended Kindergarten for a longer time, are more advanced in task centeredness, representing shapes instead of scribbles and the use of signs and symbols. (Cf. Figure 6 below). As these subcompetences of visual literacy are important for a wide range of visualisation activities later, efforts should be made to offer Kindergarten education for as many children as possible. A current study of the American National Endowment for the Arts revealed another important gain of early art education: social and emotional benefits of arts participation (Menzer, 2015).
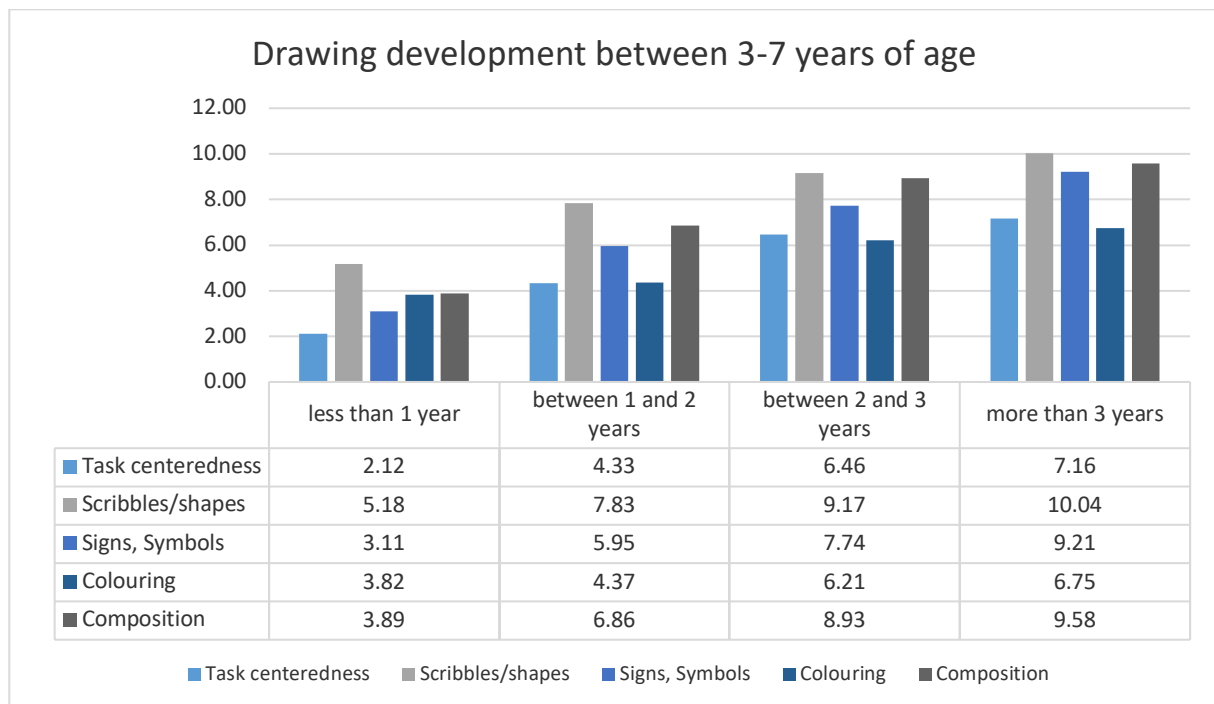
Figure 6. *Drawing development and years spent in Kindergarten: the importance of art education*

Age related results (Fig. 6, above) indicates that the most significant increase in performance occurs at around age 4, and development in older age groups is not so pronounced. However, if we perform an analysis of variance and contrast drawing level and years spent in Kindergarten, we can identify three distinct groups with significantly different performance related to the time spent in Kindergarten.

Those who spent between 2-3 years and more than 3 years show faster development in task centeredness, representation of shapes and composition (F=32,431; p<0,05; x_1=17,76; x_2=27,97; x_3=37,80; x_4=41,58). Kindergarten education seems to have successfully developed important subcompetences of the visual language. The correlation value between age and performance level is r=0,343. The coefficient of determination is R=0,117649, that is, 12 % of the results may be explained by age. Kindergarten education has a much larger coefficient of determination value (R=0,322436) – 32 % of drawing performance is explained by the time spent in Kindergarten education. Consequently, art education in an institution has three times as much effect on the development of visual language than maturation.

Drawing performance seems to have accelerated today, in the age of increased imaging. In comparison to classic studies, (Arnheim, 1969; Löwenfeld, 1963), significant areas of development (emergence of shapes from scribbles, usage of symbolic forms, representational

and symbolic use of colour) already occurs in Kindergarten, not in primary school, as indicated by a meta-analysis of studies about this skill (Kárpáti & Simon, 2014).

Significance of the study

A current research report by the National Endowment for the Arts (NEA) in the US reveals the social and emotional benefits of arts participation (Menzer, 2015). Our study supports the importance of art education for young children through data on visual literacy development.

Our results support the findings of Annette Wiegelmann-Bals (2009), who compared drawings from 1970s with those produced in the first years of the 21th century, and found an earlier onset of stages of development. She proposes a non-linear unfolding of artistic development, as „cumulative, culturally inflected, complex 'layering' of re-presenting life's experiences and understandings" which is „neither a linear, universal, nor age-determined" (2009, 47). Accelerated drawing literacy development should lead to offering more complex, expressive tasks at earlier ages, she suggests, and our results prove the viability of this. The three situational tasks we introduced in Kindergarten are complex but can be interpreted and solved and also enjoyed at an early age.

The most important finding of our study is the degree of influence Kindergarten education has on the development of visual literacy. Art education in Kindergarten has three times as much effect on the development of visual language than maturation. Those who have attended Kindergarten for a longer time, were found to be more advanced in task centeredness, representing shapes instead of scribbles and the use of signs and symbols. As these subcompetences of visual literacy are important for reading and writing literacy and a wide range of visualization activities later. Therefore, efforts should be made to offer Kindergarten art education for as many children as possible.

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Pedro Chacón-Gordillo & Seija Ulkuniemi

University of Granada, Spain & University of Lapland, Finland

Students' concerns as a catalyst for a critical international project

This study presents an opportunity to compare educational problems of two countries, Spain and Finland, that have different statuses in the European Union. If we consider the Program for International Student Assessment (PISA) tests of skills such as reading and mathematics as a reliable indicator of quality in education, Spain is behind many other countries in Europe. Spain also has a high percentage of students who leave school early and a low number of students with good scores on the tests. On the contrary, the Finnish education system has become internationally famous for its good quality. Finland has historically achieved excellent results in PISA tests, despite a slight decline in past years (Hardy, 2005; Marchant & Johnson, 2012; National Centre for Education Statistics [NCES], 2017). In both countries the income of teachers starting their career is much lower than the public perceives it to be (Stewart, 2013), but despite of this, the profession of primary teacher in Finland is still a relatively popular career choice; only approximately one of ten applicants get admission into university teacher training. The entrance examination includes a subject-specific education literature test and an interview with other tests to determine a candidate's suitability for the profession. In Spain, for example at University of Granada, there are 500 places for first-year students, so the majority of the 700 applicants get in, and only having to pass a general literature test (Granados, 2015), and the profession is not as popular as it is in Finland.

This research project started when bachelor's degree students in primary education teacher training at the University of Granada (later UG) began a debate about problems in the current education system. Dr. Pedro Chacón who teaches at UG contacted Dr. Seija Ulkuniemi who teaches at University of Lapland (later UL) to investigate the main shortcomings of the current national education systems according to our students. We collected the data by asking the students to make a visual representation, a so-called poem-object photograph, of the main problem of the current educational system. The meaning of the photograph was also explained with written text. The same methodological design was applied to both universities, with slight variations due to

differences in the practical course procedures. There were 50 students from UG and 72 students from UL. As the students in primary education teacher training are not very familiar with the basic skills of visual art education, we designed this research project didactically so that it also would improve some of these skills and give support for student in visual problem-solving. We also needed to fit the project in our tight course contents.

There are few studies in which student teachers' educational critique has been understood through a creative process. Hernández y Barragán (1991-1992) used autobiography when examining the future teachers' concepts of visual art and good quality teaching, but did not present any conclusions based on the use of this method. One recent creative method is photo-activism, which has especially been used in the context of local educational spaces. Agra-Pardiñas and Mesías-Lema (2011) introduced a study where the future teachers explored the problems of educational spaces via artistic actions and photo-activism. They demonstrated how photography is useful in showing teachers' way of looking. Researching generalist student teachers' relation to visual arts, Morales-Caruncho y Chacón-Gordillo (2018) used students' art works as tools in evaluating students' opinions. Evans-Palmer (2018) introduced how artist journals could be used in preservice teacher curriculum as a means for developing their creative capacity. In Bertling's (2019) study, art teacher candidates reflected their practicum experience via collaborative visual reflection. Our experiment adds an international comparative and critical aspect to these studies.

Somewhat close to the idea of poem object is the use of textual metaphor, which has been used in study of pre-service teachers' perceptions about ethics course (Genç 2019), and student teachers' conceptions about the teaching profession (Zoe Martínez-de-la-Hidalga & Villardón-Gallego 2017). West and Bloomquist (2015) have even used poetic re-presentations in their research on trust in higher education.

What comes to studies about student teachers' pondering their education, Rönkkö and Lepistö (2015) examined in Finland the critical conceptions of entrepreneurship

education. They suggest incorporating more activities enhancing critical thinking to teacher training.

General features of the contemporary education systems in Spain and Finland

The current education system in Spain is still modelled on the interests of industries, as it was originally designed for during the Industrial Revolution. The schools are organised as though they were factories; the education curriculum is broken into subjects; children are taught in batches, and they move through the system based on their age.

Since 1970, there have been many changes in the education system in Spain; for example, seven educative laws have been approved. However, statistics show that the changes have not resulted in any noticeable improvement. Today, the most controversial law in Spain is *LOMCE* or 'La Ley Orgánica para la Mejora de la Calidad Educativa' ('Organic Law for the Improvement of Educative Quality'). Many teachers, associations, parents, and students are against this law, because they consider it to be an attack by classist ideology—both unequal and unfair. This neoliberal law is allowing for the commercialization of the educational system, and promotes its privatisation. It allows for the establishment of sex-segregated schools, and relies on external and revalidated evaluations.

In Finland, one of the biggest innovations in the educational system was the contemporary 'comprehensive school system'— which was gradually initiated in 1972 in Lapland and completed in 1977. The next biggest innovation was the idea of 'School for all', which practical implementation was officially launched to start in 2011 (Opetushallitus, 2011). According to this principle, children can study in their neighbourhood school, irrespective of any incapacity, such as mental, social and physical problems (Kesälahti & Väyrynen, 2013).

Another redesign in Finland has been the gradual combination of primary schools (grades one to six) with secondary schools (grades seven to nine) to make the comprehensive

school a complete unit. The division is still ongoing in some areas, partly because school premises were built in separate areas. In primary teacher training, so called 'training schools' are used for most of the student teaching practice periods. This model is admired as an example of "connecting theory and practice through both the design of thoughtful coursework and the integration of high-quality clinical work in settings where good practice is supported" (Darling-Hammond 2017, 306).

There have also been several reforms in the National Curriculum; the latest one was regulated in 2014 (Opetushallitus, 2016). It stresses on the development of thinking and learning capabilities, and emphasises on comprehensive, multidisciplinary learning rather than the study of separate subject contents. It also highlights continuous evaluation and pupils' self-evaluation.

Design of the critical pedagogical research project with (art) educational aims

Potential of critical pedagogy: Dialogue is a seed for a future change.
Our project is driven by ideas from the second trend of critical pedagogy—the communicative approach. It argues that an individual is capable of changing his/her environment. Moreover, education is considered as an instrument for social transformation (see Bórquez, 2007). The communicative approach surpasses the discourse of the educative elites: that is, the students do not have to be passive receivers of messages (Apple, 1987). The rebelliousness and contentiousness of the students generate a permanent process of cultural survival and resistance in the classroom (Willis, 1988). Critical pedagogy aims to teach students to question and discuss their reality in an active way, inspiring social change that could reduce economic, social, racial, gender and other inequalities (Giroux & Flecha, 1992; Giroux, 2008). Freire (1969) proposed the creation of new educative dynamics to promote the discovery and understanding of reality through dialogue. According to this approach, educators should promote the exchange-of-ideas process, thereby increasing creativity and transformation.

Our experiment aims to involve questioning and debating about the relationship between teaching and power structures (McLaren, 1995). We believe in the ability of future teachers to become protagonists for improvement. We start on this path with a small-scale intervention by letting the teacher students openly criticise the current school system that they often have been obliged to adjust to.

Research question and art educational objectives of the experiment.
Educationally the first objective of the project was to offer students ways to think critically and to promote reflexive thinking. This is embedded in our research question: *What are the most concerning problems in current national educational systems according to primary education student teachers at UG and UL?*

In the experiment, the students were first asked to think about problems in the general education system in order to enhance their critical thinking.

The educational experiment needed to meet the objectives of the course Didactics of Visual Arts where the research project was implemented. Thus, one objective of this experiment was to promote student teachers' visual and creative thinking, their capacity to imagine, and the ability to represent their idea in a visual form. The second step for students was to present their response in visual form by using creative imagination and the rules of visual language. The approach focuses on the importance of emotions in effective teaching processes. If, as Vergara (2016, p.39) claims, 'it is only possible to learn something if it touches your heart,' then it is important that we do not focus only on the rational construction of knowledge. Art can be a facilitator for the maturation of emotional competence. (Hernández & Ventura, 1992; Vergara, 2016). We believe that via making art students will get more personally involved, and thus learning becomes more meaningful.

The students' artistic task was to create a poem-object photograph about the chosen problem in the style of Chema Madoz. As student teachers in both countries often lack knowledge and skills in visual arts, we introduced the art of Chema Madoz as an artistic

reference (Madoz, 2017). Madoz uses real life objects and combines them to make meaning. His photographic art works, 'objecto poemas' (poem-objects), also use visual language in many rhetorical ways—metaphorical, ironic, symbolic and allegorical. We presented a lecture explaining the rhetoric of an image and the concept of 'poem-object' by using Madoz's works as examples. The lecture also covered basic information about image composition rules.

In our project, the students needed to combine content from their main discipline, education, with content from the visual arts and its subject-specific ways of inquiry (Hernández and Ventura, 1992). They first prepared an object installation that reflected a specific pedagogical issue about which they were concerned. Then, they took photographs of their installation with their mobile phones, and wrote a short explanatory text to accompany them. The final photographs were converted to black and white.

Our short-cycle project stressed some advantages of project-based learning, like offering a chance to work collaboratively (De Pablo & Vélez, 1993; Pozuelos, 2007). Students also were to do research and share their findings on a chosen topic, embracing also the opinions, life experiences and learning methods of other participants (Vergara, 2016). At the end of the project, the students were asked to present their poem-objects to other students in class. If time permitted, they would also provide suggestions for improvements in the education system, as a further aim for the future was to encourage students to take an active role in society, and to foster innovation in teaching with the help of metacognitive skills learned through this experiment.

Practical realisation of the project with observations

We teacher-researchers observed the working process during the lessons—Dr. Chacón at both universities and Dr. Ulkuniemi in Finland. We summarise our findings as teacher-researches during each stage of the process (table 1.).

At UL, the project was introduced over four contact hours, and the rest of the work was done outside class; at UG, the project took place over three weeks, with two contact hours per week. Thus, the process at UL was slightly accelerated: steps one to eight were almost entirely covered over one session, and step nine took place in the final session of the autumn term.

Student's task	UGR & UL: Students…	UGR (Spain)	UL (Finland)
4.1. Think about the current educative problems in primary education.	could relate the current educative problems with their own experiences at school; some shared information they had gained in their previous courses.	Most students preferred to work individually, and only a few worked in pairs.	Almost all worked in pairs/group of 3, pondered about possible choices for problems, shared recent entrance examination literature.
4.2. Attend a lecture about Chema Madoz's art and some principles of image composition.	learned about the concept of the poem-object, and basic principles of image composition, and of the use of the rhetoric of images		
4.3. Analyse the artist's works, by considering both formal and conceptual aspects.	were required to use concepts related to the principles of visual organisational and the rhetorical meaning of images.		Dr. Pedro Chacón: "The Finnish students grasped the point of Madoz's poem-objects better than my students did."
4.4. Choose a problem in education to work on.	were highly motivated, also shared their school experiences and other knowledge of existing problems.		
4.5. Decide on a visual idea that will adequately communicate the chosen topic.	were doubtful about the most appropriate visual idea; got help from Madoz's works & us teachers		
4.6. Develop ideas through sketching, drawing, photo techniques, collage	had problems executing first sketches; after several drafts-> more self-confidence & improvement.		Little time -> few sketches. But students discussed their ideas; some consulted teachers.
4.7. Select the best sketch.		Chose the sketch they had finished during their last contact session with their teacher. Some asked about their classmates' opinion-> collaborative atmosphere.	Students discussed their ideas with their partners; some of the Finnish students consulted the teachers as well.
4.8. Create the final image—a poem-object photograph in the spirit of Madoz—with the sketch as a guide.	had understood the concepts and techniques required to create a poem-object and demonstrated a high level of autonomy.	Images were sent by email to Dr. Chacón, or transferred to him via memory drives.	Took the final photos in the lesson but edited them later; uploaded them into the digital education platform designed for the course
4.9. Show the final image to the rest of the group.	presented images and comments showing a high level of consideration and maturity		
4.10. Participate in a final debate about educative problems and possible solutions.	eager to present their poem-objects and to interpret the images of other students		little time to think for possible solutions (time needed for other compulsory activities)

Table 1. Researchers' observations of students´ actions during the project.

Data analysis and results: Visualisation of educational problems in Spain and Finland

Critical poem-objects created by students of University of Granada
We analysed the data by starting with the explanatory texts the students had written. We used data-based content analysis and categorised the responses according to problem themes that we could identify after reading the texts several times. We chose one example to represent each problem.

At UG, the 50 participants created 42 poem-object photographs. The topics chosen by the students as educational problems in Spain is presented here in order of popularity. We will also present an example of the student work for each main problem theme and present the students' view about the possibility of improving the educational system or solving the existing problems.

1. The economic crisis and cuts in education were identified as the main problem in fifteen images (35.7 percent).

Figure 1. José García, Packed in like sardines, 2015. Digital photograph. 7" × 9"
© José García

This image (Fig. 1) of José García where pupil's figures come out of sardine can refers to overcrowded classes that are an example of consequences of cuts in education funding. The economic crisis caused cuts that took place in the budget for public education sector. Lack of money has also increased university fees and reduced the number of scholarships and number of teachers.

Because overcrowded classrooms are a consequence of the political issue of economic cuts, the students felt that they were not capable of doing anything to solve the problem.

2. The limitations that the current educational system imposes on children's creativity was the main topic of twelve images (28.5 percent).

Figure 2. José Antonio Ruíz López, No title, 2015. Digital photograph. 8" × 12"
© José Antonio Ruíz López

With this image (Fig. 2) where a light bulb is smashed up with a hammer, José Antonio Ruíz López argues that traditional education in Spain kills pupils' ideas by using teaching methods that do not let children think for themselves. Pupils are only required to repeat what the teacher says, and that seems to be enough.

Recognising this limitation on creativity, many students considered the importance of fostering art in school. They suggested that teachers should try to avoid traditionally used teaching techniques and favour methods that foster critical thinking.

3. The new law, LOMCE, and the excess of educative laws throughout the recent history of Spain until today were the main concern in eight images (19 percent).
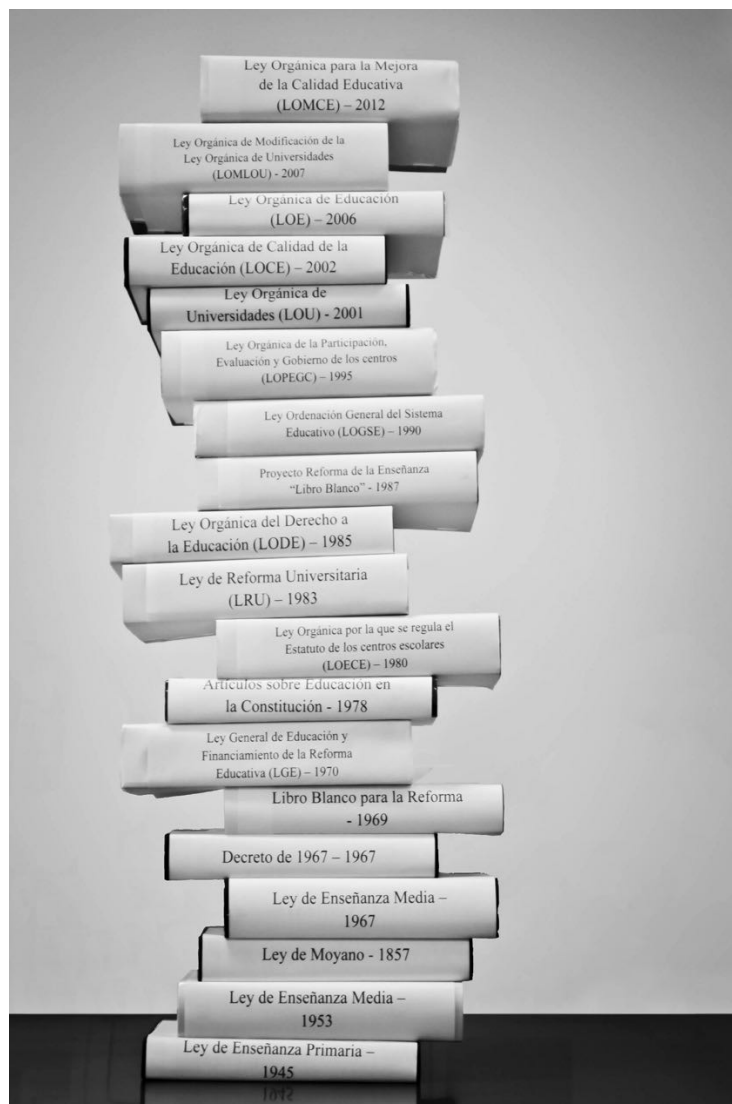
Figure 3. Laura Sáez, The force of the law, 2015. Digital photograph. 12" × 8"
© Laura Sáez

A tower of law books, the work of Laura Sáez (Fig. 3), illustrates the concerns of the students about the numerous educational reforms implemented in Spain during the last few decades.

The students were critical of the government. According to them, the government makes changes too often and in haste without considering the consequences.

The students seemed to believe that they could not make a big change in this regard, since this was dependent on the government. But in fact, there have been numerous protests in Spain against the new educational laws. Also many educational specialists claim that these are some of the main problems of the system.

Nevertheless, students also optimistically pointed out that teachers can choose to use critical and innovative methodologies that foster creativity, and still follow the curriculum.

4. The excess homework given to students and the excessive use of textbooks were criticised in seven (16.6 percent) images.

Figure 4. Andrés Suso, No title, 2015. Digital photograph. 12" × 8"
© Andrés Suso

This image (Fig. 4) of Andrés Suso where a ladder and a book are leaning at each other, is an example of textbook criticism. Suso considers excessive use of books restricting creativity. The image also refers to the lack of creativity caused by traditional teaching methods. These methods are rigid, and emphasise the transmission and memorisation of

knowledge. The teacher talks, and the student listens. Evaluation is based on written exams. As the previous problem, this also might be solved by using innovative teaching methods.

Critical poem-objects created by the students of University of Lapland
In UL, the 72 participants created 39 images. The topics chosen by the students as educational problems in Finland will be presented here in order of popularity.

The images created by the students at UL can be categorized under four topics that are somewhat overlapping. Almost all the images were related to the social-mental-physical well-being of children.

1. The main problem seemed to be the impossible task imposed on the teachers of fulfilling the overloaded demands of the National Curriculum; this was the topic in thirteen images (33.3 percent).

The unreasonably high demands of the National Curriculum was depicted in fifteen images as the main problem. High aims and haste were seen to cause stress in pupils (five images). The National Curriculum, including its evaluation norms, applies the same norms to the heterogeneous population of pupils, thus leading to a teaching method that tries to create clones (four images).
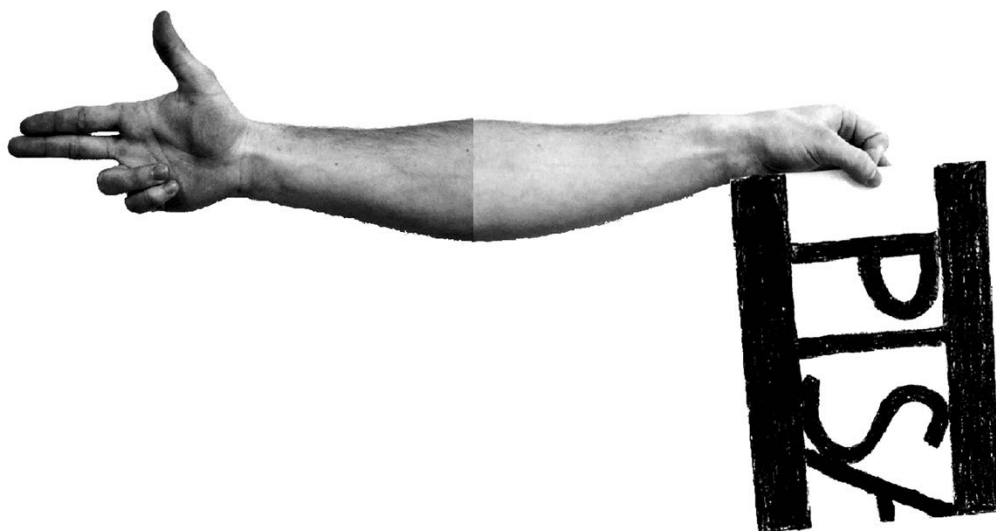
Figure 5. Juha Luokkanen and Esaias Lahti, PISA-pistol, 2015. Digital photograph. 5.5" × 10"
© Juha Luokkanen and Esaias Lahti

Luokkanen and Lahti (Fig. 5) criticise the Finnish results-oriented school system with their poem-object where one hand is as a gun, and the other one holding "a falling Pisa-flag". They claim that some pupils feel bad at school, and that this has even led to violence and shooting at schools. They argue that 'we should invest more in students' mental health instead of good grades'.

Luokkanen and Lahti also criticise the unbalanced distribution of hours for different disciplines. According to the message of three other images, students wanted more sports or arts subjects at schools.

2. Social problems were the central topic in fourteen images (35.9 percent).

The main social problems were considered bullying and loneliness. These were discussed in nine images.
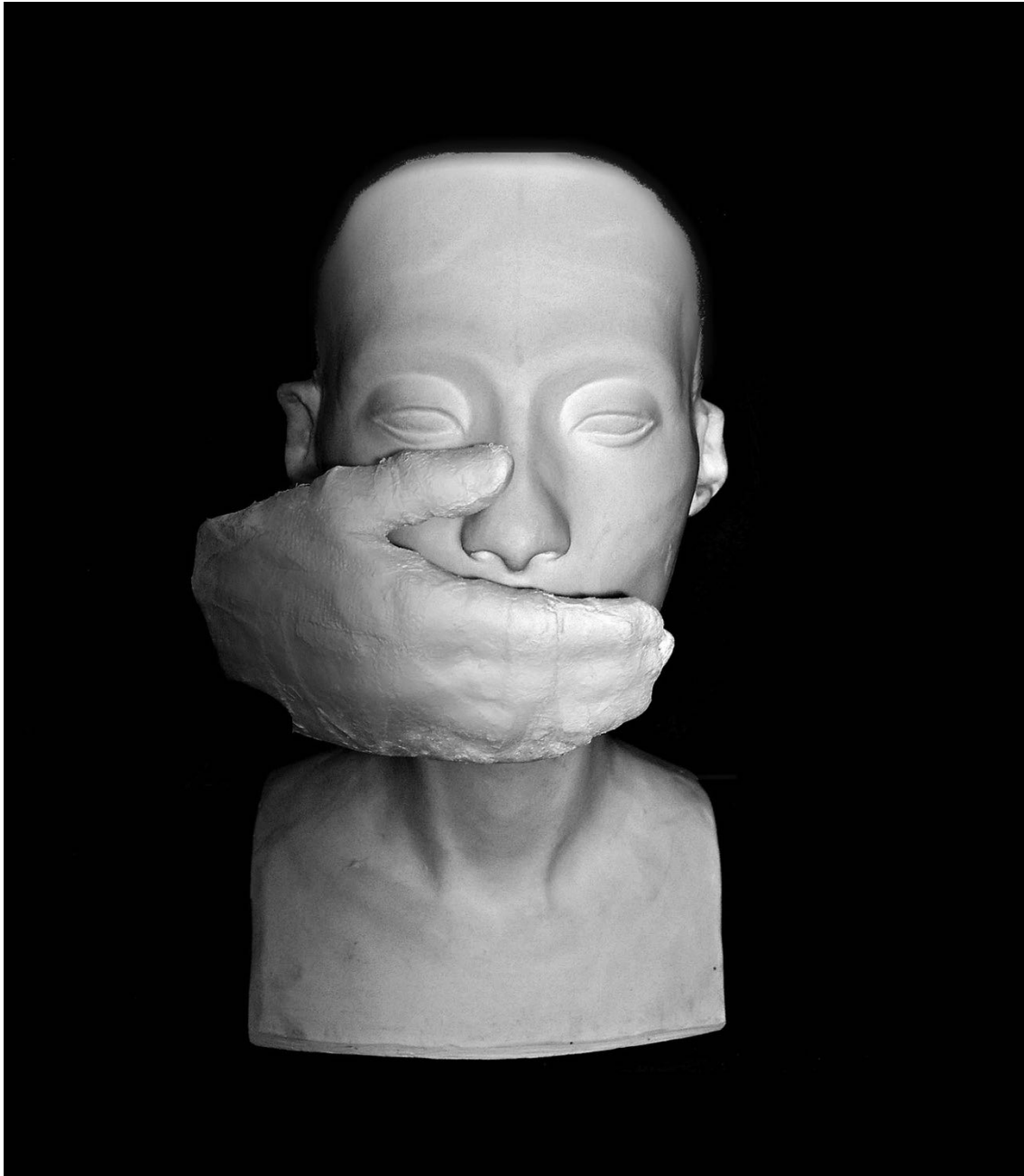
Figure 6. Ella Niemiaho and Tuula Orajärvi, Things unsaid, 2015. Digital photograph. 10" × 9"
© Ella Niemiaho and Tuula Orajärvi

According to Niemiaho and Orajärvi (Fig. 6), their image – a face with a hand on the mouth – talks about how the school system 'does not support open discussion'. They mention bullying as an example of social pressure that causes pupils to remain silent about their problems. Niemiaho and Orajärvi suggest that 'our school system should invest in making the school atmosphere open and honest'.

Annika Ojala and Kaisa-Maria Poikela argue in their image, entitled 'There's always a way', that the use of digital devices makes it easy for pupils to bully each other. Further, the image 'Frozen' by Ella Ronkainen and Katariina Vestman talks about how the capitalistic values of society have created an atmosphere of 'indifference and selfishness' at schools.

Three poem-objects were concerned with teachers' power over pupils. One of the images raised the question of whether teachers have too much power over their pupils, while two discussed the lack of it.

3. Unequal opportunities due to a lack of resources was the topic of six images (15.4 percent).

In six poem-object photographs, a lack of resources was considered as a major problem: four students stated that the individual needs of pupils are not supported enough in Finnish schools. They found the reason for this to be a lack of resources that was the result of, for example, oversized classes, and thus, they presented the idea that inclusion cannot be achieved in such a situation.

Four students specified the lack of resources by referring specifically to economic resources. This leads to inequality, as not all schools are provided with the same teaching materials, or offer as good quality teaching as some situated in richer communities.

Figure 7. Elisa Mauno and Jutta Paloranta, No title. 2015. Digital photograph. 10" × 7"
© Elisa Mauno and Jutta Paloranta

Mauno and Paloranta (Fig. 7) whose figure shows the middle finger to inclusion. They
consider inclusive education to be a positive idea, but stress that 'due to the lack of

resources', it may be impossible to achieve this objective. The necklace hanging represents the numerous pupils who all have their individual needs.

4. Problems in teaching methods were considered as the main problem in five poem-objects (12.8 percent)

Problems related to teaching methods included criticism about how pupils are required to sit too much as well as the difficulties they face in deciding on how much to rely on their textbooks and how much to use new technologies. This difficulty in choosing between these means was seen as both motivating and challenging. Finnish teachers have significant autonomy in choosing their methods, but the aims and contents must be based on the curriculum.

A couple of students wanted more time to be spent outside or more time set aside for exercise. Karoliina Suhonen inserted this in her image (Fig. 8) where books are the foundation of a ruling chair: 'The challenge is to get the kids up from their bench!'

Figure 8. Karoliina Suhonen, Learning by sitting. 2015. Digital photograph. 13.5" × 10.5"
©Karoliina Suhonen

Thinking about current problems and ways to solve them

This was a small-scale pilot project that set out to study student teachers' views about the educational systems that they aim to be a part of in their future work as primary teachers. Interestingly, despite the differences in the educational systems, there were some similarities in the students' opinions of the main educational problems in Spain and Finland. In both countries, students were concerned about the difficulties teachers face in meeting the individual needs of children. This difficulty was often considered to be the result of economic cuts that lead to oversized classes and social inequality. In Finland, students found it impossible to ensure contemporary inclusion of diverse students, as often, there are not enough teachers to take care of the needs of very heterogeneous student groups. Even the special education teachers have a risk for burnout symptoms, especially if the relation with the colleagues was not working well (Soini, Pietarinen, Pyhältö, Haverinen & Kontu 2019).

Another common problem was the demands and norms at the national level. Both groups agreed that teachers cannot meet the demands of the curriculum, since there is very little time to meet the objectives, which are almost unattainable. This seems to be a common problem in education: Schuelka, Sherab and Nidup (2019) found teachers in England an Bhutan sharing the same stress with "over-subscribed" curriculum. The objectives were considered to restrict teachers too much, and to cause haste and stress. Further, the implementation of these norms might also lead to an approach wherein the aim is to create a homogeneous student population.

In both countries, another common concern was the problems related to teaching methods. Students were critical of the excessive use of textbooks and the amount of time spent sitting in classroom chairs. In fact, this problem has been a national-level concern in Finland for some years. Since 2010, Finnish comprehensive schools, with the financial support of the government, have added more activities that are physical in the pupils' school days (Finnish Schools on the Move, 2016).

The biggest difference between the countries was that in Finland, the students were concerned about the lack of, or problems with, social relations, including bullying; this was not mentioned as a concern in Spain. It is unclear whether this is because bullying has recently become a common theme in educational discourse in Finland, or whether it occurs more frequently there. There has been some effort in Finland to investigate this problem. Since 2009, a KiVa-program has been offered to schools; KiVa is a research-based antibullying program that was developed at the University of Turku, Finland, with funding from the Ministry of Education and Culture. It covers age groups six to sixteen (KiVa International, 2017). There is evidence that after the first year of its implementation, the incidence of both victimization and bullying had significantly reduced (Kärnä et al., 2011).

With regard to the effect of social relations on the practical realisation of the task, we realized that most Finnish students wished to work with a peer. Does this indicate that Finnish students, who nowadays are encouraged even in schools to teach more frequently in pairs, have already adopted the launched co-operational model? Or were they too lazy to do all the work alone? Spanish people have a reputation for being very social in general—why did they prefer to work individually? Individual work, especially in visual arts, has been the traditional way to create; this might be one explanation.

In Spain, the theme that school stifles creativity received a lot of attention. This could be due to the consistent use of traditional teaching methods in schools. Also, the context—art education course—may have affected their way of thinking.

When asked about the possibility of solving the problems, the Spanish students were quite pessimistic, especially with regard to the national-level economical cuts and other political decisions, which they criticised. However, the students did not seem to consider that by voting in political elections they could bring about change. Moreover, some of the national-level decisions, such as the National Curriculum, are made with the consensus of many sub-groups, and not only by the Ministry of Education. However, although voting

might be a solution when it comes to economic cuts, money distribution in a state is always partly a question of values. Could this pessimism be explained by Goodson's (2010) remarks about the stronger pursuit of neo-liberal agenda in education in Spain? Goodson claims that Southern European countries have less well-established social democratic structures than, for example, Finland, and that Finland also values the professional autonomy of teachers. Interestingly, in her comparative international study of subjective well-being (SWB), Valeeva (2016) found that low education lowered SWB in countries like Spain, but not in Northern countries like Finland. She suggests that social security policies in the North diminish the negative impact of low education.

The future teachers in both countries identified teaching methods as the main opportunity for them to create change themselves. Thus, teacher education should include opportunities to learn teaching methods that foster creativity and provide pupils with the chance to become active learners.

We teacher-researchers believe that this type of experience, our project, serves as an example of helping students to develop their metacognitive skills. We offered the students an opportunity to exercise their critical thinking, in order to reflect upon and question the education system that they are a part of. They also gained some experience in process-based artistic activity, and practise in means of visual communication. The realization of a creative work entails the implementation of an intellectual and constructive process. We consider the artworks and accompanying text as evidence of the students' learning. In general, students of both universities managed to reach a medium-high level of graphic quality, and used rhetoric meanings in their works. Based on their experiences in this project, some of the student teachers may reflect on their responsibilities and actions in their future studies and work from a new point of view.

In retrospect, we feel that we should have devoted more time to thinking of possible solutions for the highlighted problems. This is something to be considered when the project is undertaken again. This kind of project could also be used as a starting point for

other courses in general education, such as critical pedagogy, and extended to taking real action, a step to "artivism" (Mesías-Lema 2018, 25).

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Annamari Manninen

University of Lapland, Finland

Introduction

In this chapter, I discuss results from the art-based action research in Creative Connections - project (2012–2014) with literature and theory about the integration of arts and other school subjects. My aim is to present the contributions of contemporary visual art in basic education both through theoretical background of art education and reflection on the experiences in the action research project using art to discuss European citizenship. The research results I draw from four articles, which are part of my article-based dissertation. They examine the pedagogical use of artwork examples (Manninen, 2015) and group blogs in the project (Manninen, 2018). Next I examine the orientations to home place (Manninen, 2017) and to Europe in pupils' artworks (Manninen, 2019). The main theoretical base is on the writings of Arthur D. Efland (1996, 2002) and Finnish art educator and researcher Marjo Räsänen (2008, 2012), who both present arguments for education through arts. Efland justifies arts as a unique way of knowing and thinking that can contribute to learning and cognitive skills in general and in approaching issues affecting individuals and society (Efland, 2002, p. 6.). Räsänen continues the arguments for the use of art in education by emphasizing the aspects of arts in providing experiences and personal encounters that initiate learning (Räsänen, 2008). In the following chapters, I'm going through three aspects of Creative Connections –project (looking at the artwork examples, making own artworks and sharing the images in the group blogs) and how they contributed in learning about European citizenship. As the result, I'm summarizing the possibilities of contemporary art and online communication to approach actual topics in society and create international dialogue for understanding and sharing pupil's voices and diverse views in the level of elementary and secondary education.

The *Creative Connections* Project: Methods and data

The context of my study is an art education action research project called Creative Connections (CC), that was funded by the European Union to explore the possibilities of contemporary art and art education in European citizenship education. The project connected researchers of art education, English language education and citizenship education from the UK, Ireland, Spain, Portugal, Finland and the Czech Republic. The aim of the project was to connect citizenship education with art education by using contemporary art examples and practices to explore and express the multifaceted phenomenon of European citizen identity.

To accomplish this the teams constructed an online gallery of contemporary artworks from participating countries and organized training for teachers. Altogether 25 schools were joining the project and connected in six group blogs, four to five classes in each, for the spring semester 2013. The participating pupils were from seven to 18-year-olds, while the majority were 9- to 15 -year-olds (80%). The action research project was running from 2012 to 2014 and was following a previous project called Images and identities (2008-2011, see Mason & Buschkühle, 2013)[i]. What was developed from the first round of action research, was the categorization of the artwork examples through the roles of art and offering the place and possibility for the pupils' interaction in the group blogs.

Using an action research strategy, interventions took place as part of the schools' normal routines and activities. Then, the experiences and outcomes were documented and reflected to develop the practices. Action research is defined by the involvement of the researchers to the practice that they are exploring (for example Stringer, 2007). I'm defining on my behalf the research as art-based action research. The artwork examples, art activities and artworks made by the pupils were all in the core of the CC- project and the research. In art-based action research, the practices are developed through artistic productions. The Art productions and the observations, documentation, experiences and reflections of making the artworks form the research data. (Jokela, Huhmarniemi & Hiltunen, 2019; Jokela & Huhmarniemi, 2018). All the researchers participating from the different universities had their own specific research questions in the project. In this chapter, I am focusing on the meanings and effects that artwork examples and art activities had in the project according to my research.

For the research articles, I examined the project through various parts of data and several qualitative analysis methods. As a project and action research, my data consisted of numerous and versatile documents from video recorded interviews to teachers' lesson plans. I was part of the Finnish team and visiting the schools and collaborating with the teachers in my country, so that affected my data and perspective of the project by emphasizing my understanding on the context and process. Still the main pieces of data that I have used: the case study reports from each school and the visual posts and comments in the blogs, covered all the countries and participators. To cover the pupils' feedback besides the interviews I made, I had transcribed extracts from interviews and questionnaires conducted by other countries'

researchers. The close collaboration with the other researchers gave also a lot of background information about the situations in different schools in other participating countries.

For this chapter, I gathered theoretical arguments for arts integration in basic education. Then I examined the four articles covering the analyses of case reports, pupils' interviews and group blogs in the project and looked for the connections and disparities with the arguments. The conclusions are my synthesis of the outcomes. Concerning the research ethics, action research is rarely fully objective, since the researcher is involved in the action to change and develop practices. The results are thus a synthesis of my analysis of the project data. The experiences analyzed are not only my own, but through the data, those of all the teachers, researchers and pupils, who participated. Through the research process, I have tried to acknowledge my position as an art educator and Finnish and European citizen. The *Creative Connections -* project was funded by the EU and thus the aspect of increasing awareness of the European community and interaction between its' young citizens were beneficial goals. The actions in the project were more addressed to open discussion about European identity than giving any right answers or forcing any certain agenda. All the different kinds of orientations to Europe were allowed and expressed. In the school context it has to been taken into account, that the pupils might have anticipated the teachers' expectations and what are the accepted and expected opinions from them. This might have led pupils to express views on EU that were generally expressed in the community and in local or national media.

Art in teaching and learning

curricula in reading and maths limit understanding. (Donahue & Stuart, 2010, p.1)

Contemporary art has plenty to offer for children with proper context and guidance. Julia Marshall and David Donahue point out firstly, that one of the benefits of contemporary art approaches is that it shows to children professional ways to make art that they can follow, that doesn't require years of technical practice (like collage, assemblage, photography, community and environment art). Secondly, the contemporary artworks often discourse the issues present today and offer actual topics easy to relate to. (Marshall & Donahue, 2014, p.4). When exploring a topic of European citizenship, we touched the questions of identity that are often

addressed in contemporary art. The aim was also to use artworks and visual products to build a dialogue and communicate in the group blogs.

Efland is aiming to bring arts to the core of education as arts entail the narrative and metaphorical ways of thinking and knowledge, that are needed as much as logical and scientific information and thinking. Logical, pragmatic thinking is structured around principles and used in mathematics and languages. While in turn the narrative, metaphorical and case-based thinking is used in arts and humanities. (Efland, 2002, pp. 7–11). Both modes of reasoning are important to acquire. European citizenship is seen as the most difficult, supranational, level of citizenship education to engage and address (Kerr et al, 2009). In CC we offered the narrative approach with visual arts to European citizenship instead of facts and numbers.

Art is used to approach questions, that don't have final answers. The knowledge in art depends on its interactive and interpretative character of making art and looking at art. (Räsänen, 2008, p. 77, see also Efland, 2002, pp. 120-121)

Räsänen sees visual arts as cultural education, that emphasizes context and identity. Both making art and reflecting are essential for learning about yourself and cultural phenomena. (Räsänen, 2008). Efland also sees the making of art and understanding artworks as the two parts of art education (Efland, 2002). In the next chapters I reflect more closely the learning in analyzing the artworks, in making own art projects and in blogging. These three different activities were part of most of the pupils' participation in the project. In analyzing the pupil interviews, the comments linked to learning occurred connected to these three aspects (Manninen, 2018).

The use of contemporary art and blogging were based on socio-constructivist theory, where learning happens in the construction of knowledge in interaction with others (see for example Harasim, 2012). This was supported by art as an instrument to explore different cultural realities: to express, understand and change, which brings the social aspects to the center of art education (Räsänen, 2008, p.89). Both, postmodern idea of individual stories instead of common facts (Efland, Freedman & Stuhr, 1996), and constructivist view on learning starting from pupils' previous knowledge and background, support also the learner-centered approach

(Räsänen, 2008, p.90). Most of the classes in CC started working from personal and local identities taking the perspective then towards the national and European scale (Manninen, 2015).

In reality, the project involved a large group of researchers, teachers and pupils in different contexts. Especially the teachers had different concepts of art and learning, due to their various backgrounds and education. Participating primary teachers and civic education teachers had an understandably different view on contemporary art than art teachers. Also, the teachers teaching approaches varied from imitating a model work to progressive inquiry according to pupils' age and group sizes (Manninen, 2015).

Art as a pedagogical tool

Individuals become aware of their cultural condition through their encounters with artwork as cultural landmarks. (Efland, 2002, p.170)

In CC the art was used multiple ways in different phases of the project. In the beginning the contemporary artwork examples from online gallery, making own representations of Europe in multiple techniques and following art projects, making introductions to others in group blogs with photos, drawings and videos, posting images of the art-making process and ready pieces. Thus, art was used as a way of knowing, a way of communication and a way to motivate and connect to personal life, when exploring one and others' European identities.

Most of the pupils in CC started by looking, discussing and analyzing the given contemporary artwork examples. The CC project teams had defined and gathered an online gallery of contemporary artwork examples to approach the themes of identity, citizenship and Europe. The "Connected Gallery" (figure 1) in the CC website presented 74 artworks including artworks by artists from all six participating countries. In the previous Images and Identities -project, teachers favoured using artwork examples from their own country's artists (Mason & Buschkühle, 2013). So, this time, the online gallery needed to be organized in another way than by the artists' nationality. Another aim was to give a comprehensive showcase to different types of contemporary art. To reach these goals systematically, teams used an especially

designed matrix categorizing contemporary art. The five categories in the matrix were based on Suzanne Lacy's (1995) roles of art and defined by Mirja Hiltunen, national coordinator of the Finnish team in CC, according to her doctoral research (2009). The categories were Art as A. cultural self-expression, B. cultural interpretation, C. cultural reporter, D. cultural guide and E. activism (Manninen, 2015, p. 145). In the website the categories got into even simpler form (see figure 1).

Figure 1. The Connected Gallery in one view - categories and artworks. (Collage by Manninen, 2014.)

Due to this online gallery of artwork examples, art served as an introduction and conversation starter to the theme of European citizenship. Categories A and B helped to map the different sides of personal and national identities and the other three categories led to approach art as reporting, guiding or activism. According to case study reports in CC, the artwork examples were mostly used to generate discussion (Manninen, 2015, p.147). The artwork examples served also in making pastiches or as an inspiration for a technique, form or subject, an example of a concept, or demonstrated how art functions as a political tool. These connections to artwork examples could be seen also in the pupils works visually (see for example figure 2). (Manninen, 2015, pp. 150–152).

One example of this was the process of Portuguese pupils who analyzed a collage by Sean Hillen and then used the structure found in the artwork to express their view of the past, present and future of their country and society (figure 2). The collage made in collaboration by the whole class pictures the past at the bottom of the paper as the peace signs and future in the skyscrapers made out of money. The analysis of the artwork thus gave a basis to discuss and express their ideas of the current situation in their country and construct their shared view as a metaphorical image.
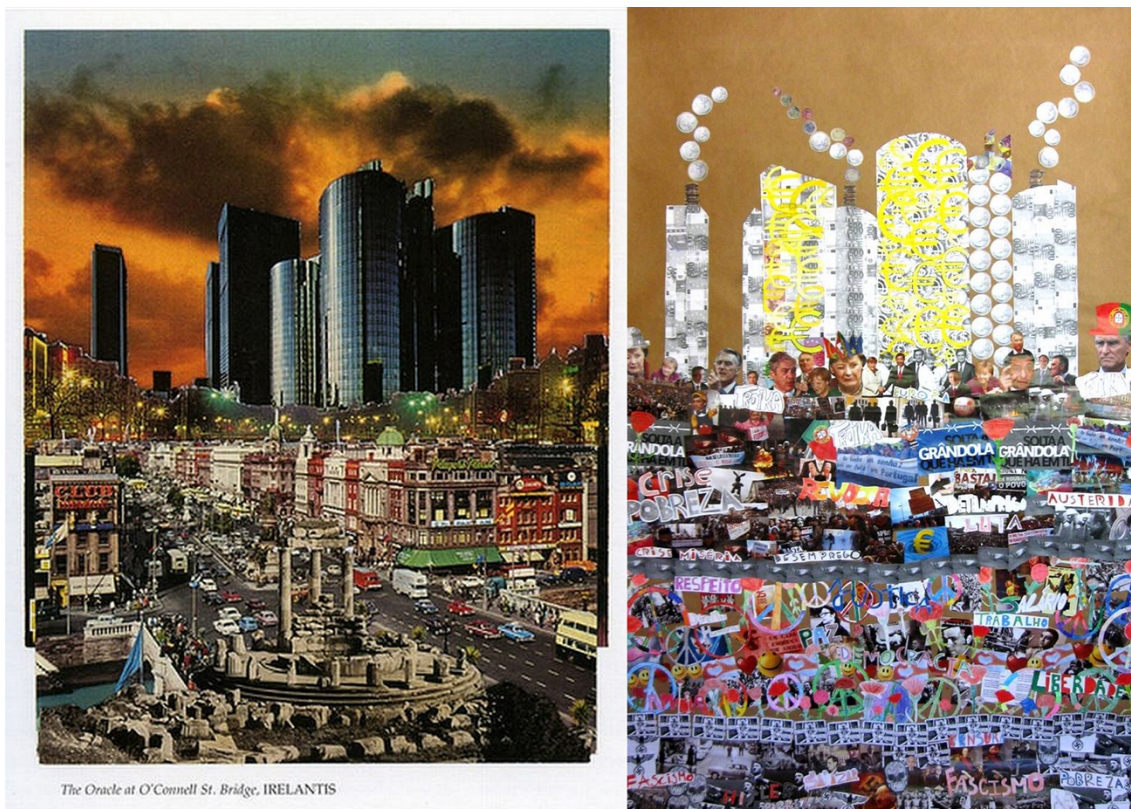
Figure 2. The Oracle at O'Connell St. Bridge, Irelantis (1996), by Sean Hillen and Past, Present and Future, 2013, by Portuguese pupils, age 10–15. (Creative Connections, 2013)

In the beginning, the use of contemporary art as part of the project was met with distrust by some of the teachers. But during the project, pupils' open and unreserved response to contemporary art surprised teachers. For many class teachers showing and discussing images was a new pedagogical tool and the experience in the project encouraged to use it more. According to case study reports, the teachers and researchers found that the artwork examples changed the pupils' understanding of art, developed their visual literacy and awareness of art

as a tool to express opinions. Still the meaningful use of artwork gallery required expertise in art education, which was found either from the teacher her/himself or in collaboration with an art educator who visited the school as a researcher in the project. (Manninen, 2015, p.153).

The roles of art in bringing out information

Behind of all art teaching, is the vision of art as a special way of knowing, that offers a unique way to understand oneself and the world, which differ from other ways to acquire and present knowledge. (Räsänen, 2008, p.8).

The exploration of own home place and introducing own living environments to others in the blog were popular tasks. At the same time, it served in representing the personal and local identities. My analysis in these representations of home places in pupils works showed a correlation to art role categories to the perspective taken and information represented (figure 3).

Place	1) Experienced, personal	2) Represented, collective	3) Documented	4) Cultural	5) Issues
Techniques	Drawing, photo	Collage	Video	Painting, drawing	Socially-engaged Art
Urban	Larkin, IR	Larkin, IR	Larkin, IR	OSYK, FI	Zs Palachova, CZ
Rural	Utsjoki, FI	Utsjoki, FI	Utsjoki, FI	Aver-o-Mar, PT	Utsjoki, FI
The role of Art	Self-expression	Interpretation	Reporter	Guide	Activist

Figure 3. Matrix - the connection of pupils' artworks to the online gallery categories of the roles of art. (Manninen, 2017.)

The environments were showed as personal memories and meanings through drawings and paintings, reported in video and photo, guided with collages, and the issues in neighborhood

and community addressed with activistic community and environmental art projects. (Manninen & Hiltunen, 2017, pp. 44–51). The artworks showed subjective, or larger shared perspectives on the places which indicate that the categories could be used as a tool to explore certain views to a topic or produce representations of certain information in visual form. Thus, the categories of the roles of art worked in producing different types of information. Pupils' works showed not measured facts but narrative information in the form of subjective and collective stories, that were important for the people and part of their lives and their home places for them.

 Understanding is not possible without relating the phenomenon to your own personal history. (Räsänen, 2008, p.107.)

The possibilities of contemporary art and presenting different roles of art in the online gallery were seen especially in the case of one Spanish class. The teacher struggled first to find a suitable way to work on the topic of European citizenship and was then impressed by the activist artwork examples. Taking the activist approach to art led to creating community and environmental artworks to the school area helped the teacher and pupils to deal with the local issues (see figure 4). The economic crisis had brought a halt to the building of their new school building leaving them to attend school in temporary barracks next to the construction site. That was their reality of being European.

Figure 4. *"Money to the sewer". Spanish pupils, age 11–12, one part of the art project showing their opinion with environmental artwork on the politicians' way of using money to wrong targets. (Creative Connections, 2013).*

Engaging through making art

Learner engagement surfaces and grows through opportunities to connect students' work to their unique lives. (Douglas & Jaquith, 2009, p.7).

In CC, pupils were visualizing their relation to Europe in making their own artworks. The meaning of making images themselves, was to give a voice to each pupil to express their views and ponder or build a personal connection to the topic. The arts-integrated experiences often bring affective connections and the emotional impact optimize the learning (Thorndike Greenspan & Greenspan, 2016). Even the research in neuroscience and -psychology indicate positive connections to motivation and attention when integrating arts in general teaching (Stixrud & Marlowe, 2016) while the visual art activates many areas in the brain leaving an imprint in deep memory (Kandel, 2012). In addition, Patricia Leavy argues that art-based approaches increase the empathy and awareness (Leavy, 2015, p. 10). For me as a researcher, the images produced by the pupils gave a whole different view to their ideas about Europe and revealed more tones and details than interviews and written comments (Manninen, 2019).
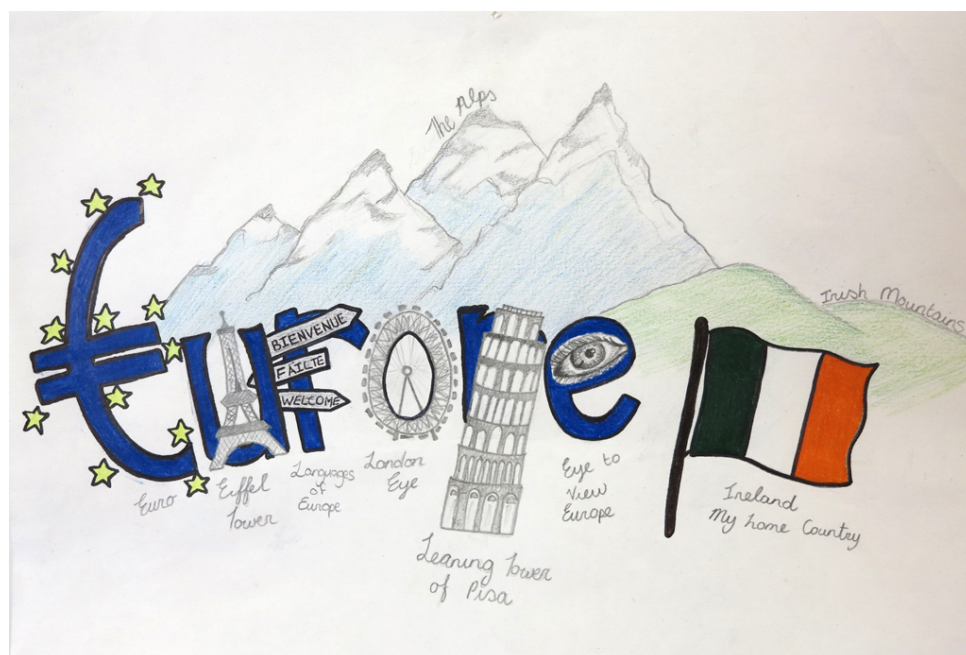
Figure 5. My idea of Europe. Pupil, age 15–16, IR. (Creative Connections, 2013).

According to the feedback, most of the pupils enjoyed making their own artworks and pointed out that as the best part of the project. They also connected the learning in the project most clearly to their own art projects. (Manninen, 2018, pp.210–211). This was affected by the teachers' different emphasis on the project parts. In the Finnish schools the blogging was seen as an important part of the project, while in other countries the art-making was given more time. This reflected in the pupils' experiences.

I always thought that Europe wasn't anything to do with me, but this has made me think we are European. (Pupil, Asian heritage, age 9–10, UK)

The creation of images made pupils to reflect their connections to Europe (see figures 5 and 6). The outcomes varied from listing the European products they know, languages they speak and places they've visited to family history and metaphorical images of the current situation in Europe or their place in Europe. Often the mapping started from own family and broadened from the city and the home country towards the Europe. Several pupils and teachers reported that they got to know each other better through this process.

Figure 6. Two times ´My Europe´ in collage and drawing. Pupils' works from UK (age 14–15) and Finland (age 17). (Creative Connections, 2013)

The listing of brands, facts and existing visual symbols is still logical information, but creating visualizations of your relation to Europe requires more elaboration and creation of symbols and metaphors. Numerous pupils used common symbols like maps, EU stars, flags and Euro - currency signs to indicate Europe (Manninen, 2019). The large number of European landmarks (Eiffel-tower as the most popular) occurring in the pupils' drawings and collages was surprising but following the same trend that was appearing also in the Europe -images of previous I&I - project (see Mason, Richardson & Collins, 2012). Only few pupils produced more original and personal visualizations of their place in Europe or view on Europe (see the right one in figure 6). The economic crisis appearing especially in the Portuguese (figure 2) and Spanish pupils' artworks (figure 4), but also in the comments of Irish and British children was one big topic colouring the perspective to Europe. The economic tensions in Europe were present in 2013, when the school projects were made (Manninen, 2019).

Art as visual communication

In a way the artwork builds a bridge between the cultures of the author and the interpreter. (Räsänen, 2008, s. 90)

The participating classes used the group blogs more or less in the project depending on the availability of computers, internet connections and time planned for the blogging. Also, there were differences on how much the teachers controlled or encouraged their pupils to blog (Manninen, 2018). In general, some of the teachers emphasized the art-making activities, others the analysis of the artwork examples and others saw the blogging more important part of the project than others. As a result, the actual dialogue and commenting in the group blogs didn't come to the measures that were intended. However, the pupils' interviews revealed that the artworks made by other pupils were looked and analyzed more than the blog activities showed.

Initially, I thought it would be boring but some of the artwork was cool and represented their countries. (Pupil, age 9–10, UK)

Efland emphasizes generally the pupils' lifeworld as important part to take into account in teaching (Efland, 2002, p.167). The blogging impacted in two ways in the project. First the making of the pupils' own artworks was different from normal art lessons since the images made were meant to be shared online. The artworks were thus made to communicate to an international audience, not only to pupil him/herself or only presented to own class or school. Secondly, the other pupils' artworks seen in the group blogs seemed to have a major effect on learning about Europe in the project (Manninen, 2018). The images showed the life and surroundings of other European peers and encouraged to make remarks of differences and commonalities (figure 7).
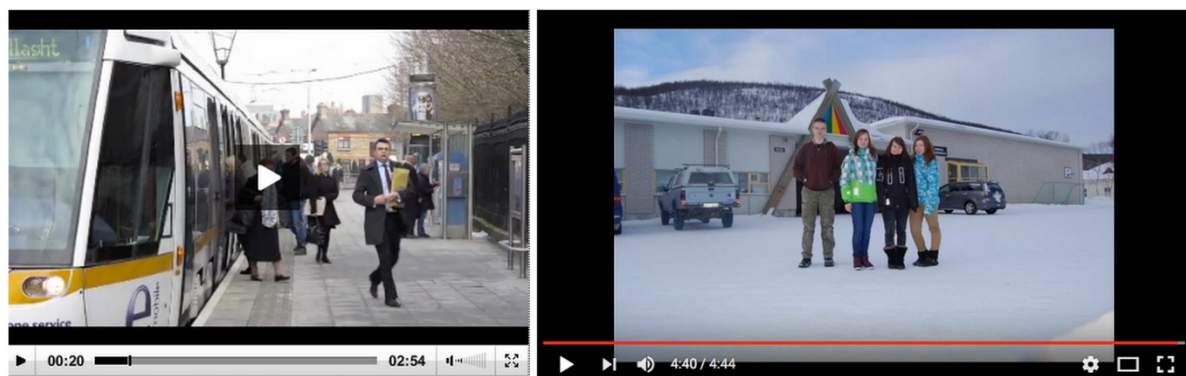
Figure 7. Still images from introduction videos of the pupils, the school and surroundings from Dublin and Utsjoki (North-Finland). (Creative Connections, 2013).

But like in that one, that image from the top of the fell... That may be for the Irish and others, and that they filmed their city's streets, and how a bus or metro arrived... That sort of what I noticed, I don't know if that was the idea, to compare the living environments.
(Pupil, age 17–18, FI)

The group blogs might be today already old fashioned and there are more convenient applications and online environments to share and discuss images. Still the meaning of sharing images is not tied to a medium or application, but it simply changes the way the images are created and perceived enhancing the awareness of cultural representations, the interpretations of artworks and information they can carry.

It helped us to create connections to other people from other countries and we got to know more about Europe and staff, because they put photos in the blog, and we commented them, and they commented back. (Pupil, age 11–12, Spain.)

Learning from artworks made by other children other than their classmates is not that used in formal school lessons. At the same time sharing and commenting self-made artworks in the social media and using online tutorials are part of their everyday lives. The latest Finnish national curriculum for visual arts (2015) has introduced pupils own art and lifeworld images to be explored as part of visual culture besides the professional art and visual environment (Opetushallitus 2015). So, this tendency of the visual culture consisting of the peer images/works is considered in the curriculum level but its meaning and the methods to approach it are still in progress. My research indicates that seeing artworks by the peers, and making artworks for the peers, have educational potential from motivating and teaching critical literacy skills to understanding the different functions, meanings and backgrounds of artworks and images.

Conclusions

Art makes us see ourselves and our relation to the world we live in. Art education helps to observe differences in human cultures and promotes an ethical attitude towards the unfamiliar. In order to understand other individuals and cultures, we need skills to interpret the art they make.
(Räsänen, 2012, p.1)

The CC project showed another way to approach the complex variety of European identities with the integration of art and civic education. Contemporary art was used to tackle the multifaceted topic: to start discussion or artwork, to build connections, to express own views and to compare and discuss them with others. Because of this setting, the concept of integration could be replaced by phenomenon-based approach. Marshall and Donahue (2014) use the term "art-centered integrated learning" for using contemporary art in education and they define it as "applying the thinking strategies of art to knowledge in other disciplines" (p.11). In the integration the art was not just an instrument brought to a lesson of civic

education but had contents and goals of art education in the core. The pupils were seeing and learning the contemporary art ways to express and take action, which were used as tools to explore the European citizenship.

The experiences and reflections in Creative Connections -project confirmed the remarks of Efland and Räsänen of the potential of contemporary artworks and making of art as a way to approach actual multifaceted, complicated topics in education connected to identity, culture and society. The new aspect is the interaction with images - the impact of seeing artworks by other children and youth (Manninen, 2018). Seeing the others' artworks in the blogs made the link between culture, identity and artworks perceptible. Through the art projects, the pupils were expressing their culture, heritage, community and identity but also speaking out their opinions of the current political situation for the others.

Work of art becomes meaningful when it is seen in the context of the culture, and the culture becomes understandable as read through its arts. (Efland, 2002, p.164.)

The quest to convince the world beyond the art educators and artists of the importance of teaching art and even more all that it could offer for education continues. What was achieved with art in CC -project? In the successful cases: the sense of connection to Europe. Personal connections made visible. Sense of other people on the other corners of Europe. Numbers and facts are faceless, but drawings and paintings have a human handprint. The sense of connectedness, the images of friendly faces on the other countries can take a long way and have an enormous impact. Building a personal connection to Europe, might even be more important in maintaining the European Union, than imagined in 2013. While the teachers' conception of contemporary art changed, the pupils changed their views on Europe.

Creative Connections was fun, making friends through their art: you're in yours and they're in theirs. Pupil, age 9–10, UK

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Suggested citation

Endnotes

[i] Images and Identities (I&I), was a Comenius (EU) funded action research project including six countries and shared contemporary art examples for educating citizenship through visual arts. Creative Connections followed this project with same coordination and four of the six participant country teams were the same.

Weaving the Threads that Bind us Together: Student Learning in New Zealand Art Galleries

Esther Helen McNaughton

The Suter Art Gallery te Aratoi o Whakatū, New Zealand

Introduction

Art gallery education in New Zealand is a small, discrete field which has had little critical examination. Despite its size, it comprises a varied range of educators providing learning programmes in diverse situations. Being both discrete but varied made it a particularly interesting research setting. This chapter describes a national study which examined art gallery educators' perspectives on how they facilitate children's thinking through interaction with visual arts during school trips. It was a comprehensive study using methods including surveys, case studies and focus groups to demonstrate the special character of the field. As insider research I was both researcher and an art gallery educator, and this reinforced my connection with participants.

Methodology

The research took place in three stages: firstly a survey was used to give a national overview of art gallery education, drawing out pertinent threads; secondly, in-depth case studies of six gallery educators examined particular aspects which had emerged in the survey, and finally, focus groups of gallery educators discussed the findings and their implications.

In visual arts learning is complex and multi-layered, with understandings evolving as projects progress. It was expected that this research would develop similarly. In order to cultivate deep understandings in this field I created an evolving methodology which was shaped by the research itself, using the contributions of participants to suggest directions and approaches. Eisner (2002) explains that in the arts there is a unity of form and content, believing that the process and product are both of great value. This research considered its methods and the content likewise.

The underlying methodology favoured the concept of socio-cultural cognition. The study took place within communities of practice and thinking was considered to extend beyond the individual. This was the rationale for the focus groups, comprising of art gallery educators, which made sense of the case study findings.

Related to this, a secondary research aim was to strengthen the profession nationally, through enhancing understandings of the nature of art gallery education in New Zealand. This magnified through the research process. It was hoped that it would lead to on-going discussions of future directions for the field. The socio-constructivist research approach was used to enhance bonds within the research population, enabling knowledge growth in this community of practice, counteracting cited isolation and lack of professional development.

Additionally, in line with constructivism, learning was not only deemed to occur within a context (the art gallery) but in fact, context was considered an active contributor to the learning process. As both art gallery educator and researcher, I was able to participate in professional discourse with colleagues and this was a tool I used to develop understandings. The social focus of the research made a methodology stressing narrative appropriate, visiting and revisiting ideas orally to refine and build concepts.

Literature: Art education in galleries in New Zealand

There has been limited prior research on the benefits of art gallery education for New Zealand students. A number of local researchers have suggested learning and practising art is a basic right of students (Bell, 2010; Bowell, 2010; Bowell, 2011; Mason and McCarthy, 2006; Terreni, 2013). Additionally several New Zealand researchers have advocated that art galleries are particularly good settings for children's learning (Terreni, 2013; Mason and McCarthy, 2006; Bell, 2010; Bell, 2011). Terreni, and Mason and McCarthy focus on Bourdieu's principle of habitus, looking at students' feelings of ownership and belonging in art galleries, Terreni studying preschool children, and Mason and McCarthy youth. Bolstad (2014) found that one indicator of good quality art gallery education is a welcoming atmosphere for learners; somewhere they can engage with reciprocally, recognising that students have something to offer as well as something to learn from the arts. Sadly Mason and McCarthy (2006) found that young people seldom visit and that museums "exclude these young people . . . by failing to legitimise their values, identity and ways of doing things" (p.29). Mason and McCarthy advocate transforming museums' culture to include those of young visitors. There has been a research gap around primary and intermediate students' sense of habitus in galleries. In my own previous research I address this, putting forward a model of art gallery education which promotes, "cultural diversity, community involvement and inclusion, through socially shared

cognition in a culturally rich setting" (Author, 2010, p.123). In my view, learning through means of socially shared cognition in an art gallery, creates agency by allowing students to practice dealing with diverse, fluid ideas, which are the impetus for our perpetually changing culture.

Bell (2010) advocates for school students' attendance at art galleries, believing their visits align with current pedagogy and are relevant to the national curriculum's rationale, as well as developing empowered future art gallery visitors. He also emphasises the importance of knowledge drawn from personal and shared experiences to promote the kinds of independent inquiry fundamental to learning in art. Bolstad (2014), in her report for New Zealand's Ministry of Education, cites a comprehensive list of qualities found in successful art gallery programmes for schools including: providing opportunities for deep learning; affirming cultures; learning within a community; use of varied learning approaches; a welcoming environment; student-centred, personally meaningful programmes; scaffolding of learning; accessibility for all participants; celebrating innovation, and students' overall surprise and excitement at learning outcomes.

Abasa (2014) researched New Zealand art gallery education using case studies of galleries in two major cities, to identify New Zealand art gallery educators' practices, philosophies and pedagogies. She promotes the principle of a public pedagogy "which is concerned with educational activity and learning, its forms, processes and strategies, in informal but institutionalised spaces created with pedagogic ends in mind" (p.49), as a starting point for conceptualising art gallery teaching practice. Abasa posits that three pedagogies: signature, critical and indigenous, together could constitute a praxis for New Zealand art gallery educators. She puts forward that the latter two allow the potential of transformation of art gallery educators' roles and of the art galleries themselves, although she found these less common than signature pedagogy. She suggests using a "public pedagogy in the art museum (which) is a dialectic space that keeps signature, critical and indigenous pedagogies in a series of dynamic relationships where transformation can be contemplated and, eventually, enacted. It is the creative tensions between the dominant discourses of deep cultural power and the marginal discourses of critical consciousness that pave the way for a critical examination of art museum practices" (p.365). Her view is that developing this version of public pedagogy could provide both a theoretical model and a practical way forward, enabling art gallery educators

to deepen both the community's understanding of, and its critical engagement with, art and the art gallery.

In her review of the history of art gallery education in New Zealand, Abasa identifies a significant turning point in 1994 when the Government's contestable Learning Experiences Outside the Classroom (LEOTC) funding scheme for institutions such as galleries commenced. The neo-liberalism of this period favoured the concept of 'cultural capitalism. ' Abasa suggests that LEOTC is a governmental demonstration of this, positing that through LEOTC the service provider is rewarded for compliance by additional staff and resources to deliver curriculum-related services.

LEOTC has three major priorities: out-of-classroom experiences; hands-on activities and curriculum-linked programmes. Abasa considers that these run counter to many art gallery education practices and philosophies. Because of this, in her view, when it commenced during the 1990s, LEOTC's tendering process proved difficult for many art gallery educators, leading to providers missing out on contracts. She believes that LEOTC profoundly effects a gallery's entire education programme, well beyond school services, as institutions adapt to suit the requirements of their contract.

Abasa's study provides a specific, in-depth picture of education in two of New Zealand's large, city-based art galleries giving a starting point for discussion of the field. I considered it would be useful to explore the influence of LEOTC more widely, through a broader study covering a range of art galleries, including smaller, regional institutions which are common in New Zealand. These are likely to run gallery education in distinctly different ways than Abasa's examples, due to various factors around the nature of the art gallery and its community. I designed my research to include the voices of both regional and city galleries.

Abasa, in her specific study, found formal presentations based on a knowledge transmission model of learning prevalent in art gallery educational programmes. This is at odds with Bolstad's student-centred, constructivist model described above. Abasa's findings are curious as Bell (2010) notes that the current New Zealand curriculum favours co-constructive learning approaches consistent with 'those of arts engagements themselves'. It views learning as a contextualised experience and is defined through "the developing interactions between child, teacher, subject knowledge and community cultures" (Bell, 2010, p.31). In other words a

constructivist approach. Bell thinks, "Shifting learning away from objectively focused, directive teaching towards subjectively focused co-constructive models encourages a healthy move from assessment-focused learning to student-centred learning. Responsive rather than transmissive teaching and learning strategies, meaningful subject-integration approaches, project- or inquiry-based strategies, co-constructed learning pathways and meeting the needs of diverse learners require complex pedagogic skills" (p.36). Abasa's findings may reflect the attitudes and experience of the particular gallery educators who were the subjects of her case studies.

Bell (2011) found different results in his exploration into art gallery educators' pedagogy. He studied ten art museum educators in five New Zealand institutions to find out about museum-based art experiences. The purpose of his research was to: identify the particular possibilities offered by gallery based learning experiences; identify challenges gallery educators face as they engage students in learning experiences; define common characteristics of best practice in gallery education, and explore the best ways these rich experiences can be developed beyond the actual gallery visit. His interviewees cited five common expectations for museum-based settings for visual art education: 'authentic' art learning; the benefits of professional expertise and specialist knowledge; hands-on learning experiences; the exploration of places and cultures outside the experience of visiting students; the encouragement of meaningful connection-making.

Bell identified six qualities which recurred across successful art gallery learning engagements in his study:

1. The gallery educators offered student choice, and recognised difference, generating empowered learning dispositions.
2. In all programmes language featured strongly. Meaning was mediated largely through negotiated conversational explorations in immersive sensory experiences with artworks.
3. Most of the educators also employed active, hands-on engagements to encourage sensory and intellectual curiosities.
4. Several programmes extended the conversations around artworks into practical art activities.

5. Good programmes allowed each student space and time for reflective contemplation despite the pressure of time.

6. Most educators confirmed the importance of prior and subsequent learning for informing and enriching the gallery experiences.

In her study Abasa found that gallery educators' main motivation was their commitment to working with audiences. She considered participants' expertise to come from extended practice, refreshed through the ongoing animated interactions between students and artworks which is the daily life of art gallery educators. Her picture is one of dynamic, ongoing activity and change. "It is also a world of talk: words are windows through which to see and know visually" (p.277). Bell (2011) also emphasises the important role of language in the education programmes he researched. "Right at the heart of all of these experiences – and the life-long legacies they engender – are rich conversations about art" (p.68). He cites the lasting impression of cacophonous voices emanating from the many child-centred sessions he observed, demonstrating the valuing of children's personal contributions and appreciation that the voice of each individual enriches the group's understandings. Bell considers that "It is in this capacity for the provocation of exchange, of voices, cultures, ideas and minds that gallery-based learning experiences find their greatest, and abiding, value" (p.68).

As discussed above, Bell found consistently that it was the verbal exploration of ideas in the art gallery context that was the central means of learning. These conversations occurred between teacher and student, student and student, and students and artworks. Teachers facilitated enriched engagement through diverse question types, scaffolding learning though sequences of varied questions. Bell links language interactions like these with the Key Competencies[i] defined in the New Zealand Curriculum (Ministry of Education, 2007) in particular those relating to cognitive and cultural aspects of learning.

The current research used the literature discussed above as a starting point to explore New Zealand art gallery education for schools in depth. Its research findings are described in the following section.

Research findings

A distinctly New Zealand study: New Zealand as a setting for art gallery learning

What makes this professional practice specific to New Zealand? Four main factors emerged:

Learning Experiences outside the Classroom

Firstly, New Zealand art gallery education is shaped by governmental contestable funding. LEOTC funds most significant art gallery education programmes in New Zealand, giving it a particular character through its performance criteria (such as its emphases on serving the curriculum and supporting classroom programmes, and additionally, LEOTC's insistence that the learning activities be 'hands-on') which emphasise particular ideologies. This obviously impacts the field's coherence nationally. Additionally, many research participants believed their capacity to maximise visiting school students' learning potential was, to some extent, impeded by LEOTC's associated obligations.

One specific influence of LEOTC is its insistence that programmes are hands-on, which in effect means that artmaking is a significant part of most art gallery programmes for schools. Additionally LEOTC ensures an overt connection to the New Zealand Curriculum, which emphasises specific aspects of New Zealand culture. One of the principles of this curriculum is the acknowledgement of the "principles of the Treaty of Waitangi, and the bicultural foundations of Aotearoa New Zealand, [ensuring that] all students have the opportunity to acquire knowledge of te reo Māori me ōna tikanga."(Ministry of Education, 2007, pg9). Its vision is for a nation including young people "who will work to create an Aotearoa New Zealand in which Māori and Pākehā recognise each other as full Treaty partners, and in which all cultures are valued for the contributions they bring"(Ministry of Education, 2007, pg8). In supporting the curriculum LEOTC providers are, in effect, contracted to support these values.

New Zealand: A Constitutionally Bicultural Country

Secondly, following on from this, art galleries in New Zealand exist in a constitutionally bi-cultural nation, and as cultural institutions, this should be reflected throughout galleries, including their education departments. One example of this might be their frequent reflection

of the Māori principles of manākitanga and whakawhanaungatanga in interaction with visitors, which provide an emphasis on being welcoming and hospitable, and on developing close relationships.

New Zealand Art Galleries as Cultural Hubs

Thirdly, art gallery education in New Zealand occurs in cultural institutions which reflect their localities. As discussed, many New Zealand art galleries are in small, regional cities and this is a major influence on the educational programmes provided. The research demonstrated a particular kind of gallery education which develops in these small cities, where art galleries reflect this scale, and their education is often provided by very small teams. Additionally, within these regional cities, art galleries can provide a cultural hub, and with smaller populations, one's identity can be more easily personally acknowledged within such a setting. As well as this, warm relationships can be developed between many students, their families and local galleries.

Variation was found between the education services in regional settings and those in New Zealand's major cities, and additionally, programmes offered in stand-alone art galleries varied from galleries which were part of a cultural complex. The size of the venue also influenced the education programmes which could be provided.

Students are Taught by Trained Professionals

Fourthly, one of New Zealand art galleries' particular pedagogical practices is that classes are usually taught solely by vocational gallery educators. In the course of the research I came across very few institutions which used docents to guide school students through galleries. This is commonplace in many galleries internationally (for example Randi Korn and Associates (2015) found that in the United States "the majority of art museums offering single-visit [education] programs. . . always or almost always use docents or volunteers to facilitate programs"(pg.iii)) and must provide a significantly different practice to that of New Zealand, where learning experiences are developed in front of artworks and in galleries under the active guidance of professional educators. This enables effective scaffolding and personalisation of lessons, allowing for flexibility and student-centred experiences which can optimise learning.

Art education in general, and gallery education in New Zealand, are complex fields. Spiro et al. (1987) divides learning domains into those that are 'well-structured' and those that are 'ill-

structured'. Ill-structured learning, such as that described here, requires judgments to be made without rules or generalisations that apply to many cases. Because New Zealand art gallery education operates in this way, it is very appropriate to have professional educators teaching their own students, as their expertise allows the flexible practice necessary to effectively facilitate learning in ill-structured domains. However in services using non-expert docents and other volunteers, it is more necessary to have specific rules and training to enable these guides to understand the particular field enough to be able to teach groups in their tours. This may account for the popularity of systematic methodologies for operating gallery visits in some countries. Efland (2002) believes oversimplification does a disservice to the field of art, as it misrepresents its complex structure. In his view this reduces the flexibility of students' acquired knowledge thus limiting its potential for transfer to new situations. It follows that having professional gallery educators, who have a deep understanding of their field, teaching the programmes for schools allows for the facilitation of increased cognitive flexibility.

Nine recurring themes of art gallery education in New Zealand

Despite many participants citing isolation, a coherent praxis was found across New Zealand art gallery education for schools. This occurred within public art galleries, which are cultural institutions of local communities, and involved engagements with authentic artworks, frequently containing significant themes. These often memorable settings themselves, were seen to activate students' learning. The common goal of serving the particular needs of visiting classes was another unifying aspect of the field. Relationships between school and gallery teachers ideally enabled effective negotiation of students' learning outcomes. In practice challenges arose due to contrasting professional understandings and expertise of the two occupations.

The gallery educators used their school programmes to examine local and global issues, particularly around culture, environment and history. Art was used as a hub to teach a diverse range of topics. Thinking approaches in art were seen to facilitate the understanding of complex ideas, thus empowering students. Agency was also enhanced by highlighting personal connections, making learning more meaningful. In addition, actively building families' involvement with local galleries increased the sense of ownership by communities.

From the research the following nine recurring themes of art gallery education in New Zealand emerged:

Thinking: Developing Ideas in Art

Good quality thinking was described as happening continuously in many ways throughout gallery education programmes. The study showed an emphasis on student-directed, personal and individualised thinking. Students' ownership of ideas was considered vital. Since art is a means of communication and thus social, discussion was viewed as a good means for developing thinking. Art was used to help students to consider important societal ideas. Gallery educators were aware that concrete, abstract, critical and creative thinking could be woven together to develop complex understandings in art gallery learning. They viewed art as having the particular ability to encourage open-ended, expansive and creative thinking. Artworks were used to connect abstract ideas to concrete sensory data. Respondents found students responsive to conceptual artwork and its ability to make them wonder and inquire. Artmaking was a significant means of developing thinking in gallery education programmes, with open-ended artmaking activities optimising this through problem solving. It was widely considered that more complex thinking would be achieved if learning continued back at school after gallery visits. Additionally school gallery visits are usually novel experiences, and these involve particular cognitive strategies. It was suggested that higher order thinking could be encouraged by making thinking strategies overt to students during gallery sessions.

These ideas around thinking flow through the remaining themes.

Engagement: The Senses, Motivation, Emotions, and Prior Experience

Motivation was seen as a necessity for good quality thinking. School visits to the gallery were viewed as very motivating for students and classroom teachers. Emotional responses of many kinds were considered effective in engaging students. As well as the artworks themselves, the physical space of the gallery was seen to have the ability to evoke many different types of emotions and memories. Gallery educators worked to provide a safe space, both physically and emotionally, where all contributions were accepted as valid. There was a strong awareness of the potential for anxiety in visiting students (and, at times, their teachers), and gallery educators saw their role as providing support.

Contact with authentic artworks in an art gallery was viewed as providing powerful learning in an embodied way. Although looking was often the primary sense focussed on in the learning, multi-sensory experiences were emphasised. Sensory activities (including viewing) were seen to enhance the scope of thinking. Looking was generally the starting point in gallery sessions, leading to thinking, talking about and creating artworks. Hands-on activities were used to develop understandings both in the gallery and during the artmaking aspects of visits. Additionally the take-home object made by students was seen to create a tangible connection between the visit and life beyond the gallery.

Artmaking

Artmaking was a significant aspect of visits and was largely used to support and develop the learning in galleries. It was recognised as being particularly motivating for students, and thus effective tool for supporting other aspects of the lesson. Flexible, open-ended artmaking activities were emphasised, allowing individuality and optimising thinking and decision-making. The teaching of practical artmaking skills in New Zealand primary schools was seen to be in decline. Partly because of this, gallery educators saw part of their role as developing the confidence of their students around artmaking (as well as that of the classroom teachers).

Flexibility

Flexibility was a valued quality of: learning in the art gallery context; the use of artworks in learning, and the gallery educators' pedagogy. It allowed for students' individuality, thus enabling student-centred lessons. Good quality thinking in art was viewed as flexible, and because of this art was thought of as a good subject to connect with other learning areas. Additionally it was considered essential for gallery educators to be professionally flexible in interactions, particularly with classroom teachers. Unfortunately overall, governmental funding requirements were seen to inhibit flexibility, despite providing financial stability.

Collaboration

Collaboration was considered an important aspect of gallery education in many ways: between art gallery educators nationally; between gallery staff, both educators and other specialists; between the various educators who have a role in developing the learning of students on visits, and within participants during education sessions at the gallery. Student learning was viewed as occurring socially and all visitors with class groups were seen to have a role in developing this. Collaboration allowed this to occur efficiently.

Communication

The research showed that communication was a key aspect of learning in art galleries in New Zealand. Language and discourse were important in many ways. Gallery educators saw student empowerment to be a significant outcome of their programmes for schools, and giving students the confidence to express their views and ask their own questions was a means for this. Facilitating the development of the students' vocabulary and visual literacy in the gallery enabled them to express themselves in this context. Gallery teachers' questioning was often used to support students in this. There was the awareness that the development of language led to the ability to express more specific ideas. The gallery was seen as an effective setting for discourse around important societal ideas, often stimulated by the concepts in the artworks exhibited. Gallery education for schools in New Zealand was considered to have the capacity to effectively support English and language aspects of the New Zealand curriculum, in particular the Key Competency of *Using Language, Symbols, and Texts*. Communication was thought to be significant in a broader sense too, with connection between school and gallery educators, and between geographically-distant colleagues, seen to enhance education programmes in galleries.

Mediation

Mediation ensured optimal learning at the gallery. It was considered the role of the gallery educator to mediate between: the differing cultures of the students and the gallery; the students and the physical aspects of the gallery building itself; the students and the artworks, which may include elements which are out of the students' experience, and between the students' conceptual approaches. Additionally gallery educators were seen to have a role in mediating to achieve the varied learning outcomes of visiting classes and their teachers, giving consideration to both the classroom teacher's needs and the possibilities of the gallery learning. Other important mediation occurred between gallery education and the other functions of the art gallery; and in relation to practicing artists working with students at the gallery.

Belonging

Creating a sense of belonging and ownership was considered a key role of gallery educators. This was developed through collective discussions about personally relevant issues. The inclusion of all students and supporting adults in the various aspects of programmes enhanced

this, added complexity and depth to the collective learning. Ownership was facilitated by participants in programmes being able to express their views and have them heard. This was seen to develop agency and help students feel welcome. Establishing this safe discussion space was considered critical. Repeat visits encouraged ownership, confidence and independence in the setting, as well as feelings of belonging. The strong student-centred focus of all the vocational art gallery educators ensured that the students' communities and local experiences were included as part of lessons. One important outcome of school programmes was seen to be developing gallery visitors, increasing its relationship with the wider community.

Professionalism

Professionalism was important to art gallery educators in New Zealand. Gallery teaching has a specific pedagogy, thus professional connections with colleagues were valued, but had to be sought out. Feelings of professional isolation featured, particularly in those new to the field. The absence of a national professional body (at the time of the research), career structure or union was seen to weaken the profession. Additionally, aspects of the contestable national funding of gallery educators were viewed as professionally inhibiting. Educational advisory groups provided useful knowledge of current educational practice in schools, but specific pedagogical knowledge around gallery learning was considered necessary too. Gallery educators stated that their busyness often inhibited purposeful thinking about the professional aspects of the job.

Implications

These nine themes weave together to create the practice of New Zealand art gallery education for schools. This study was designed to demonstrate its national character. Gallery education in New Zealand is a particular practice, which, as well as reflecting the curriculum, both develops students' cognitive independence and flexibility, and provides the opportunity to participate actively in learning about and shaping culture. Essentially, the skills developed during visits help to build empowered citizens who can make thoughtful choices about the future.

Art gallery education in New Zealand is participatory and social. Individual learning is developed within networks of people. For gallery educators themselves, a clear implication of the study is

the need for more peer connections to enable a higher level of professionalism and more organised sharing of pedagogical insights and resources. As this process occurs it is important that the creative freedom at the basis of this particular professional practice is retained. Currently LEOTC has a strong influence on programmes, with its contracts shaping the nature of the field nationally. For instance prior to the research LEOTC's emphasis on and procedure for counting student attendance emphasised one-off lessons, limiting gallery educators ability to provide ongoing programmes with students. Programmes have also been largely shaped by the curriculum and classroom teachers' requests, which is wholly appropriate for school programmes, but it is vital to remember that galleries can provide more, using the expansive qualities of art and the gallery educators' expertise to provide important and memorable learning. Gallery programmes can harness the power of art education to teach students how to be effective national and global citizens, through the consideration of significant issues, developing ideas in a flexible, creative way in a social setting. In this way, using gallery education can benefit well-being both personally and more broadly. Gallery educators need to be able to use their expertise to facilitate key understandings over and above the curriculum.

As discussed LEOTC's emphasis on hands-on learning has shaped our New Zealand practice, inhibiting 'walk and talk' style tours (which may limited student-centredness). This aspect of LEOTC has enabled a special character in our delivery of programmes in New Zealand. The fact that student-centred learning was stressed by all participants, ensures that students are likely to have a motivating experience. Motivation is essential to enduring, purposeful learning. Gallery education in New Zealand often demonstrates the development of metacognitive and other self-management strategies in sessions, and this links to the Key Competencies of New Zealand's curriculum. A significant component of gallery learning was around developing independent thought.

One particular question which arose from the research was whether art galleries are filling a niche not being met through art education in New Zealand schools. Prior to this research the arts had been in decline due to factors such as the combining of the arts into one curriculum area, changes to teacher training and the abolition of arts advisors (Bell, 2010; Bowell, 2010), this was clearly reflected in the attitudes expressed by participants in my study. It arose repeatedly in the case studies, reflecting a gap in New Zealand's education system. This decline is at odds with the findings of the Ministry of Culture and Heritage that learning in the arts has

a range of significant benefits (Bolstad, 2010 & 2011). In the current research gallery educators advocated strongly for the rights of their students to participate in art programmes and be actively involved with local galleries, believing art to be an meaningful and important discipline.

Recommendations

One purpose of this research was to share publically and clearly the significance and purpose of art education. Ideally it will contribute to a renewed focus on art in the New Zealand education system. With the demise of New Zealand's Ministry of Education's 'National Standards[ii]' in 2018 an opportunity has arisen to refocus and broaden the practice of education in primary schools. Participants in this research clearly viewed art as having an important role in learning, through its ability to help us understand and have discussions around ourselves, society and the world.

Although the current study showed obstacles such as isolation and lack of professionalisation, overall the field was comprised of dedicated educators, engaged with their practice and having wealth of expertise about art and the specific pedagogy of art gallery education. They also had a strong desire to be professional. Also, against the odds, there was considerable cohesion of practice, demonstrated in the nine themes discussed above. The art gallery educators showed strong flexibility of practice (as would be expected of experts in a discipline) performing their role in a way similar to an artist creating an artwork, developing and refining creative ideas. This cognitive flexibility, which is such an intrinsic part of thinking in the visual arts, formed an important part of the pedagogic practice of the gallery educators, allowing them to ignite student learning in a meaningful way, relevant to the learner and their community.

Villeneuve (2007) cites three renowned gallery educators: Peggy Burchendal, Gail Davitt and Beth B. Schneider who describe the richness and benefits provided by the variation within the profession in the United States. The current research also demonstrated this, and this complexity provides sophistication to the field. One recommendation which might enhance this is for art galleries to actively seek a mix of funding to support their education programmes for schools, and thus allow more diversity of programming. For instance this might allow more artist-led projects and ongoing learning programmes for school students in galleries. There

needs to be an emphasis on the particular benefits of gallery education which have been described in this research.

Concluding remarks

This project focussed on the particular value of school group learning in art galleries in New Zealand. Compared to in-school education, gallery educators believed they were freer to use flexible approaches, and to cover significant subject matter. In particular they stressed democratic learning and believed empowerment was beneficial for their students, essentially creating engaged citizens able to express themselves actively. This project provides one example of how art education can have a role in developing collective understandings for the greater good.

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Suggested citation

Endnotes

[i] The New Zealand Curriculum (2007) identifies five key competencies which are essential to every learning area. These are: thinking; using language, symbols, and texts; managing self; relating to others, and participating and contributing.

[ii] In 2010 the New Zealand Government introduced National Standards in reading, writing and mathematics for primary-aged students. In 2018 these were removed to enable a broader curriculum focus.

Learning Through **Art:**

Alternative Approaches

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Manisha Sharma and Justin P. Sutters

University of Arizona School of Art; George Mason University, USA

Meeting at the intersection of professional pathways

This chapter is a shared narrative reflecting our experiences as art teachers in international schools, as seen through overlapping conceptual lenses that influence the body of our work. In this essay, we examine how theoretical concepts of travel and exchange, within Space/Place discourse, have deeply influenced the directions of our professional trajectories in academia after graduate school, how they have evolved the ways in which we consider our past work and how that helps us build our current and future work in more critical ways. Similarly, we reflect and assess how these theoretical concepts have helped us assess our motives and biases while introspecting on our work. We both identify, professionally, as art teachers/educators, researchers, and academics and are at varying points of undergoing the tenure process. This process is conducive to a critical introspection on our professional trajectories. We find this a worthwhile endeavor at this moment in academia when there are increased calls for programmatic and policy engagements in international exchanges, global partnerships and at all levels of art making and art education, and due consideration to what these might entail is called for.

Manisha Sharma was an art and English as a Foreign Language (EFL) teacher in Japan for two years, and a photo, design, and International Baccalaureate (IB) art teacher for three years in Mexico. As a foreign national attending graduate school in the United States, studying and teaching in the United States were also part of her experience in international education. Justin Sutters was a K-12 art and computer teacher in an international school in São Paulo, Brazil for two years and has participated in numerous short-term service-based initiatives abroad with students. It was through these formative international experiences in art education that we each decided to further our teaching and research by attaining a doctoral degree. It was there, during concurrent graduate coursework, that our trajectories first intersected.

During the time in our common doctoral program, our discussions amongst ourselves, and with another colleague who had previously taught at multiple international schools, led to a panel presentation in 2011 at the National Art Education Association (NAEA) Conference where we presented a trialogue on the connections between international school teaching and the

concept of third space in art education in terms of how they affected the concepts of space and place threaded into our research at the time. We–Manisha and Justin–extended this focus on unpacking our international teaching experiences in terms of how they affected the methods and methodologies of our qualitative research (2014a). Since then, we have each been teaching undergraduate and graduate courses at Research-I institutions and we continue to wrestle with and inquire into these strands of thought that are intertwined with our research, pedagogy and academic positions.

We each augmented our art education doctoral studies with a minor program in Comparative Studies. This provided us with multi-disciplinary and global literatures in social and philosophical theory. Trudging to and from these shared classes and drinking countless cups of coffee poring over assigned texts on the social constructions of knowledge, we began a tradition of discussing how these conceptual and methodological frameworks informed our current research directions and their international scope and components. A majority of the intellectual discourse we navigated pertained to theories related to space and place, a few of which were most influential in informing how we framed our work. Some of these theories, which we will expand upon in our individual narratives, were from postcolonialism, globalization theory, cultural geography, cultural studies, and contemporary philosophy. Specifically in this essay, we share how our engagement with some theoretical constructs of traveling and exchange, as part of the discourse of space and place, have helped us to deconstruct and conceptualize our own experiences as international educators. Besides being an exercise in critical self-awareness of our own evolving identities as art teachers, it allows us to investigate and trouble the term international in terms of implications of how we deploy it within our field of art education. In the following section, we explain our study of travel and exchange as concepts in the discourse of space and place, read in the specificity of the ideas that influenced both of our work.

Navigating theoretical arenas of space and place

Cultural geography scholar Doreen Massey (2005) defines space as a "product of interrelations; as constituted through interactions, from the immensity of the global to the intimately tiny" (p. 9). She states that space is co-constitutive, continually under construction and always in the process of being made (Massey, 2005, p. 9). As a product of relations,

international endeavors operate within this spatial dimension on a global scale but are locally situated within physical locales. However, in the contemporary context of globalization, as advanced by sociologist Zygmunt Bauman (1998), there is no center to these relations and the transactions therein operate within the interstitial spaces. According to Bauman, distance is no longer relevant since a "geographical border is increasingly difficult to sustain in the real world" (1998, p. 12). Cultural theorist Arjun Appadurai refers to five globalized spaces as *scapes* with varying prefixes, one of which being *ethnoscapes*, which is the "landscape of persons who constitute the shifting world in we live" (1996, p. 33). He claims that these spaces are "eventually navigated by agents who both experience and constitute larger formations, in part from their own sense of what these landscapes offer" (p. 33).

Taking all of these into account, we two scholars critically examine our own prior experiences to consider how we, as agents in academia, engage in international interrelations in contemporary contexts where prior ways of demarcating borders (disciplinary, geographical, political, socio-economic, etc.) are in continual flux. Existing in the often-contested areas demarcating two or more different national-cultural contexts, these become borderland narratives that are grounded yet shifting. Chicana author Gloria Anzaldúa (2007, p.103) explains the power of such borderland narratives through the metaphor of the Méstiza corn— a product of crossbreeding—that becomes resilient by clinging to both the cob and the earth, dislodging a racially or geographically purist mentality in frameworks of research. We therefore question how our own biases and motives inherently involve ethical ramifications that if left unexamined, could establish or reify uni-directional relationships.

In the following section we each narrate and critically reflect on our experiences as international school teachers and unpack how the theoretical concepts of traveling and exchange have continually evolved for us within the discourse of space and place and informed our programmatic decisions. We will then conclude the essay by sharing our insights about approaching international teaching, initiating international exchanges and potential curricular implications for art educators.

Manisha's narrative

A compressed narrative of intellectual traveling. The sentence previous to this comment is a subheader and should read as Manisha's Narrative: A compressed narrative of intellectual traveling. I am an Indian citizen born and educated in various cities in India, where I completed my undergraduate education with a degree in fine art. After getting a Master's degree in art education in urban United States, I traveled to Japan to teach art and EFL in a Japanese-Canadian bilingual school. A couple of years later, I moved to an American School in Mexico, teaching a body of Mexican as well as international students an American curriculum, and to a sub-group within that, an international curriculum issued out of Wales by The International Baccalaureate (IB) Organization. This is not an unusual trajectory in the life of an international school-teacher: that is, a teacher working in schools created for a dual purpose. Such international schools offer

1) A standardized curriculum for the children of expatriates, military and diplomatic populations wishing for a western education for their children no matter where in the world they might be and, in the process also creating a less disruptive schooling experience for those children who are transferred from school to school every few years, and

2) Opportunities for wealthy and elite locals who wish to offer their children the advantages of a western education including the networks created amongst classmates with socio-economically well-placed parents.

In my experience, these schools tend to be academically rigorous and usually offer multiple streams or options of curriculum; the local (national) curriculum along with either a British/ American/ Japanese/ French/ other national curriculum and or the option of the IB program at elementary/ middle/ high school levels.

Exercising reflexivity as I worked in these kinds of institutions, it didn't take me long to wonder how the multiple cultures inherent in these various locations of knowledge --in the form of both persons and places- jostle to find just space for equitable enunciation. I began revising my curriculum in considerations of how ideas of multicultural education, and of reflexive and

critical yet non-hegemonic practice, might be applied and reframed in situations of this complexity.

For example, when I was teaching an American curriculum on Mexican art in Mexico, I thought, do I teach about Frida Kahlo and Diego Rivera in the same ways I would in the US? What about if I am teaching photography? Do I have to teach the same history of photography to students in India, Mexico, Japan or wherever else I might end up teaching? This reflection on what I was doing made me question: how does one begin to be reflexive about one's practice being really 'international'? In framing practice in terms of "American" British" etc., curriculum, can one still think in terms of 'inter'national, or is this an obsolete term given the realities of the sites of practice? The students and teachers may be international as they move as embodiments of cultural knowledge from one country to another; but do the curricula and the teaching approaches shift to allow for an understanding of national and cultural nuance or do all these international students become "American" or "British" as per the replicated systems of knowledge they imbibe? These questions went through my mind as I exchanged one location for another, while transferring the knowledge gained in my Indian and North American systems of learning.

I revised my curriculum to include contemporary Mexican photographers in teaching a history of photography; I allowed assignments to reflect my students' and my experience with the local area and with its art community; I included Indian photographers because I am from India and I have knowledge about Mexican-Indian collaborations in Photography. I thought of ways to make my students more aware about how globalization was reflected in their making of art in the classroom. For example, we might talk about authenticity in making clay sculptures, in a ceramics class on pre-Columbian sculptures at Anahuacalli, by deciding whether to source the clay from an American art supplier like Dick Blick in the United States, or from local potters who might then teach us local formulae for mixing and firing. This kind of praxis considerably altered and revised my notions of multicultural art education; and while I played with the multiplicity of my cultural and physical locations in planning my art lessons, I found that in the process I was also engaging more deeply with the multiple standards and outcomes the schools required. Seven years of teaching in an institution of higher education in North America has also brought forward questions of what true reciprocity looks like in international educational exchanges. For example, I have been attempting to address these questions in pursuing an

equitable exchange between art students in India and the United States, keeping in mind a deep discrepancy in currency exchange rates, technological access, differences in research review board standards and requirements, and issues of postcolonial impact on the westernization of Indian educational systems that tend to revert to a default European/ North American paradigm and vocabulary while discussing art and education.

Justin's narrative: Narrating space: Near and foreign.

I was raised in a homogenous suburb of Philadelphia. Summer vacations to the nearby mountains or beach withstanding, my notion of travel was limited in the sense that I did not experience sustained periods in a space that was drastically different than what I was accustomed to. With the exception of sporting events or other tourist endeavors, I did not venture into the numerous larger cities in the surrounding areas. So, when I was presented with an opportunity at the conclusion of my undergraduate program to student teach in England, I decided to satisfy a longstanding desire to study internationally.

When the student teaching semester was over, I realized that my first student teaching placement in an inner-city, elementary school twenty miles from where I was raised, felt more foreign than my time in a suburb of Liverpool. Even while having the opportunity to see so many of the European artworks and buildings I studied, I still felt a measure of comfort and familiarity that was not as present in the urban context I was experiencing in my own country. This disjuncture fueled future travels including short-term service-based trips to Mexico, Canada and the Dominican Republic while simultaneously teaching full-time K-12 art the next three years in the inner-city school district where I first student taught.

Not being satisfied with what I considered limited experiences in each of these countries, I decided to take a two-year leave of absence from my school district and I accepted a position to work at an international school in São Paulo, Brazil. I taught K-12 visual art and K-8 computer to about 300 students, of which approximately a third were Brazilian, a third North American and a third Asian. I also questioned how the dual curriculum (Brazilian and North American) privileged one over the other in certain areas of the curriculum to acquiesce parental desires for college preparation in the respective countries.

I married a Brazilian citizen after the first year and yet after two years living in Brazil, I still felt my experience was somewhat insular because I lived and worked in a predominantly North American context. However, by traveling around Brazil with my wife and her family, I was able to experience what might be considered a more "authentic" international experience. After two years, I returned to the United States as well as to my prior school district of employment. I completed a graduate thesis that investigated notions of travel and transience through an examination of how my international experience informed and influenced my pedagogy in a public school with a high percentage of immigrants (Sutters, 2008). Having now experienced what it was like to live in another country and not be able to speak the language and fully understand cultural nuance, I developed a newfound sense of empathy towards the highly-transient students that came in and out of my art room. From a K-12 curricular standpoint, I was intentional about integrating Brazilian art, architecture and culture into my lessons and projects but still wrestled with my legitimacy in representing what I experienced while there as an outsider. How is my perspective and understanding of what is "Brazilian" different than those who claim that as their own culture? If I lived in a place and have experienced it first-hand, am I representing the space itself, or my (re)construction of it? The inquiries and tensions that emerged were extended during my graduate thesis and after four years of teaching post-Brazil, I decided to leave the public-school setting to enroll in a Ph.D. program.

Transferring experiences as teachers and scholars

Each of us has had opportunities, over the course of our doctoral studies and several times after their completion, to visit Brazil and India— the sites of our respective doctoral research. We were each able to set up professional networks in these countries, which led to invited lectures and publication opportunities to share our expertise about art education in the United States and in the countries where our research was based (Sharma, 2016; Sutters, 2016). We also presented our work at conferences in international venues across the globe and found a healthy interest among art educators on the approaches and conditions of teaching art internationally at K-12 and higher education levels. Both of us have considered how these exchanges have been symbiotic.

We both found that conversations on alternatives to licensure and art teacher certification are pressing in the United States, Brazil and India. Reporting these to teacher preparation and

policy programs in terms of international trends validates a need for robust and longitudinal exchanges as we consider programmatic structures at national levels as well as in terms of best practices globally, as a discipline. Justin notes that while we as scholars have benefitted from our inclusion in non-US journals (such as our publications in Brazilian journals), symbiotically, the journal is also benefited by satisfying a requirement of including international scholars. Manisha found a cautious interest, on the part of Indian art educators, in receiving information about trends and practices in the United States. This cautiousness comes, perhaps, with an awareness that the particularities of practice in one nation are not readily transferable to another and though it might be a valuable exchange of information about professional practices in the two sites, it would not be a true reciprocity of educational collaboration.

Justin's research inquires into the current politics of privatizing education in the United States and the related consequences in the field of art education (Sutters, 2019). Therefore, he personally wrestled with continually revisiting similar issues while in Brazil because of how this was progressively becoming more apparent during each visit and what he feared was becoming a reality in a country he felt so strongly towards. Similarly, Manisha is constantly aware of the dangers of being what Ashish Nandy (2010) calls a native informant. This concept explains a situation where one becomes a source of information on one's own native culture to the outside world, where earnest efforts to translate and share cultural systems in the language of the visitor might be accompanied by a lack of understanding about the intentions of the visiting culture. This lack of critical inquiry and understanding about reciprocal intentionality, or true reciprocity, may then result in reductive reports and exchanges that leave the native culture vulnerable to exploitation and undue critique. Apart from our personal investments in the spaces we engage in via international exchange and the benefits of tourist travel during these international travels, we position ourselves as academic ambassadors who intentionally open dialogue about everything that is exchanged, be it beneficial or potentially detrimental.

Through other professional contacts, Justin has been afforded the opportunity within the past two years to travel to China, Singapore, Malaysia, Hong Kong and Taiwan. His experiences in Asia over three separate trips have been drastically different than his prior experiences in Brazil. Besides the standard conference presentations in which he is accustomed, he has entered new roles of being an invited lecturer and also providing workshops. In these differing

spaces, both academic and private, he continually wrestles with and is reflexive about how his expectations, and those who invited him, are inscribed upon his professional identity, often manifesting in subsequent representations (Sutters, 2018). Specifically, he questions how his identity and privilege as a white, male academic from North American is positioned, commodified and represented differently in varied spaces.

Manisha lives and works in the United States as an international worker on a visa. She holds a passport from a country in the global South. Her travels are, to an extent, limited by the rules attached to these identity documents, which are dependent on political and economic policies of both nations. Manisha has been able to accept invitations as visiting scholar and guest speaker to programs in the United States, India, and Finland. In these opportunities she has shared her experiences and insights both into working as a scholar and art educator in locations outside of one's country and culture of origin, and on her research on teaching about South Asian art and visual culture to the global north. Besides implications for formally institutionalized classroom teaching, her speaking and teaching engagements abroad, and in her home institution in the USA have led to an increased interest among students at graduate and undergraduate levels, to workshop ethical ways to take on international art and research projects across global north and south divides. These workshops and discussions have involved cross-disciplinary talk amongst art educators, art historians, museum educators and the resulting curatorial practices, studio practices and community engagement. Involving varying publics and cultural institutional systems, the necessity for establishing transparency of motivational intent, methodology, and mutually desired outcomes became clear. This is especially important when working across cultural and national borders.

Over the past few years, our international travels and the ensuing dialogues activated during them have borne fruit in the form of new and renewed memoranda of understanding (MoUs) for institutional collaborations across national borders. In practical terms this refers to setting up procedures to enable student exchanges, faculty exchanges, long term visiting scholar programs, study abroad programs, and collaborative teaching and research projects. Comparing our experiences working within the global north (as in the case of an MoU between Finland and the United States) or across the north/south divide (as in the cases of MoUs between the USA and India and Brazil) revealed this process to be complicated and delicately layered quite aside from completing exhaustive paperwork. Universities, including the ones

that we the authors work at, actively encourage programs that offer students "gateways" to the world, through student and faculty exchanges, collaborative research, and distance learning. Given the call for such forms of international collaboration and educational exchanges, we are each learning to negotiate understanding the intricacies of nation-based institutional systems, cultural aesthetics, realities of financial constraints inherent in setting up, and working in such programs. We also have to consider the socio-political relationships between the nation-states we intend to work with. For example, we are cognizant of the need to be aware of logistical challenges such as learning about corresponding visa policies and currency-exchange rates of the nations we intend to work with, as these have very real impact on the people involved. As an example, Justin has reconsidered potential collaborations because of recent changes to visa requirements in Brazil, social unrest in Hong Kong and an increasingly tenuous political relationship between the United States and China under the current administration. While making decisions about undertaking potential international collaborations, Manisha has navigated the changing rules regarding her visa as an international faculty member in the United States, especially in the uncertain rhetoric about immigration in the current political administration. In addition, the visa regulations on her passport from a country in the global south impact her freedom of movement to professional development and research opportunities in a different way than her colleagues who are citizens of the global north may experience. For example, a significant number of speakers from South Asia, the Middle East, and the African continent were unable to attend and present at a recent international conference on research held in the USA, due to their visas being denied or not coming through on time. These kinds of issues can be significant factors to consider while striving to establish equitable and mutually respectful travels that can be truly international exchanges.

Conscious traveling, interchange and exchange

The term 'international' connotes a uniqueness born of a trade or reciprocity that takes national contexts beyond their limits. However, curricula and programming in international schools across the world connotes a particular, dominant perspective replicated in various places, rather than true reciprocity, as has been exemplified earlier in this essay. Any colonial history will identify a heavy bias towards European and North American systems of education and artmaking across the world. Manisha feels that the curricular systems she hears of most

often around the world include the British 10+2 model that comes from Cambridge, the American K-12 system, private systems like Montessori, Waldorf, and Reggio Amelia, and more recently the IB curriculum from Wales. In higher education as well, gateway campuses tend to be *of* the global north, *in* the global south. Italicize 'of' and 'in' here. The reasons for this are too numerous to cover here as literature on international education is vast and multifaceted, but suffice it to say, they are, among other things, economic as well as hegemonic. It is rare to find non-western ideologies and systems of education outside their places of origin in mainstream practice and so it might be safe to say that current iterations of international education reflect a rather hegemonic educational system as they market and sell systems of education that distinctly reflect the ideologies and politics of the global north. So, artists and educators recruited from those systems who are moved to work internationally might find themselves quite unprepared to adapt their approaches to teaching to the particularities of the local social contexts they find themselves in. Thus, the arena of international arts teaching/education experience can become a borderland or in Gloria Anzaldua's (2007) terms, a mestize—an in-between space where the power dynamics of teaching and learning in unfamiliar places become problematic. As art teachers of particular national points of origin—which we might call spaces of initial influence—teaching in spaces of those other to ourselves, we must be critical about practice that recognizes the multiplicity of our influences and locations, whether they are visual or cultural. Those of us working in higher education with international students must also recognize this in preparing them as future art teachers who might work across national borders, not only in how they are experienced, but also in how they are imagined. Manisha has come to this understanding as a result of her working with international students as well as mentoring students working with new migrant and refugee populations.

Susan Koshy (2005) reminds us that the "temporal and spatial misconceptions in (many) fields are.... reflected in the over-valuation of the nation-state as the explanatory framework for analyses..." and of examining "...new sites of normativity that exceed the nation-state" (Koshy 2005, 109). Is it a disservice to globalized education systems for teachers to travel to non-familiar locales with these patriarchal ideas of place and nationhood in context of schools, unprepared to face these questions? Should we as educators not rethink our sense of place (Massey, 1994)? Massey's reminder of capitalism as a new phase of a particularly financial

internationalization troubles the disruption of horizons and romantic ideas of a global village and calls for a renewed need to meditate on the currency of meaning of terms like 'community,' 'heritage,' and the directional significance of the myth of universal mobility and influence in the consumption of ideas and commodities (1994, p. 146). Manisha's framing of art education and international schools within a postcolonial discourse responds quite directly to Massey's problematic of differentiated mobility and a rather (westerly) biased 'global' classroom. She has recently pushed this idea further by examining how making, crafting, and education works to enact cultural change across the globe, in a co-edited anthology that finds reverberations in thought and action multi-directionally and internationally, in formal and informal art and craft education as well as other spaces of object making (Sharma (Eds), 2018).this citation should read as (Garber, Hochtritt, & Sharma (Eds), 2018).

Early in this chapter we, the authors, shared our own experiences to sketch the complexities of international school teaching in locations outside of the United States but we believe this thought applies in the context of this country as well, especially given current debates on multiculturalism and inclusion immigration, including employment and student visas, and the broader discourse on nationalism vis a vis internationalism. The idea of multicultural and international educators is complicated when one is talking about teachers in the United States teaching their students in schools in the United States; it becomes more complicated when one thinks of North American teachers teaching international students outside of the United States, or international teachers teaching students from the United States either inside or outside of the country and so on... basically it troubles the idea of the fact that in education, we often think of multiculturalism and international identities in terms of content in students learning, but perhaps not so much in terms of how this impacts our professional identities and work as teachers and artists. While there is a rich body of literature on the significance of reciprocity in international and intercultural education such as in Cowen (2012), Parr & Chan (2015), Santoro & Major (2012), it is largely in the fields of teacher education and language learning, and is quite sparse in art education, which focuses more on culturally specific and relevant content and teaching practice, rather than on the pragmatic concerns of setting up and navigating educational and artistic exchanges.

Through his dissertation study, Justin investigated how preservice students, similar to himself, of homogenous backgrounds prepare for and process their fieldwork in inner-city/urban

schools (Sutters, 2012). Using handheld media such as smartphones with GPS capability, participants documented their navigation to the school as well as the surrounding areas in order to identify and utilize local assets in their curriculum (Sutters, 2016b). In light of his personal narrative of traveling from the suburbs (near) to teach at an inner-city school (far), he utilized Bauman's (1998) depiction of far as an unnerving space to explain how a similar phenomenon is often present in preservice field practices where students can feel out of place and fear harm, similar to what is experienced when traveling abroad (Sutters, 2014). He suggested that uni-directional field observations are touristic in nature and questioned how students consume space while traveling into the schools through practices such as taking pictures and collecting data (Sutters, 2016a). Because of his international experience, he tried to be cognizant of the transactions that occurred while he traveled with students to visit schools and this was informed by the international travel experiences he had with high school and college students and how they were prepared prior to traveling to be sensitive to their positionality as tourists and how they interacted with the citizens of the country they were visiting

Through a theoretical analysis of his prior teaching experiences both in the States and abroad, Justin not only came to a more reflexive understanding of his own positionality but has come to realize that his narrative aligns with contemporary demographic data about students in teacher education programs in the United States, where a majority are white students raised in middle to upper class suburbs (NCES, 2011). He continually questions the efficacy of coursework and fieldwork in licensure granting programs to train students to teach at increasingly diverse schools and seek avenues to integrate international perspectives within the national contexts of the United States. Thus, the notions of travel and exchange are omnipresent in his approach to preparing future teachers.

Because of his own experience traveling and also dealing with transient students, he, like Bauman, is sensitive to how current agents in an age of increasing globalization are limited or privileged by "their degree of mobility—their freedom to choose where to be" (1998, p. 86). As academics belonging to the global north and the global south respectively —as research scholars and teachers in institutions of higher education that are beneficiaries of this privilege— we travel across and within international spaces that are continually shifting and

decentered and we engage in a multiplicity of exchanges, from economic, political, social, pedagogical and philosophical.

Becoming conscientious and pragmatic travelers

In the previous sections, we have shared our reflections of our experience as art educators working within and beyond familiar boundaries, such as geographical, ideological, and disciplinary. We have done this in a framework of the concepts of travel and exchange using interdisciplinary discourse on space and place. In doing so, we have teased out a questioning of what teaching internationally means conceptually and practically, in order to advocate for more ethical practice that actively seeks to be equitable and reciprocal, rather than unidirectional and hegemonic. As such, we have sought to be critical of our roles and responsibilities in teaching art and preparing future art educators. We do this to promote consideration upon how our approaches to our work might be international and global in thinking and execution and not just in terms of the physical locations of where we work.

We conclude this essay with some insights and suggestions we have realized as we go forward. We share these here in hopes that they might resonate with, and be useful to, other art teachers, researchers, and intrepid travelers seeking to move outside of their comfort zones into unfamiliar territory to grow their professional practice and their selves.

Implications and suggestions

International teaching. In light of the transformative experience we both encountered while teaching at international schools, we encourage both pre-service and in-service educators to consider the viability of teaching abroad. We do not claim that we are the first to make the suggestions we offer here but as we said earlier in this essay, the literature in art education has not much focused on this as yet. For our readers interested in this particular sphere of research, Dolby and Rahman (2017) offer a historical understanding of research on international education. The Journal of Studies in International Education (n.d) focuses on aspects of internationalization of higher education while the Journal of Research in International Education (n.d.) is more inclusive of K-12 education as well. Neither of these have much research on art in the international education so this is a gap that researchers in our field can address. In our conversations with students, we regularly present teaching at international

schools as a professional option. However, we have become aware over the years that this is not often suggested by others, which again gives credence to how our own international experiences inform how we advise and counsel our students. To better serve our students in advising them about their career options, we need to be better informed about these possibilities, with all their ethical implications. Besides international schools, there are other options such as local campuses and institutional partnerships of an increasing number of western Universities in countries across the world, Department of Defense (DoD) schools, non-profit organizations, UNESCO initiatives, artist collectives and residencies, art and heritage museums, digital curatorial opportunities, and art fairs and festivals that call for educational interventions and programming that have international dialogue and collaborative practices.

In many parts of the United States, it is currently very challenging to secure contracted art education positions, and in some parts of the country even these offer financially precarious paychecks. So perhaps teacher education programs could view and broadcast international education as a viable option for their graduates. We do also suggest that teachers seeking jobs internationally be aware of the privileges that come from holding passports from the global north. Artists, teachers, and scholars from the global south often do not have access to the range of job opportunities and salaries available to those from the global north due to visa regimes, technological access, and hierarchical positionality of western degrees and certification systems. In the interests of equitable internationalization of art education, we suggest that it is ethical, as a professional colleague, to have an understanding of how and why local teachers are paid less than international hires, and why there are so few international hires from the global south in international schools across the globe.

Exchange of students. Based on our professional experience, many universities in the United States are increasingly placing a high premium on undergraduate research as well as on international exchange of students for a semester or year of study or research. It is vital to such programs that exchange students develop a strong degree of cultural understanding and effective communication. As we look to future considerations for the development of the field of art education and to make it a sustainable profession, this is a place where we can demonstrate leadership, both in the United States as well as in international contexts. We advocate that these demands be encapsulated into teacher education coursework as a model of culturally responsive pedagogy (Gay, 2015; Knight, 2015). Some universities are embedding

short-term excursions into pre-existing courses during winter break, spring break or what is referred to as Maymester, the week after the Spring semester. Art education programs could take the lead on offering courses and workshops in orienting students to the host culture through engagement with the arts. Community-based and socially engaged art education strategies would be particularly useful in such scenarios and publications of research in such practices would be beneficial to the field. We, the authors, would welcome evidence of such practice offered from an art education perspective, rather than educational perspectives employing the arts.

We also advocate for art educators to encourage their students to participate in such international exchanges and travels, and to share their considerations of how these experiences can augment course readings on topics such as multiculturalism, community-based art, and in teaching pedagogical and curricular systems of art education, so as to ground them in praxis.

Exchange of scholars. We both have benefited mightily from the kindness and collegiality afforded us by the international programs and scholars with whom we have collaborated. It behooves us, in turn, to be considerate of how we can reciprocate in a manner where each is equally valued, compensated fairly, and ethically represented, irrespective of the national or regional location of the partner institute. It is both an inspiration and a deterrent that art education as a profession, especially in higher education rhetoric tends to have a decidedly optimistic outlook about its own character and good intentions. We often portray the positive impacts and outcomes of our professional workplaces and work processes to future art educators, without also talking about the pitfalls and cautionary tales they might experience. Both of us authors of this essay count ourselves fortunate in securing tenure-track positions. We each have gone through the tenure and promotion and have come to understand that the tenure track process is rife with extrinsic demands that can influence the intrinsic motives assistant professors initially had towards exchange. We have at times felt tempted to enter into international collaborations for the value they might hold in a tenure portfolio, and have heard other colleagues express the same temptation. However, we both have drawn on our prior experiences described in this essay, as a reminder to pause and critically examine how any potential international exchange can be equitable in the opportunities they hold and thus be symbiotically rewarding. We each rely heavily on the aforementioned theories and

conceptual frameworks to inform how we enter into and maintain exchanges with international colleagues with consciousness regarding our motives and biases. We encourage others to be reflexive of both their own motives as well those of their potential partners.

We mentioned earlier in this document that stated ethical standards on research methods and publication practices vary greatly from country to country. As clarified in rationale for most Institutional Review Boards in Institutions of Higher Education, which tend to be stricter in the global north, this could lead to charges of plagiarism and theft of intellectual property. This could potentially be a harmful fallout in international collaborations where common rules for this have not been established, but rather are taken for granted. Furthermore, we suggest having faculty visits and exchanges before initiating student exchanges, in order to more fully understand the habits and ethics of partner institutes and scholars, as well as getting a more realistic picture of available funding and of the reciprocity of financial and academic viability for each partner institution. It can be frustrating and unfruitful to spend a lot of time setting up an MoU, only to have it languish sans participants because the students or scholars of one institute of the two cannot afford the tuition or travel expenses.

Exchange of ideas. We have found that Comparative Studies, as a multi-disciplinary area, inherently looks to understand the perspectives of multiple disciplines and areas, so as to look within and calibrate one's own perspective of the world. We recognize that our knowledge base and our experiential repertoire expands as a result of our extensive geographical and theoretical travels. As pedagogues, we appropriate this knowledge with an understanding and expectation of disseminating what we glean to our students. Considering that we are often funded by our respective universities to do so, ideally, all students would experience similar exchanges. However, the fiscal and practical reality is that this does not always happen. We both feel strongly that our responsibility as academic ambassadors in international exchanges, is not only to share our regional and nation-based research abroad, but also to bring knowledge back from other nations, and other disciplines. This is necessary if we are to adapt to socio-cultural changes in how society, professions and culture function, and in order to revolutionize the ways in which we envision our field of work and the futures of our societies.

As well-educated teachers, scholars and artists, we must be adept in integrating newfound concepts and theories into pragmatic application and inspiring form. We claim that truly

international travel and equitable exchanges can yield intellectual raw material to be further unpacked and processed for years to come, as evident in both of our own trajectories. Not only that, but international experiences expand our spatio-cultural understanding of a continually changing world and this can only be achieved by leaving our place of comfort and traversing into new spaces, whether that be geographical, ideological and/or pragmatic. Our hope, and exhortation, is for art educators to continually trouble and inquire into the ever-shifting concept of international in the 21st century and we advance both teaching in international schools and international exchange as potential means to that end.

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Learning|through|a/r/t: Post-digital art education

Curators: Katherine Barrand & Kathryn Coleman

School of Humanities and Social Sciences, Deakin University; Melbourne Graduate School of Education, The University of Melbourne

Contributors: Katherine Barrand, Kathryn Coleman, Corinna Peterken, Ángeles Saura, Timothy J. Smith, Flávia Pedrosa Vasconcelos & Raphael Vella.

Brigham Young University; Universidad Autónoma de Madrid; Aalto University; The Arts and Letters Centre - Federal University of Santa Maria; University of Malta.

As a result of the provocations and instigations of learning through art and 'living digitally' as artists, researchers and teachers at the International Society for Education Through Art (InSEA) 2017 World Congress in Daegu Korea, this crowd-sourced visual essay invited international art and design educators to contribute to a visual-digital response to the question: How democratic is the internet in post-digital art education?

The internet is a tool for democracy. As an educator of artistic education, I am aware of my influence on other educators by the connection between the virtual and the real. I use social networks to share with freedom and immediacy experiences that can inspire others just as others inspire me.

Digital Living and Learning (Assemblages), Digital Drawing, Coleman, 2018

The net has many advantages but also drawbacks. The existence of democracy implies the existence of freedom and equality in a framework of rights and duties. We are free to learn and enjoy, all equally. However not everyone can take advantage of it, some because they can't and others because they do not want to. We have the right to use the internet but also to use it correctly. However not everyone does, some try to manipulate and deceive us.

Everyone has the opportunity to publicize their artistic works without intermediaries and without relying on large economic resources. However not all are good and interesting artists therefore we can find a lot of trash. The internet, allows us an enjoyment and continuous learning about art and education, it allows us a continuous recycling of knowledge. However not all people use it to learn.

As visual and digital a/r/tographers we practice in a post-digital (Alexenberg, 2011) space that allows us to respond, reflect and retrace our practices in multiples spaces. The post-digital era for us as a/r/tographers is concerned with the interstitial spaces between the physical and digital, human, non-human and more-than-human and the interplay between these. This in-between space was felt as affect at the InSEA Congress in Daegu, we felt the site of provocation for this post-digital turn in art education. We felt the affect, heard the turn and were prompted as a/r/tists to map this affect using visual and digital autoethnography. This visual and digital a/r/tographic essay is an a/r/tifact of the Congress tying together textual layers that explore the interplay of ideas, spiritualities, interculturalisms, languages and the multiplicities of spaces that the post-digital affords. Here drawn together we present visual and digital mappings of our relationship to the textures provided. As visual and digital a/r/tists we have drawn this essay to think with and through the reverberations felt from the collection of digital texts we gathered in a crowd sourced Google doc that was opened through a Twitter post at the Congress.

Sitting together in the café downstairs at the Congress hotel, we wondered what would happen if the things that we had felt were enacted. What if we posed a question about the democratic nature of the internet to the internet? We questioned the nature of the internet in the post-digital, the place of art educator and the role of art education in this slippery paradigm. So we asked the internet using Kate's Twitter account. From there we continued on with life, waiting for the doc to fill, it did and quickly.

We have curated a number of the textual reflections to our question that include spaces of living and learning in art education here. These texts are like a patchwork quilt, needing to be placed, positioned, actioned as activisms for art education. We serve as post-digital curators here to weave together the texts that explore the nature of the post-digital, the internet and art education. These include big ideas we must look to in art education, including collaborations, competencies, materialities, and methodologies in post-digital art education and how these spaces for/as/of living and learning in global art education continue to shift and turn pedagogically, materially, methodologically, visually, digitally, culturally and socially in the 21stC.

Post-digital a/r/tographers are in a place to respond to their sites and sights through a range of material and methodological practices. Our practice is post-digital and these practices are post-human in their approach to theory and pedagogies. We find ourselves in a place to re-think and re-position art education and consider how we learn through art as post-digital artists, researchers and teachers.

Tap tap tap
  clickedy clack
Pause   breathe
  Look   wait
    and wait.

Wait for a computer to use,
to afford internet, for internet to connect,
for online systems to sync

Over and over
Over and over
The clicking
The waiting
The frustration.

The relief when it finally connects
assessment piece submitted
in time (no excuse if it is not)
reflecting that working with the internet
adds levels of difficulty…
Things humans have no control over
collaboration with machines
unseen energy
living and learning
with/in digital spaces.

Wayfinding, Digital Drawing, Coleman, 2018

It has been some time since children and young people, our students, were defined as digital natives (Prensky, 2001). It was also proposed that "the new mode of truth is made present through processes that are closer to rituals and iconographies" (Lankshear, Peters, & Knobel, 2000, p.35) than products to be replicated.

This is their world but who has access?

There are limitations as well as opportunities with changes in pedagogy as we take up digital and online processes for learning and teaching. Experience with the digital world comes with varied internet speed and connectivity and the need for costly equipment that not all studentspersonally own.

As an academic, even my children in higher education in Western contexts on three continents have encountered difficulties completing tasks and presenting work within deadlines. More recently it has been shown that the "prior cultural experiences of using technology in learning" (Boyd, 2012, p.119) is an important factor to consider, as is the personal preference for analog/digital processes.

Art processes might bridge these preferences and give more control to students as they work in-between the real/digital through a combination of digital and materials-based practices (Corinna).

Finding Spaces Between, Digital Drawing, Coleman, 2018

At times, we may feel the urge to think of the internet as an irreversible and unavoidable distraction, an infinitely recurring mediation of experiences that keeps so many young people's eyes glued to a handheld mobile rather than 'reality'. We were warned quite early about this: in the late 1960s, Debord's analysis of an image-saturated world spoke of advanced societies alienated by the commodification of life and an irresistible attraction to the false.

Many statements in 'The Society of the Spectacle' still sound very relevant today. For instance, it is not difficult to think of so many virtual protests and petitions on the social media as "purely spectacular rebellion". The question we could ask in this context is: "Can Facebook replace the streets?" Or: "Can real democracy be exercised through Facebook posts, likes and emoticons as opposed to a fleshier, real-life version of political tensions, alliances, anger and street protest?"

Yet, in reality it is not an either/or question. Art and education cannot escape the internet, even when their structures, themes and references do not seem to be directly related to it. In a sense, its 'democracy' is inescapable; it is now so complicit with our thought processes that many of us always already think in communicative terms.

Of course, this can also mean that some of us have had to realign their aesthetic alliances -- the immediate circulation of a photo of my dinner has become more aesthetically significant than the physical experience of eating and enjoying my meal.

Moreover, as we all know, multiple virtual connections do not necessarily create a stronger sense of social belonging. However, we now inhabit an era of shared experience that could not be experienced in earlier times, and educators cannot avoid engaging with it (Raphael).

The now vs. imediate digital gratification, Digital Drawing, Barrand, 2019

Multiple Visual Densities, Digital Drawing, Barrand, 2019

There is no democracy if we consider the multiple density of visualities and their consumption. We are attracted to images that are connected to our values, but wary that at the same time they may be selling objects and expanding consumption (real or virtual). When we consider the origin and the meaning of word "democracy" we have to observe within the post-digital times, the expansion of individualism, digital collaboration instead of physical collaboration and many other factors related to a different way to teach and learn about and practice.

Art Educators should constantly be aware of their influences on this complex connection between virtual and real and how presence is being developed within teaching/learning processes.

There is a completely different way of thinking about teaching and learning with post-digital generations. How do we teach and learn post-digitally? How do we create space to stop and read or dialogue about complex and abstract concepts in art? The challenge for Art Educators is how to slow time in the post-digital students life. Neuroscience can help us, but we also have to understand mindfulness. (Flavia).

Timothy: "I may be twisting the original questions around a bit, but I am not so much focused on whether the internet itself is democratic in art education. Instead I am concerned with whether the meteoric rise of post-internet artist practices in the past decade (or two) could inspire a more democratic teaching and learning environment in art. My contention is that

if post-internet practice in contemporary art is positioned as a primary course of learning, particularly in art foundations, our understanding of the instructor/student and individual/collective relationships in introductory art instruction could be re-evaluated and re-imagined.

I've been researching this topic within a pedagogical framework laid by concrete examples from educator Célestin Freinet and philosopher Félix Guattari, which provides the ground for proposing a horizontal approach to introductory art instruction that emerges from the consideration of post-internet art practices as vital to the advancement of introductory art students. Rather than pursuing a top-down instruction similar to the concrete fundamentals of 2-D and 3-D design, foundation courses based on post-internet art practices could productively subvert the instructor/student hierarchy and create a democratic, collective learning experience. The implications for this would require a reconsideration of certain methods of teaching and learning in art foundations research, curriculum design, and the role of the post-internet condition toward transforming art education practices in the 21st century.

Placemaking in Digital Spaces, Digital Drawing, Coleman, 2018

Striking a balance between traditional/radical, Digital Drawing, Barrand, 2019

Art educators must provide spaces for foundational practices and conversations of such 'internet -aware' art, which has rapidly proliferated all realms of mainstream contemporary art in the past ten-plus years. These spaces for introductory art education must be considered as a subject of focus itself, just as traditional skill building courses such as 2-D and 3-D design. However, unlike conventional foundations courses, post-internet practices in contemporary art are rarely fixed or stable due to their constantly evolving conventions and the speed with which these shifts emerge. The formal and conceptual topics of current post-internet art practices at one moment might take on a radically different set of skills and conventions one or two years later. The complexity of such formal and conceptual shifts must be accounted for by the instructors of these courses, and as such, instructors cannot teach post-internet art foundations alone.

Instead of adhering to a top-down instruction of the fixed attributes of traditional foundations—in which set rules, skills and conventions are passed from the teacher specialist to the student novice—the elemental building blocks of post-internet foundations will always be in flux.

Current high school and university students tend to explore these processes both as artists and as non-art creative users of the internet, and they have been doing so from a very young age. In most cases it would be these internet-aware students who would be more likely to take on the role of skill and technique 'specialists' (or at least co-specialists along with the instructor) in a post-internet art foundation course, creating a radically horizontal and democratic teaching and learning environment.

While a 2-D design foundations course would teach concrete, yet vital, age-old fundamentals such as line, shape, texture, value, scale, proportion, or color, a post-internet foundation course would consist of an entirely different set of elastic formal terms, such as modulation, remixing, looping, embedding, scripting, archiving, reblogging, commenting, memes, fails, or defaults, among various additional forms and approaches that are constantly and rapidly evolving (or in some cases, just as quickly becoming outmoded). Thus, a foundation for post-internet art must consider internet-based art production on its own terms, albeit one that shape-shifts, blurs boundaries, and creates productive and disruptive connections with other contemporary art practices. These practices and discourses are vital for the internet-savvy foundations art student, and they should not be postponed until a student progresses to an upper-level 'special topics' course.

Rhizomatic Linking in the Digital Context, Digital Drawing, Barrand, 2019

Contemporary art has been rapidly shifting in the past decade due to the influence of internet-based practices, and it is essential for today's students and instructors to make connections together with post-internet themes in a more democratic engagement and openness as collective learning experiences.

As collaborators we have felt these shifts and turns in our fields and institutions across the globe, and the ways that they continue to alter our way of experiencing art, learning art, teaching art, making art. Here the critique of art, design, creativity, theorising and collaborating as artists and art audiences is drawn. We have visually and digitally drawn our a/r/t-auto-ethno-graphic work while drawing together a range of post-digital threads to provoke art educators and poke at art education. This visual essay is just one part of the curation of texts to develop from our internet collaboration and a beginning for us as post-digital a/r/tographers.

Endnote

Kathryn draws her visual and digital autoethnographic works in Paper 53. She uses this as her field note book on her iPad and can be seen in many places, including InSEA conferences drawing the resonations felt to presentations.

Katherine uses Procreate on her iPad to provide a different lens to draw, re-imagine and explore her artmaking digitally.

With acknowledgement to *FATE in Review* for graciously allowing an excerpt of Timothy J. Smith's article 'What might a post-internet art foundations course look like?' to be re-crafted and re-imagined for this digital space.

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Maho Sato

Chiba University, Japan

Introduction

This paper discusses findings from a study of sessions where Japanese student art teachers were taught traditional crafts and heritage as part of their training. Japan has a strong tradition of craft education in schools and in society at large. The aesthetic value of crafts and the value in making objects skilfully and well, have contributed to sustaining craft cultures. In school curricula, traditional Japanese crafts are expected to play an important role in the promotion of the skilful use of materials and tools and the transmission of national cultural heritage. However, this role has been challenged within traditional art education, due to a lack of knowledge of how to teach Japanese arts as part of cultural heritage and the dilemma of defining and teaching one's own culture (and other cultures), as it is recognised in contemporary society, which is increasingly pluralistic and globalised. My main research question was: How can student art teacher training provide instruction on how to introduce and teach traditional crafts in a way that demonstrates their relevance to students' lives today? I designed and implemented traditional craft lessons which could be used during teacher training. This paper describes these lessons in art teacher training and interprets them in light of the theory of craft and cultural heritage education.

Background

Craft in society and schools

Kogei (craft) is connected to ideas of tradition and heritage, and it is difficult to define precisely because of the history and origins of the definition of art. Some scholars of Japanese art history and art education have pointed to concepts of kogei that have been constructed through the influence of social systems and industry (Kitazawa, 2000; Ohtsubo, 2017; Sato, 1996). Until the 1880s in Japan, the distinction between art and craft did not exist; it only arose due to the translation of Western concepts. Kogei were made not only for aesthetic appreciation but also as functional objects used in daily life (Kitazawa, 2000; Sato, 1996). In the late 1880s, neither industry nor kogei was conceived as art. With the advent of Japanese industrialisation, the term industry began to be used to describe goods which had been mass produced by machines, while kogei was used to refer to indigenous Japanese handmade artefacts (Sato, 1996). In the 1900s, the term kogei was gradually linked to the concept of fine art, but it also refers to a tradition of making things technically well, a definition inherited from earlier historical periods (Kitazawa, 2000; Sato, 1996).

A study of craft education in schools in England and Japan defined kogei taught in Japanese lower secondary schools as 'the practical knowledge students need to design and make objects for use in everyday life beautifully and technically well when they manipulate materials, tools, equipment and processes' (Sato, 2010; 279). In Japanese educational policy, function is an essential element of kogei (craft), although the term utilitarian might be more appropriate, because historically and in kogei lessons in schools, function was not always the main consideration, as it was linked to a Japanese tradition of art in everyday life.

One of the justifications for craft education is cultural learning (Sato, 2010; Kokko & Dillon, 2016). By developing an understanding of cultural diversity, craft education can play an important role in cultural learning and cultural identity. Through studying crafts, children can communicate their histories and learn about their own heritage (Katter, 1995). However, Kokko and Dillon (2016) point out that in many countries, crafts are not included in national curricula and are either inadequately taught or not taught at all, even though crafts may form a large part of national identities. In response to issues of globalisation in modern society, the Japanese government considers it important for children to enjoy, talk about, and appreciate the traditions and culture cherished by the Japanese people (Ministry of Education, Culture, Sports, Science and Technology [MEXT], 2016). Heritage is defined as the history and memories that we inherit from our specific sociocultural group's history and how we utilise these in our lives; traditions are practices based on our heritage (Ballengee-Morris & Stuhr, 2001). Since it is also accepted that understanding indigenous Japanese culture is a prerequisite for understanding other cultures, Japanese educational policies focus on developing children's awareness of their national cultural identity (Iwano, 1999). Multiculturalism in East Asian nations refers to improving 'cultural self-esteem' in order to understand and appreciate other cultures (Mason, 1999, p. 15). However, in our multicultural and globalised society, it is hard to distinguish between one's own culture and other cultures, as they are constantly interacting and influencing each other.

Current Japanese teacher training includes little learning experience of craft as cultural heritage. According to Kokko and Dillon (2016), it is important for those studying teaching to have professional opportunities to develop their crafting skills before they

implement craft and cultural heritage education in the classroom. Research shows that current teacher training does not give enough attention to craft education and that this is an international concern (Kokko and Dillon, 2016). In Japan, specialist art teachers lack confidence in their abilities to teach Japanese crafts because they personally do not feel that they have adequate craft skills (Sato, 2005). Further, little experience in learning craft as cultural heritage might lead to a lack of confidence and desire for teaching it. During art teacher training, both theoretical and practical knowledge should be introduced so that student teachers become confident in teaching crafts and adopt a cultural perspective toward art education.

Teaching strategies for traditional crafts and heritage

This section explores teaching strategies for addressing an issue identified in a case study on teaching traditional craft in Japanese lower secondary schools: students face difficulties in trying to connect traditional crafts to their lives (Sato, 2005). The way that crafts are taught out of context may be an underlying factor. In Western countries, the social perspective on art is considered one way of teaching cultural heritage. Different art forms have different impacts on societies; each is connected to a network of supporters, users, critics and subcultures of aesthetic value (McFee, 1995). Studying commercially available curricula and kits for multicultural art education and its literature, Chin (2011) identified 'the importance of depthful contextualization and the exploration of emic perspective' and 'the necessity of focused attention to complex contextual factors of influence, hybridity and transformation of an artist's work over time' (p. 308). Exploring the connection between Aboriginal cultures and dominant cultures, Irwin, Rogers and Wan (1999) maintain that attempting to understand culture is itself an act of

cultural translation, suggesting that educators foster students' abilities as cultural translators.

Another factor that may influence the above issue is that teaching traditional crafts emphasises skilled knowledge rather than aspects of design. Skilled knowledge, including how to manipulate materials and tools, is at the centre of traditional crafts. Japanese educational policy expects students to understand artistic value and the beauty of cultural heritage rather than individual creativity (MEXT, 2017). According to Norman (2001), design in education refers to one of many disciplines and more provocatively, it is a pedagogical model that involves design thinking. He explains that design thinking is 'a more generic application of the thinking that is inherent to the art-related, creative process of invention' (2001, p. 91). Design thinking, which is a mode of thinking that encourages people to develop their own ideas for making objects, may thus help students connect with traditional crafts. Sennett (2008) examines craftsmanship in society and argues that skilled knowledge on its own is not enough, but instead, it should be used in the context of solving new problems or producing better work. Craftspeople use their competence in manipulating materials, tools, and processes to create new or unique objects. Thus, both design thinking and skilled knowledge are important for cultural transmission and creation. Teachers need to prepare to develop both students' technical abilities and their design skills in craft education.

Comparative research done in England, which includes design thinking in craft education, is applicable to Japanese schools (Sato, 2010). Some specific strategies identified are providing clear project themes as starting points in order to stimulate students' ideas, creating appropriate and familiar contexts (Owen-Jackson, 2002) and

emphasising that divergent thinking in the early stages of making processes should be encouraged (Rutland, 2005). Self-evaluation, including analytical thinking and critical reasoning, should be encouraged during these processes and considered as an active process (Owen-Jackson, 2002).

Kinds of traditional crafts

Japanese traditional crafts are supported nationally which might influence the kinds of craft taught in schools. There are currently two laws that support Japanese traditional craft. The Law for the Protection of Cultural Properties was introduced in 1950, and its purpose is to contribute to the cultural improvement of life and to foster world culture by preserving and utilising cultural properties (MEXT, 1950). The second law is the Act on the Promotion of Traditional Craft Industries, established in 1974, which regulates the promotion of Japanese traditional crafts. The law protects certain kinds of traditional craft objects used in everyday life, which were made by hand, use traditional techniques and materials, and are produced in a specific region (Ministry of Economy, Trade and Industry, 1974). Some kinds of Japanese traditional crafts are identified as important to the cultural heritage, and they are considered both creative objects and demonstrations of skilled knowledge. Many traditional crafts in art textbooks authorised by the Japanese government are influenced by these two laws (Ohtsubo, 2017). These textbooks, however, do not cover all types of practised crafts.

Although wood and metal crafts are popular, textiles are rarely taught in Japanese art classes (Sato, 2010). Instead, textile crafts are taught in home economics; the emphasis is on acquiring the skills required to make and mend clothing in order to

improve domestic life. Shugei (handcraft) generally includes sericulture, spinning, dyeing, weaving, sewing, embroidery, knitting, wrapping, and other yarn- and fabric-related work; the term became popular in the 1860s and is understood as handicrafts made or practised by women. Neither art nor kogei include shugei because it is considered to be a reproduction activity performed by amateurs. The quality of shugei is considered an indication of a woman's virtue, and this has had an effect on women's roles in patriarchal society; this disregard for shugei as well as the relationship between art and shugei persists in contemporary Japanese society (Yamazaki, 2005). Although shugei is not taught in art lessons, children learn it in their families (Yamazaki, 2007). Our understanding of art involves political, gender, and other issues, which are also constructs of culture.

Traditional crafts are linked to objects created with a great deal of skill, reflecting significant aspects of culture; these exclude other types of crafts. While learning about cultural heritage, students naturally learn about traditional crafts; teaching them should therefore be included in school art curricula.

Research design

This study followed a qualitative research design and sought detailed information about how students in an art teacher training course developed their understanding of traditional crafts and heritage. The qualitative research method allowed me to carry out the inquiries myself in initial art teacher training settings and use what naturally occurs in these settings as research data (Robson, 2003). Further, empirical qualitative inquiry enabled me to use my own experience in understanding traditional craft

teaching and learning, which is socially and practically complex, by describing, interpreting, and evaluating critically (Eisner, 2002).

The research was conducted during an initial teacher training course in a university. In order to receive lower secondary school art teacher certificates, students need to complete an under- or post-graduate art teacher training course. I conducted training in a traditional craft project with three student teacher groups: the first group was 17 undergraduate students in October 2014, the second was 15 undergraduate students in October 2016, and the third was 3 postgraduate students in January 2017. The participating students were between 20 and 24 years old. I selected these groups of students for this study as educational policy emphasises how education can enhance tradition and culture in secondary schools, and teachers are expected to prepare for increasing levels of student interest in inheriting and creating art culture (MEXT, 2008).

The research design and curricula had to be reconsidered during the process. After the first project, I realised it is important for student teachers to be aware of key concepts like culture, tradition and heritage, as these may influence their teaching in the future. To gather more information, I collected questionnaires about key concepts and learning experience from the student teachers in the second and third groups.

The description and interpretation method of qualitative data analysis is ideal in this research because of its focus on developing teaching of traditional crafts and heritage in art teacher training. I began by describing the traditional craft projects using my lesson notes, students' questionnaires, their craft work and reflections in their

sketchbooks. I then offered a theoretical interpretation. I explored and reflected in depth on the significant findings and themes from the data and considered them in relation to theories of craft and heritage education in order to draw conclusions.

The lesson description

Choice of semamori for the lesson

For the lesson, I selected the traditional craft of semamori, which is not generally taught in schools. My experience in teaching semamori-making workshops for children and adults in an art museum, however, encouraged me to develop a lesson plan which could introduce this craft in a teacher training course and encourage student teachers to explore ways of teaching traditional crafts by connecting with young people's lives.

Semamori is a stitched decoration placed on the back of a new-born's kimono (traditional clothes), located under the collar (Figure 1). It is intended as a good luck charm and offers protection from evil spirits and insects traditionally thought to cause disease (Saji, Narumi, & Fuma, 2014). Adults' kimonos have a line of stitches along the back thought to house a spiritual power which protects against spirits creeping up from behind. Children's kimonos, however, have no back seams and are narrow enough to be made of a single piece of cloth. Thus, the custom arose of intentionally creating a line of stitches on children' kimonos to give them the same protection. Semamori take surprisingly diverse forms: plain and simple stitches, multi-coloured embroidery of auspicious patterns, and applications of endearing sayings. Semamori are created using reverse stitching. In contemporary Japanese society, semamori are seen in children's kimonos when babies are taken to shrines where parents pray for

blessings, and some artistic semamori are also stitched onto western-style clothing such as T-shirts. Since this craft is still appreciated in Japanese society, it was a good learning subject for traditional craft and heritage education.

Figure 1. Semanori with a hemp leaf on the back of a child's kimono. The hemp leaf is known as a symbol for growth. Reprinted from Showanokimono (p. 91), by K. Koizumi (Ed.), 2006, Tokyo: Kawade shobo shinsha. 2006 by Showanokurashi museum. Reprinted with permission.

Students' understanding prior to the lesson

At the beginning of the second and third craft projects, I asked student teachers to complete questionnaires. I looked at participants' perceptions of culture, tradition and cultural heritage, as well as their own school experience. This helped me to understand their perceptions and evaluate them by comparing their reflections after the lessons.

I asked the student teachers what came to their minds when they heard the term culture. Their answers were Japanese food, kimono, Buddhism and so on. One student mentioned Ainu textiles, which are made by an indigenous and ethnic minority living

primarily in the northern island of Hokkaido. The term tradition reminded them of craft objects such as ceramics, lacquer crafts, hakoneyosegizaiku (wooden marquetry made in Hakone) and edokiriko (a kind of cut-glass made in Tokyo). Tradition seemed associated with craft objects for these students; one reason for this might be a strong influence of the Act on the Promotion of Traditional Crafts Industry. Regarding cultural heritage, their answers included Buddhist temples and castles, UNESCO world heritage sites, and crafts objects. Specifically, the crafts that they mentioned were ceramics and woodwork, including lacquer crafts. These kinds of crafts are frequently taught in secondary schools and are seen in authorised textbooks. Although I asked the student teachers to explain the term traditional craft, they confused it with tradition.

I also asked the student teachers to explain the words culture, tradition and cultural heritage. They saw culture in many ways: 'Lifestyles of people in a particular region contribute to culture' and 'Thoughts and customs shared by people in certain regions'. Student teachers commonly believe that tradition refers to a technique or way of thinking, either carried forward from the past, or something which has not changed over time due to its value. However, some students wrote that it no longer seems to exist. The students understood cultural heritage as something that has historical and cultural significance. For example, one student explained it as 'Things that are considered worthwhile for future generations' and the other considered it as 'Symbols of culture that people in the past left behind'.

I asked the student teachers about their experience of learning Japanese traditional crafts and heritage at schools. The student teachers studied these topics in social studies,

Japanese language, home economics, and during special activities, but not in art. They saw traditional Japanese crafting techniques on school excursions and frequently mentioned wood and bamboo crafts with carving techniques, and ceramics.

Finally, I asked them whether they thought it was important to teach Japanese traditional art and cultural heritage. All student teachers stated that it was important for students to learn these things; reasons included perpetuating Japanese tradition, creating a basis for understanding other cultures, and raising awareness of Japanese citizenship. Some of their comments indicated a belief, however, that traditional art and heritage are not relevant to modern life. Examples of such comments include, 'knowing the goodness of Japan and foreign countries' and 'knowing old things can lead to having a new perspective'. Considering artistic 'goodness' together with 'beauty' is included as one of the aims for competency in thinking, judging, and expressing in the Course of Study for art in lower secondary school (MEXT, 2016, p. 107). Thus, their perceptions of traditional craft and heritage education might be influenced by the educational policy.

The student teachers stressed the preservation of national heritage and tradition. Their country of origin was also seen as a factor that separated them from other cultural groups nationally and geographically. They paid attention to things which had been valued in the past. I asked how I could help them use their perceptions of cultural identity and heritage education to improve their teaching skills.

Designing and making semamori

Over three years, I worked with three groups of student teachers in different art education subjects. My lesson plans had three sections: (1) learning about traditional art, specifically the background of semamori, with a lecture; (2) making semamori following traditional patterns; and (3) making and designing their own semamori.

As an introduction, I explained the historical background of semamori. I had limited visual resources to use, as kimonos are no longer worn every day. I showed them a magazine with historical and contemporary examples, so they could see how semamori are created today (Figure. 2&3). I also gathered visual aids as teaching resources from a private museum devoted to preserving and exhibiting semamori's craft history and sociocultural background.


*Figure 2. (Left). Semamori by Tomoko Narumi on the back of a t-shirt. Reprinted from Utsukushiisemamori (Beautiful Semamori), by N. Watanabe, 2010, Kurashinotecho (Notes on daily life), 47, 28. 2010 by Kurashi No Techo Inc. Reprinted with permission. **Figure 3.** (Right). A variety of traditional semamori on the backs of small children's kimonos. Reprinted from Utsukushiisemamori, by N. Watanabe, 2010, Kurashinotecho, 47, 32. 2010 by Kurashi No Techo Inc. Reprinted with permission.*

The student teachers made semamori following traditional patterns (Figures 4-7). The main aim of this activity was to understand semamori as it is practised, in order to help them develop ideas for making their own. Each student teacher chose one traditional pattern and sewed it onto a piece of cotton cloth. Although they copied the patterns, and they used simple techniques, their end products showed individuality. They interpreted the traditional patterns in various ways, so they chose different colours and thick or thin yarn. Even when student teachers chose the same pattern, small changes or new ideas were introduced. Although I did not emphasise sewing techniques, they worked very carefully and sensitively. This contributed to the aesthetic quality of their work. The choice of appropriate materials, tools, and sewing techniques and processes, influenced their satisfaction with their work. Experiencing designing and making, the student teachers recognised makers' individual creativity and learned that traditional semamori had been interpreted and developed by attaching personal values and meanings.

Student teachers' work: **Figure 4.***(Left). Kikusui (water from chrysanthemum) symbolises a long life.*
Figure 5. (*Right). Chidori (a plover) symbolises praying for* victory.
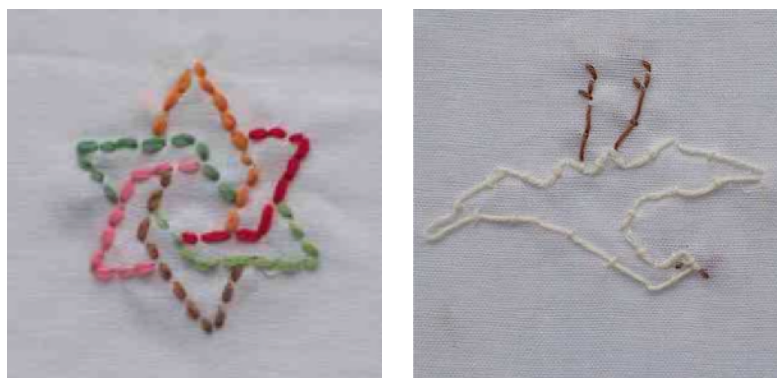
*Student teachers' work: **Figure 6.** (Left). Yukinokessho (snow crystals) was a popular pattern in the 18th-19th centuries. **Figure 7.** (Right). A crane (tsuru) means a long life.*

One of my goals was to uncover whether an emphasis on developing design thinking could improve student teachers' understanding of a traditional craft. They developed and created their own semamori based on a theme I provided: 'things that cheer you up'. I wanted them to connect the function of semamori as a charm with their modern life. Considering the related theory of design thinking and teaching strategies as stated earlier, I offered suggestions and asked questions to encourage their design ideas: 'what is your theme?', 'try to develop a traditional pattern', 'constraints can help build creativity' and 'generate as many ideas as possible'. They drew many different patterns in their sketchbooks. As the embroidery could be easily undone, this allowed them to make several attempts and reconsider their designs in the process as well. For crafts, using final materials immediately instead of sketching ideas first could be one way of developing design ideas. However, skilled knowledge of craft making may also be necessary for designing. The various themes generated and developed by the student teachers were connected to their lives; they were presented in the final work and described in their sketchbooks. For example, one made an artistic semamori with the theme 'The Blue Bird' (Figure 8). She commented in her sketchbook:

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I chose the image of the happy blue bird that appears in the children's story by Maeterlinck. This is a story about how happiness can be right beside you, but if you focus too much on it, you will lose sight of it. The story teaches us that even if we lose hope, it is important to remember that real happiness is still right there, if only we look close to home. I created my semamori to signify my wish to live life without losing sight of that simple happiness that is beside us.
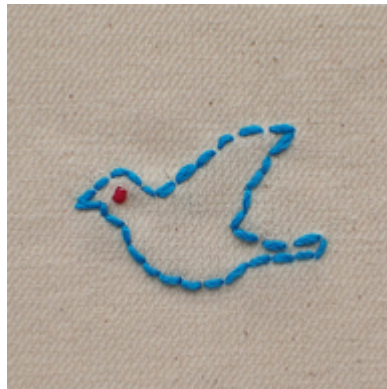

Figure 8. A student teacher' artistic semamori with the theme 'The Blue Bird'.

One student teacher generated his idea by playing with Japanese words. This method is traditional. His artistic semamori used the theme katsuo, which means both a type of fish and a man who wins a contest (Figure 9). He wrote in his sketchbook:

I used the katsuo fish as a motif to express a man (himself) who wins a contest. It's fun to think about design. Because it's a good luck charm, I wanted my design choice to be guided by the need to choose something that would be a good omen.
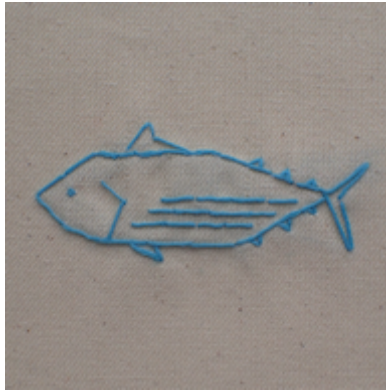
Figure 9. A student teacher' artistic semamori with the theme 'Katsuo'.

The theme worked effectively to help them translate the traditional craft into something that connected with their lives. One student made an artistic semamori with a penguin theme (Figure 10) and noted in her sketchbook:

> *As a first-year student, I am inspired by penguins. Over my four years as a university student, I have chosen penguins as my theme for every possible assignment. When I consider how strong penguins are in the face of adversity—the way that they raise their children in a harsh environment; the bravery of those penguins who are the first of a group to leap into the ocean, where enemies are waiting; the fact that half of their eggs end up abandoned—I feel stronger, too.*

Figure 10. A student teacher's artistic semamori with the theme 'Penguin'.

The final reflection and description of their own work were identified in the sketchbooks. The student teachers found that simple sewing techniques did not restrict their design ideas. However, the use of the sketchbook needs to be improved; the students recorded what I explained, not their own thoughts on the design and creation processes.

In the third project, in addition to making semamori following traditional patterns, they developed their own design ideas that they stitched on belongings such as small bags or cushion covers, which are used in their daily lives (Figure. 11). They were pleased to incorporate their work into their lives in this way. They created a variety of semamori; one made a charm on a lunch bag for her mother, another created a small item to be kept in their pocket, and a third added a charm to their own bag. I thought this activity theme might be too creative or open-ended to learn about a traditional craft. However, they were more interested in the function of semamori as a charm rather than traditional patterns; the purpose of the craft in daily life impressed them. One student wrote on her reflection sheet: 'What I learned from this lesson was how people lived and valued things through traditional crafts'. Another wrote that learning though the practical creation of traditional crafts allowed students to understand other peoples' attitudes toward their ways of life, and this could help them in their future lives: objects made and used in everyday life connected to their contemporary lives.

Figure 11. *A student teacher stitching her designed pattern on a cushion cover.*

Overall student teacher impressions of the lessons

After the student teachers completed their work, I asked them to reflect on and describe their learning experiences. Introducing semamori in its social context as suggested by Chin (2011), Irwin et al. (1999) and McFee (1995) helped them to understand the craft and motivated them to explore it, as the following comments show:

> *Having learned about its historical background enabled me to put a lot more care and thought into each individual stitch. The lessons presented an opportunity for me to think about the significance of learning traditional culture.*

> *This topic reminded me that some things, which are not usually considered as art, can be used as educational material for art study, and that it is therefore important for teachers to approach the subject from multiple perspectives.*

Although textile work is not regularly taught in art, and some student teachers were surprised to be learning about a textile craft in this project, they seemed to believe that they could teach semamori in art classes:

> *Initially, I had doubts as to why we would learn embroidery in art, but when actually doing it, I had the impression that what we produced was actually creative artwork. When considering the historical background, embroidery has particular characteristics as a traditional craft, making it a fantastic topic for art lessons.*

Learning through creation seems to be an effective strategy for teaching traditional crafts. Above all, the student teachers enjoyed themselves. Their interests lay in how individual ideas and creativity were depicted in their own and others' work.

> *I enjoyed talking with people about our semamori designs and learning about the different meanings that people expressed through them.*

> *Because it is stitched with thread, something with straight lines is easier to make. Initially, I thought that this would restrict my design. However, after looking at everybody's work, I saw that there are a lot of possibilities. Other student teachers were using different colours and different kinds of motifs, and it was fun to ask about the intentions behind their designs.*

While the craft's historical background and contemporary situation were introduced in the projects, some students' comments show that the tradition is disappearing.

> *While I think that the Japanese today have lost some of that sense of praying for things that people from the past had, learning about these roots is also connected with learning about our culture and tradition in general.*

Reflecting and discussing the lessons

Although the participants learnt about traditional crafts not in art class but through other school subjects, they consider designing and making as an effective method for learning traditional crafts. Art, as a school subject, gives students the opportunity to learn traditional crafts in a studio-based learning environment involving tacit knowledge and concrete learning, which are aspects of craft education precluded by contemporary schooling.

In Japanese educational policy, learning Japanese traditional culture has been prioritised as a means for fostering loyalty to the country. However, the student teachers' prior ideas of traditional crafts, which were defined nationally and geographically, might be too simple and narrow to understand 'Japanese culture' in a pluralistic society and globalised world. A canonical understanding of culture is inadequate for postmodern art education when culture has a 'dynamic, complex and plural nature' (Hadjiyanni, 2014; 25). It would be difficult for insiders to even define Japanese culture because there are always issues in an endless cycle of cultural hegemony within 'a nation/country'. This study could thus implicate the need for further investigations into the possibilities of

developing students' intercultural competency as a next step. Art teacher training needs to develop student art teachers' teaching skills and their attitudes, skills, and knowledge to communicate appropriately and effectively in intercultural situations through art (Perry & Southwell, 2011).

The literature I studied is mainly on multicultural art education, and the ideas therein helped me to develop my lessons and introduce semamori's history, and this motivated student teachers to engage in learning and teaching it. The idea of grooming students as cultural translators (Irwin et al., 1999) could be useful for both student teachers and for teacher trainers like myself, by encouraging us to keep trying to understand ourselves and others, and to explore the best ways of living together when it comes to learning and teaching.

Although the educational policy emphasises constructing students' national identity, individual identity could be also be a focus in the art curriculum as a way of connecting their lives to their cultural heritage. Student art teachers were interested in generating, developing, and expressing individual ideas and understanding others in relation to the traditional craft as a part of national culture and identity.

There is a tension between skilled knowledge and design thinking in the curriculum for Japanese traditional craft. Skilfully well-made objects used in everyday life are a form of Japanese traditional crafts, but a strong emphasis on design thinking might destroy the characteristics of craft. However, through both designing and making it, student teachers gradually noticed their work's uniqueness and used their individual ideas to

produce work that translated the traditional craft into practice. As Chin (2011), Irwin et al. (1999) and McFee (1995) have suggested, each craft is better understood in its social context and should be judged accordingly. A sense of aesthetic judgement, which includes the ability to discern the quality of work achieved by skilled knowledge, is valued in the discipline of art and craft, as well as by society. Acquiring this kind of knowledge should not be disrespected by formal education.

Student art teachers who had already studied art and craft history in Japan did not consider embroidery as a traditional craft worth teaching in schools. One possible reason for this attitude could be that they could not connect history and theory with their learning and teaching in practice. Thus, it is necessary for student art teachers to reflect critically on their perceptions of art and craft in connection with what they teach, because as gatekeepers of art in schools, art teachers together with policy makers, decide what kinds of art and craft are taught at school and how.

Conclusion

Most student art teachers in the lessons enjoyed both designing and making traditional crafts and became more positive and open to teaching traditional crafts and heritage. If teaching arts and crafts within social contexts is encouraged, learning traditional crafts could become more relevant to everyday lives. Although I introduced the craft with its historical background, discussion of traditional crafts' value and meaning in in-depth socio-cultural contexts could be developed as a teaching strategy by fostering students' critical thinking skills, which are crucial for deconstructing and reconstructing cultural

identity. By both designing their semamori and then actually making it, students gradually understood the work's creative aspects. Introducing design thinking together with skilled knowledge into curricula could contribute to cultural learning by giving students a sense of participation in cultural transmission and creation. Embroidery was not considered a traditional craft and was not taught in art classes at school. Introducing an unknown traditional craft into the art curriculum was challenging, but this shows that art teachers are important for promoting the ideas of school crafts. Exploring the teaching of craft itself may be a process of perceiving and creating cultures.

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Mirja Hiltunen, Enni Mikkonen, Merja Laitinen

University of Lapland, Faculty of Art & Design and Faculty of Social Sciences, Finland

Crossing boundaries

Art education and social work disciplines at the University of Lapland, Finland, have collaborated for several years on various projects. The goal is to develop a context-sensitive, interdisciplinary and multi-methodological research culture. In this chapter, we explore the specific dimensions of constructing knowledge through contemporary art and art education in the multi- and transdisciplinary venture. The *Art Gear* project (2016–2018) is introduced as an example of this collaboration.

The *Art Gear* (*bi-directional integration supporting young people*) project was funded by European Social Fund (ESR) and conducted in collaboration between the University of Lapland, *the Artists' Association of Lapland* and *the Cross-Art Collective Piste*. The project focused on the challenges of increased immigration and integration of youth in Northern Finland. Its broader objective was to promote social justice by supporting the bi-directional social integration, inclusion and agency of young people (e.g. Bisman, 2004).

The specific emphasis in this chapter is to introduce methods used for interdisciplinary collaboration and to explore the use of art-based methods. The combination builds educational and research models to identify how community-based art education and socially engaged art can foster sustaining, developing and regenerating communities, especially in the diversifying remote northern areas (Hiltunen, 2010; Jokela, Hiltunen, Härkönen, 2015a; 2015b; Jokela, 2017). Diverse disciplinary perspectives enrich the knowledge production process, where research collaboration consists of a variety of approaches and solutions.

Art-based action research develops participatory and dialogical processes and prioritises participants' agency and involvement within them. The method is collaboratively created and developed by a small group of researchers and artists with the participation of the students in the Faculty of Art and Design at the University of Lapland to guide the next generation of art and design education scholars. The method, as part of art education and applied visual arts master's and doctoral theses, considers the university's northern circumstances and special features (Jokela et al., 2015a).

The aim of our analysis of the *Art Gear* project was to add fresh viewpoints to the methodological discussions through interdisciplinarity, which increases the possibilities for academic research to challenge inequalities and power relations (Foster, 2012; Hiltunen,

Mikkonen, Niskala, Douranou, & Patrigani, 2018). Questions regarding power relations within knowledge production are inherent in social work research (Healy, 2000), which is linked with community-based art education research (Hiltunen, 2009; 2010), social justice art education research (Dewenhurth, 2014; Garber, 2004) and art-based action research (Jokela et al., 2015a; Jokela, 2017).

During the collaboration, we considered questions like, what social work knowledge and expertise can offer for art education and how art-based methods promote research and practice in social work. Disciplines of social work and art education come together regarding information, knowledge and action as well as their value base. Both may act as instruments for the promotion of social change and inclusion, particularly with marginalised groups (Hiltunen, 2009; Schubert & Gray, 2015). Both art-based activity and the processes of social work require creativity and openness (see also Barone and Eisner, 2012; Garber, 2004; Hiltunen, 2009; 2010; Payne, 2001; Dominelli, 2010).

This chapter focuses on the role of socially engaged art as a means of fostering the self-esteem and agency of youth and their relations to public city environments. The following question is asked: How did co-creation of research knowledge occur in interdisciplinary encounters within art education and social work research?

Acting in a sociocultural situation – *Art Gear*

The *Art Gear* project was run right after the period when the number of refugees and asylum seekers abruptly increased in Europe in 2015. Immigration in this form and to this extent also increased in Northern Finland (Nykänen, Koikkalainen, Seppälä, Mikkonen & Rainio, 2017). The project aimed to create spaces for new encounters and to tackle harmful social divisions and radicalisation of youth through arts-based action. Ultimately, its goal was to promote social justice by creating spaces for strengthening youth empowerment, agency and cohesion in a diversifying society. In this regard, the aim was to find ways for 'bi-directional integration', which refers to equalising access to cultural activities regardless of background for both locals and immigrants. Bi-directionality also refers to a mutual process in which the locals and immigrants are given support for integration into the new multi- and intercultural situation in the north (Hiltunen, et al., 2018; Mikkonen et al., 2020).

Our project took place in fluctuating socio-cultural situation. The political, cultural, social and educational landscapes are rapidly changing not only in the north but also in Europe and the rest of the world. Art educators must reconsider the nature and purpose of art education at all levels from school education to artists' professional training. Changes have led to rethinking the way art education is taught in schools and in universities (Manifold, Willis & Zimmerman, 2015). Like other interdisciplinary art projects at the University of Lapland, ours aimed to seek alternative solutions to social problems and look for opening communication between different parties. In our approach socially engaged art referred to works in which the artists organise social and ecological interventions that include discussions outside of art institutions (Kester 2004; Lacy 1995; Lippard 1997). Socially engaged art offered the platform also for the social work to involve as the project partner.

In particular, the discussion about strengthening civil society and the third sector has caused community-based art education and action research methods to have a close connection and collaboration with social work. Simultaneously, a need to re-examine the role of art education in the development of academic research and education has raised. In the context of contemporary art, art educators must be able to study and to develop their positions not only as teachers of skills and art traditions but also as cultural workers and innovators of cultural values. Thus, the role of an art educator is not viewed only as teacher but also as a developer of artistic creativity, an enabler, a curator, a facilitator, a producer and a creator of a new dialogic operational culture (Hiltunen, 2010; Jokela 2013). Similarly, social workers need these skills to address complex inequalities and adversities in people's and communities' lives, where there are no predefined formulas to work with (Payne, 2001), and the social worker's role is to negotiate and balance multidimensional dimensions influencing social challenges (Mikkonen, Hiltunen & Laitinen, 2020). *Art Gear* project's socio-cultural context offered a fruitful platform for connecting these two disciplines and co-creating research knowledge in interdisciplinary encounters. In this chapter, we will next describe our interdisciplinary way of doing and knowing within this specific research setting. Our aim is to produce knowledge on possibilities to combine the art-based action research with social work research approach and to ponder the outcomes.

Diverse cultural meetings and events: Diverse researchers and materials

The *Art Gear* project was realised in workshops that aimed at building bridges between young people regardless of their different backgrounds. As part of the project, 109 workshops were organised involving over 260 people of diverse cultural, ethnic, national and religious backgrounds.

The activities of the workshops were guided by the following questions: What type of art do participants produce as it relates to their social integration process? What types of experiences do participants highlight in their artworks related to agency, inclusion or marginalisation? How do socially engaged art and community-based art education promote the social integration process? How can art reveal the hierarchies and privileges that affect the social integration process?

Interculturalism strives for reciprocal interaction. During the project, bi-directional integration was supported and enabled through art; a group of art and interdisciplinary experts committed to participating in the activities, which involved third-sector actors as well as representatives of the university, social work and art education researchers and students (see Figure 1).

Figure 1. Partners in the Art Gear project.

The project included various forms of workshops facilitated by local artists from both Finnish and immigrant backgrounds. The focus was on creating an atmosphere that is safe for art learning, that respects diversity and encourages participants' self-expression. Young people were recruited for participation through schools, hobbies, youth clubs and immigrant associations.

The starting point of the bi-directional integration of the *Art Gear* project was defined as increasing interactions between immigrants and people of Finnish origin. Participants

committed to the activity included students of visual art education and social work as well as professional artists in the fields of visual arts, circus, dance, theatre and street art (see Figure2).

Workshop	Future Reflections	My Stage I & II	Methamorphosis I, II & III	Basic Education, grades 7–9 I, II & III	Occupational higher school	Cold Winter
Method	Mixed media: self portraits, sound expression, video art	Participatory and community theatre practices, creating and performing a theatre play	Street art: street dance, graffiti	Fine art, installations, short films, improvisation and theatre, photography circus, and creative dance expression	Circus, co-design, visual arts	Shadow theatre
Partners	Youth Center	Adult education center, Local Dance group	Youth Center, Primary school, Shopping center	Three upper comprehensive schools	Vocational school	Vocational school
Participants	27 16—30 years old boys and girls and young adults	9 20—50 years old women	20 15—17 years old 15 boys and girls	140 15 years old boys and girls	40 16—20 years old boys and girls	19 17—28 years old boys and girls and young adults
Outcome	Video installation, screening in the cultural week of Rovaniemi	Performance: 'Move/Stay' to local government, social workers and public audience	Graffiti art work in the underpass and in the shopping center	Activity weeks and art exhibitions in the schools	New fixed public space for students of the school; School festivity	Shadow theatre, performance to friends and families of the group

Figure 2. The workshops of the Art Gear project in 2016–2017

In the workshops, the research material was collected by the researchers, the artists, as well as the art education and social work students using art-based action research methods, reflective conversations with the participants, questionnaires, interviews and participatory observations (Emerson, Fretz & Shaw, 2001). The material included photos and other visual data and the students' and artists' project reports. The project has produced several master's theses in art education and social work, joint research articles, and above all, practical

examples of how and what is achieved with practice-led, interdisciplinary enthusiasm and cooperation. In a research field saturated with words and concepts, there are still not many other knowledge construction and information presentation processes. During the interdisciplinary collaboration, art education and social work students were encouraged to engage in alternative knowledge construction regarding research methods and the dissemination of results. This supported developing methodological insights based on art-based action research and social work research, which produced dialogic, reflexive, contextually sensitive and socially engaging knowledge (Jokela, 2017; Jokela, et.al. 2015a; Schubert & Gray, 2015).

Metamorphosis 2017: Street art as situational learning

In this chapter, our analysis is primarily based on one of the workshops, *The Metamorphosis*. It was carried out in the spring of 2017 and organised through the collaboration of two graffiti artists, one street dance artist and seven students of art education. The street dance artist was also a social work student, collecting research material for his master's thesis from the workshop and bringing his social work expertise to the project. Due to joint brainstorming by the artists and students, the decision was made to use community art and participatory methods. Thus, a relatively large working group of ten facilitator/instructors carried out the planning, organisation and implementation of the workshop. During the two-month period, 20 young people participated in graffiti and street dance workshops. The main idea during the planning stage of the activities and during the workshops was to create an atmosphere that is safe for art learning, respectful of diversity and that encourages self-expression, where participants receive support both as a group and as individuals. The group selected friendship as a common theme for the workshop.

Figure 3. Open training workouts in the youth centre. Photograph: Mirja Hiltunen, 2017.

During the Metamorphosis workshop, the starting point was to identify a way for young people to express themselves, begin discussions and enjoy socialising. In their project reports, the artists mentioned that the idea was to strengthen grouping 'partly as a kind of by-product through activities' rather than via being overly directed. They stated that as the workshop progressed, the young people became familiar with each other, and they developed deeper interactions. The goal of the artists was to help young people experience a sense of community that is typical of street art culture as well as to combine its various sub-types into a common festival.

The groups met in various public places: in a marketplace, on the streets and outside of schools and other institutes. Some of the meetings took place at a local art gallery and others at the youth centre. In addition, the dance group practiced in a shopping centre in a vacant business space, and the group had the opportunity to present its choreography at a local restaurant as well.

Figure 4. *Graffiti practice in front of the youth centre. Photograph: Mirja Hiltunen, 2017.*

Both the process and the final results involved a continuous, changing relationship of the researchers and artist, participants, environments, the weather, different types of places and situations, communities and connections; learning was deeply experiential and situated (Dewey, 1997; Korthagen, 2010; Lave & Wenger, 1991). As the workshop progressed, the participating young people developed encouragement for their expression and for performing in public city environments. The different warmup exercises encouraged them to immerse themselves in art making.

Figure 5. Hands on exercises. Photograph: Mirja Hiltunen, 2017.

Figure 6. Finalising the big mural. Photo: Mirja Hiltunen, 2017.

During the Metamorphosis workshop, street art consisted of social situations, sharing and joint experiences. In addition to including different street dance exercises, the activities built on a variety of types of visual works, such as tags, which are simple, quick, easy-to-produce writings

of one's pseudonym, as well as a masterpiece on an underpass, taking considerable time and energy. Creating a large mural is a collaborative work that requires social skills, patience and the ability to manage contradictions in addition to physical efforts.

Collaborative working methods that are based on sharing experiential knowledge and learning involve situations that require understanding the experiences of others and seeking solutions together. Moreover, street art can challenge the status quo of the surroundings of a community, and it presents viewers with different environments to inhabit with alternative, positive improvements to the everyday world.

Street art can serve as a channel to achieve empowerment and the development of identity, and it can expand an individual's ability to act. When this process, which includes trustworthy relationships, expands to public artwork or festivals, participants are able to present their skills and share their thoughts, which can create pride, increase self-esteem and foster agency.

In contrast to traditional art, which makes us think about the way the world is, street art takes it one step further by inserting these works directly into the ordinary world, and thus street artists actively construct a different world to live in (Bacharach, 2015).

The well-planned and executed exercise guaranteed that everyone's contribution was taken into consideration. Finally, based on one playful graffiti warmup practice session, the group jointly selected to paint 'ITR' on the underpass to represent 'In the Room', which became the starting point of the mural made on the underpass. Street art often reflects the values, ambitions and aspirations of the community in which it takes place. Similarly, the participants of The Metamorphosis stated that this is their place, their 'room', but at the same time, it was a message to the community: "We are part of this city. This place and city belongs to us as well, and this is our contribution to our joint living environment."

Figure 7. In the Room, the 'crew name' characteristic of street culture, functioned as a central visual element of the completed work. Photograph: Mirja Hiltunen, 2017.

The workshop had its own closing ceremony with various art performances at the end of the process. The participants had a good opportunity to become familiar with the street culture in connection with the release of their graffiti project, a mural on the underpass. At the ceremony, there were circus performers from the Cross Art Collective Piste and breakdance performances by the artist and workshop participants, and roles were reversed when young participants of the graffiti workshop were able to teach spray painting and graffiti art to the public.

Figure 8. Celebrating the public mural on the underpass. Photo: Asta Sinervä, 2017.

The concluding feedback from the participants was mainly positive. The group worked closely together, and meetings were primarily carried out in cold spring weather, at times in sleet in the month of May, or while northerly winds tested the degree of numbness in their fingers. Working together to complete the big work of art and organising the opening ceremony and festivities at the underpass intensified their team spirit. One of the most important issues was the end result: the impressive, excellent graffiti artwork was a great source of pride and visible proof of the power of collaboration.

The Metamorphosis was a successful and impressive workshop. The activities provided a wide variety of possibilities to encounters for the participants and different audiences. As Sondra Bacharach stated, when defining street art, the intended audience is the community in which the work appears and the function is to challenge ordinary habits, lifestyles and conceptions about the way the world should be. This explains why noncorformist art also tends to be politically subversive, socially challenging, defiant and activist in spirit. (Bacharach, 2015)

There were multiple factors that contributed to the success of the entire project: the professional skills of artists and art educators in their own forms of art, their pedagogical capabilities and their knowledge of participatory art methods and the combination of art education and social work. Major factors in the project were situational learning, diverse learning environments and real-life situations into which an activity was integrated. Art activities took place amidst daily city life, and participants of the workshop were allowed to meet each other as well as professional street artists, which gave an activity street credibility.

Figure 9. Performance at the opening. Photograph: Mirja Hiltunen, 2017.

Challenging power relations

When evaluating the workshop by observation and group discussions, in diaries and students project reports, questions were raised about participation and the power relations between the participants, researchers, students and artists, which should be reflected on. The initial idea for youth of Finnish and immigrant origins to meet each other on an equal basis was realised only to some extent. Workshop participants were mostly of immigrant origin. This division illustrates the real-life polarisation (Jönsson, 2013). According to the artists and art educators who facilitated the workshop, there were some challenges related to commitments. The timing close to the end of the school year was not ideal from the young people's point of view, and there were also other difficulties related to scheduling and advertising the workshop. A clearer division of work could have improved the organisational stage or the project; however, the art-based action increased intercultural encounters between the groups as the process proceeded.

The reflection on the contexts, dialogues and interactions of the workshop led to the conclusion that art-based action is meaningful when it mirrors participants' needs and is contextually sensitive. The participation needs to be based on the communities' and individuals' aims and desires, not those of researchers or artists. Participation in the art-based action becomes meaningful and can reconstruct power hierarchies when it is based on sharing and acting together, everyone being heard and respected and being able to address one's concerns and emotions in a safe environment. This requires time and cannot happen immediately or during short-term interventions.

The environment plays an important role in terms of actualising participation. Places for the workshop were chosen through careful reflection on the aims that were set in a shared process with artists, researchers, students and participants. The public space as a scene for art-based action increased inclusion in an open, real-life context, which can build self-esteem and can familiarise youth with the local environment. Street art allows the participants to view the environments and places in a fresh light as worthy of inhabiting, occupying and enhancing.

Private space created a feeling of intimacy and safety, which enabled internal learning and empowerment; however, public space also created an intimate environment: the youth

worked closely together in cold northern weather to complete the artwork, and the public display of the mural created the sense of intensifying community. Considering the spatial and situational meanings of the art-based action produces knowledge related to vulnerabilities, otherness, closeness and commonalities between people and different groups (Mikkonen et al., 2020).

Social hierarchies of a wider context can also influence the art-based action. For example, later in the same summer, one professional graffiti artist painted his own graffiti over the work of the youth. This revealed a harsher side of street culture, but it was possibly more of an indication of the internal tensions and power uncertainties of the local art world rather than a statement against the immigrants. In any case, street artists make street art with the knowledge that the work may change and evolve over time, reflecting the community's reactions. In this respect, street art can be a reliable indicator of a community's tacit set of values, commitments and beliefs (Bacharach, 2015).

A changing motion and continuous dialogue

During the two-year period of the *Art Gear* project, participants told a wide range of stories of their integration. The process of making collaborative art together, participatory methods like performative, visual, interactional and bodily expressions, from the first co-design and planning stage to the working and finalising the piece, organising exhibitions and other events offers informal possibilities to conversations and sharing. Finally, the art works themselves can tell and share stories to wider publics and audiences.

The stories strengthened the view that there is no single correct model of 'successful' integration. It does not progress as a straight line; instead, it is a lively process consisting of many types of dialogues, and it begins with the subjective situation of an individual and is guided on the basis of a person's goals. The following question can be posed: When it comes to social integration, is it possible to define a particular model, or is it rather as continuous and changing motion and dialogue in which the different parties are on a reciprocal journey? The social integration process is influenced by various individuals, community and social factors and the individual's past and prospects for the future. Bi-directional social integration is considered as a process that is influenced by political, economic, ethnic and gender-related hierarchies and power structures (Dominelli, 2010). Seeking social justice requires that these

power structures are critically examined during the art-based activity. Bi-directionality means that immigrants and locals commit to an interactive process in a changing and diversifying society. This process especially takes actors from various social margins into consideration, and in this sense, immigrants are viewed as experts in integration.

Processes that aimed at promoting social integration also involved a risk of cultural 'otherisation' of the people of ethnic, cultural and religious minorities (e.g. Jönsson, 2013). Cultural factors can be over-interpreted, or factors associated with individuals, groups, situations and their particular features can be equated and simplified in a damaging way (Määttä, 2017). This may result in strengthening stereotypes and promoting divisions for 'us' and 'them'. Striving for a social integration process that is excessively linear ignores the structures that affect the integration process, produces otherness and limits the inclusion and agency of the people on the margins.

Creating emotional bonds and sharing experiential knowledge among the participants led to trustworthy relationships, which kept them committed to the artistic processes. When the exercises were based on experiential sharing and learning, it revealed common features across the participants' diverse social backgrounds and identities. Ultimately, trust between the artists, students and workshop participants supported the goal of bi-directional integration.

During the interdisciplinary art-based research activities, the role of art also approaches cultural activism. The research knowledge can be disseminated to wider audiences in alternative ways via art methods and the participation of local communities beyond the academic community (Foster, 2012). This study indicated that collaboration through art-based action can function as an important tool to raise awareness of the social dynamics and lived experiences related to immigration and social integration. In the case of *The Metamorphosis*, by placing the works and activities in ordinary life, street art is not merely making a socio-political commentary on current life, but art making also constitutes a socio-political intervention in the world. Thus, street artists and the participating youth in the art-based action can literally change the world.

Principles of interdisciplinary encounters and co-creation of research knowledge

The starting point of our journey was that two disciplines had to intersect by relating their traditions of doing, thinking and knowing within the research. Both carry their own principles, values and epistemic norms. The art-based action research (ABAR) approach aimed to develop the professional methods and working approaches of the artist-teacher-researcher or artist-researcher, or to seek solutions to problems and future visions in environments and communities. Social work research (SOC) approach with Finnish and immigrant youth aimed to promote social justice, change and inclusion within the encounters.

By recognising disciplinary differences, the aim was to seek possibilities for connecting and supportive factors for the collaborative process and joint analyses. By combining the approaches, we formed an *interdisciplinary art-based action research framework* that we call ABAR-SOC. The abbreviation illustrates, how social work's special mission and view came to serve traditional art-based action research. Our method was based on multidimensional encounters and the interdisciplinary and intercultural co-creation of research knowledge. To reach the project's aim to promote social justice by supporting young people's bi-directional integration, participation and agency (Bisman, 2004), a method was designed combining principles of art-based action research and qualitative social work research. The principles and process of co-creation are shown in the Figure 10.

The interdisciplinary theoretical basis was developed through the shared dialogues in which each party brought specific expertise. Art education professionals brought the skills of art, pedagogical capability as art educators and knowledge of participatory art methods (Hiltunen, 2010; Jokela, 2017). Social work professional knowledge offered a critical and social aspect for the process, namely, sensitivity to recognise the social positions, relations, marginalisation and otherness affecting experiential knowledge (Dominelli, 2010). Social work research can widen its methodological scope by cooperation with art educators who obtain access to more advanced art methods in the research (Foster et al., 2018). In forming interdisciplinary dialogue, different languages and types of knowledge are transformed into new, innovative forms (Gerber & Myers-Coffman, 2017; Jokela et al., 2015a).
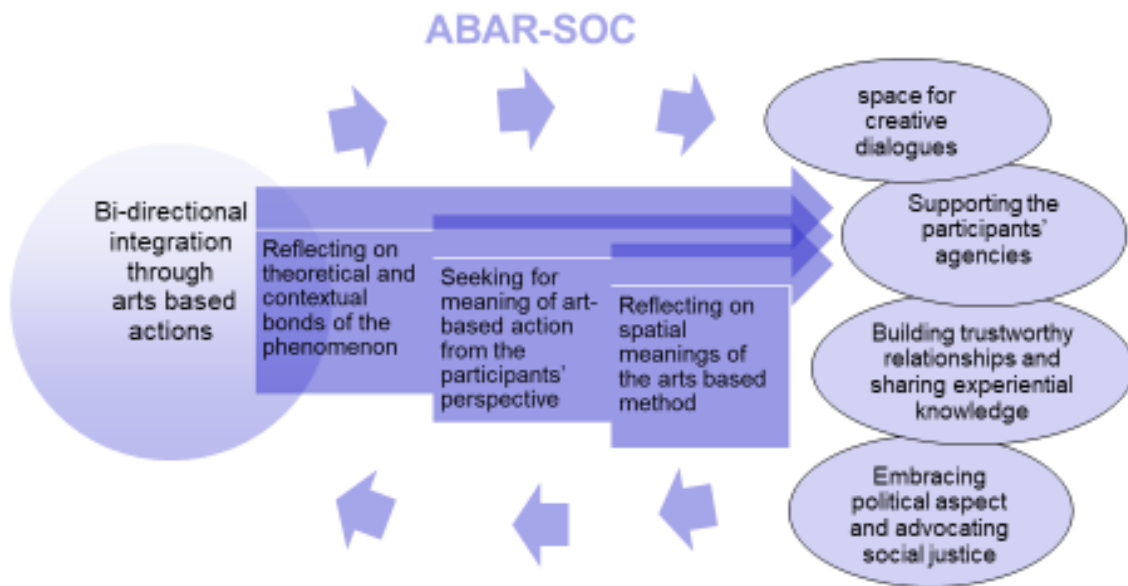
Figure 10. *ABAR-SOC: interdisciplinary encounters and co-creation of research knowledge in the Art Gear project.*

ABAR-SOC is a process in which actors from diverse fields engage in a cycle of art activities. It begins with aims that are relevant from the viewpoint of participants, local environments and communities. The research process includes planning, theoretical background work, artistic work or similar interventions, reflective analysis, conceptualisation and specification of objectives. The role of art in the research process is to be analytical and progressive, not only to act as a cultural representative or to create cultural representations (Jokela et al., 2015a). ABAR-SOC offers tools to carry out the ethical responsibility of social work research (Bisman, 2004): it has the potential to bring injustices to light and to create safe spaces for people to express themselves.

Creativity in interdisciplinary research relies on interactions, emotions, time and place. Art-based methods can be used to develop professional self-understanding and reflexivity both for art teachers and social workers. They also function as alternative methods that can be used to obtain marginal and tacit knowledge (Leavy, 2017; Payne, 2001).

The goal of art-based action research (ABAR) is to develop not the artist-teacher-researcher's artistic expression but rather the interaction between other cooperating artists, researchers, communities and participants (Jokela et al., 2015a). Social work research (SOC), as a partner of

ABAR, provides an understanding of the relationship between communities and society, structural injustices and hierarchies and marginalisation and privileges that affect knowledge production (Desyllas, 2014; Dominelli, 2010). When these two types of disciplinary knowledge are combined, they can democratise knowledge production in a fresh way. This requires that young people are involved as co-researchers and decision makers, and their interests and interpretations are reflected on at each step of the research process (McFerran-Skewes, 2005).

The epistemological intention of ABAR-SOC is to a build reciprocal understanding of social issues and experiences connected to them – in this case, perceiving migration and bi-directional integration as a social issue from the youth's perspective. Art has specific ability to raise awareness of marginal, silent phenomena and structural oppression (Finley, 2008; Foster, 2012). ABAR-SOC includes unique tools to envision and dream about a better world; thus, it aims to promote social justice in a creative and communal way. In this sense, ABAR-SOC has a political function, which is to gather people together and to create a platform for communication and dialogue in which diverse actors' strengths and competences are combined. The method embraces the questions of power and agency – the possibilities to be seen and heard in a particular socio-political environment with increasing diversities, social divisions and youth marginalisation.

Art methods overlapped with social work aims in challenging the power relations and inequalities between participants, reaching knowledge beyond words and strengthening participants' agency and sense of belonging (Desyllas, 2014). Ultimately, it helped to cross boundaries that may hinder the interactions of people with immigrant and Finnish backgrounds. In a research project that integrates art and social work, it is not sufficient to have 'good intentions' or a willingness to create social change – art can offer concrete tools, materials and ways to make meanings and emotions visible and can offer alternative ways to be heard and seen across differences.

Art-based activity can produce intuitive and aesthetic information that crosses a wide range of social barriers. Both art education and social work expertise are needed in the process, which, when combined, comprises the knowledge of artistic, educational, pedagogical and social processes. This combination contributes to developing both disciplines in their own way but also crosses the boundaries of the academic fields, which builds dialogues for a broader understanding of social challenges. Based on our experience and research, we argue that

ABAR-SOC provides tools to challenge ethnic stereotyping and creates space for unique individual and joint narratives that are important in the changing socio-cultural circumstances.

Conclusion: On the way(s) to social integration

Art-based action research leads to the development of participatory and dialogical research methods, which are based on the agency and reciprocity of participants (Jokela, et. al., 2015). By combining research, concepts and methods of art education and social work, new perspectives have been introduced to the processes of bi-directional social integration. Among other things, this enables the highlighting and dismantling of power hierarchies and injustices in research processes, intercultural encounters and art-based activities. In the long term, this is an opportunity to promote social justice and to reduce various social divisions to develop socially engaged and community-based art education. These new perspectives increase sustainability and development in Northern Finland in particular.

Consequently, the interdisciplinary analysis is value-mediated, aiming at social transformation as well as the participation and inclusion of marginalised people. The role of the researchers, artists and art educators is therefore advocatory and activist. In the workshops, the participants' life stories, emotions, attitudes, values and opinions were revealed and addressed through art-based methods. The data (collected feedback, questionnaires, interviews, observation) shows how through participation, young people's subjectivity and agency were strengthened which can support well-being and skills for coping with life challenges. Workshop activities were guided by resource orientation and an empowering working approach (see Figure 11).
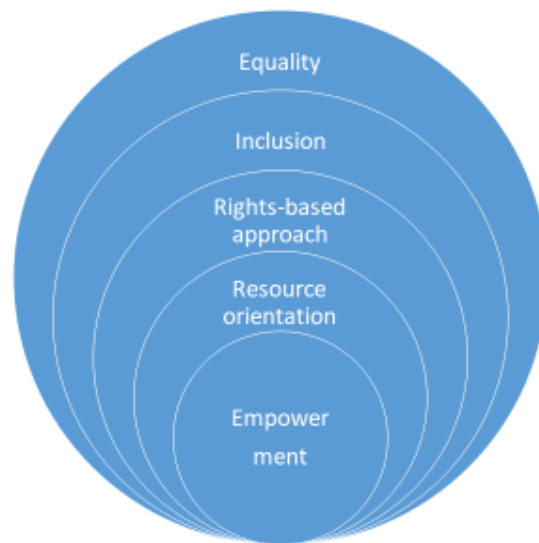
Figure 11. Activities are guided by resource orientation and an empowering working approach.

The forms of artistic activity that promote interaction and require collaboration played a key role in strengthening participation of the youth across cultural and social differences. Participation was supported in the workshops, anchoring it strongly to human rights, equality and justice (Bisman, 2004). Activities were guided by resource orientation and an empowering working approach through art: contemporary working methods, art materials and media were mixed and transformed along with the techniques and materials applied during the workshops. Art enables a person to enter the interface between fiction and fact, emotions and rational thought, the concrete and the abstract and the individual and society (Leavy, 2008; 2017). Crossing these boundaries in a safe, reciprocal activity increases the opportunities for inclusion, especially for people who encounter structural barriers to realising participation. For people with an immigrant background, these structural barriers can include discriminatory employment practices, inadequate education or language skills, cultural prejudices or racism. Art-based activities can promote social justice and can be used to highlight and challenge these structures, which increases the opportunities for inclusion (Garber, 2004; Hiltunen, 2009). Inclusion may be defined as an experiential feeling of membership that anchors identity, a sense of belonging to a community and influencing in society. Inclusion, participation and

integration require interactions between different people and entities and the maintenance and creation of a wide range of networks.

Art-based action research offers ways to bring out different meanings and emotions and to create a space to be seen and heard differently. This is increasingly important in a transnational world in which various problems, catastrophes and crises require improving the quality of encounters and strengthening cooperation across cultural and social differences. Art teachers are to embrace these skills to face the future, as do social workers. During the *Art Gear* process, a context-sensitive, inter-disciplinary and multi-methodological research culture, ABAR-SOC, was developed between scholars, students, artists and participants. At the same time, research-based approaches were identified to develop our own professions and to promote education for a sustainable future through art.

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Suggested citation

Merna Meyer

Faculty of Education, North-West University, South Africa.

Introduction

The South African Policy on the Minimum Requirements for Teacher Education Qualifications (DHET, 2011, pp. 6-7) calls for teacher development programs that recognize the roles of the teacher and requires competencies to address:

> *…the critical challenges facing education in South Africa today – especially the poor content and conceptual knowledge found amongst teachers, as well as the legacies of apartheid, by incorporating situational and contextual elements that assist teachers in developing competences that enable them to deal with diversity and transformation, brings the importance of inter-connections between different types of knowledge and practices into the foreground, as well as the ability of teachers to draw reflexively from integrated and applied knowledge, so as to work flexibly and effectively in a variety of contexts.*

This policy implies that a great responsibility is placed on the shoulders of the teachers; they are required to bridge the challenges from a politicized past and to develop inter-connective skills to work effectively in diverse contexts. But, are teachers adequately trained to do so? Pedagogically speaking, novice teachers have a lot to manage: 'teaching theories, practices, behaviour management, promotion of learner knowledge and content awareness' (Hickman & Brens, 2015, p. 9). In South African schools, creative arts teachers face additional professional challenges, such as working in congested classrooms with limited creative and functional art resources, little time allocation to creative arts teaching (two hours per week in the senior phase), and a general *laissez faire* attitude as 'art is not taken seriously in our schools' (Mathikithela, 2016). Furthermore, the shortage of professionally trained art teachers with skills-based knowledge in schools to sustain the subject, add to the dwindling number of schools presenting art as a major school subject (Meintjies, 2019). These aspects support my claim that the lack of a positional stance and role models in art education sets the tone for ineffective young novice teachers entering their professional careers (Probine, 2014). My question is, how do we equip novice art teachers to become professionals who can cope with classroom demands, art-based skills and 'develop competences that enable them to deal with diversity and transformation' (DHET, 2011,

pp. 6-7). What type of framework could steer them professionally and position them as pivotal role players in the development of children's creative abilities and support 'the inter-connectedness between different types of knowledge'?

In this chapter, I propose that student-art teachers need to re-examine their professional roles, they should integrate socially engaged and contextual practices to form their own professional framework to guide them with their future careers. Such a framework should enable them to cope with artistic and personal creativity, work in scholarly and engaged ways, and extend their pedagogical responsibilities effectively in society. Starting with my own teaching and learning practices, I share my professional development in partnership with student-art teachers (Glenn, 2017) to equip them with a professional identity that is artistic, scholarly and pedagogically participatory and inclusive. Little exposure to participatory pedagogies in diverse and inclusive learning environments often result in a fragmentary character of educational content knowledge (Wood, 2012). I propose that this professional framework could guide novice art teachers transition from students to professionals and enable them to take some positional stance as vital and engaged leaders in art education. In the following sections I explain the (P)ART model and provide an overview of the theories and methodology that grounds this framework. I describe the six different learning platforms, explain what I did, how I involved the students, and provide evidence of the progressive influence of the different action research platforms on establishing the students own and unique professional frameworks.

Theoretical and Methodological Background

I developed my living theory (Zuber-Skerritt, 2011, Whitehead, 2012) over a four cyclic action research period (see Figure 1) (Meyer & Wood, 2019). In Cycle 1, I conceptualised a framework for myself based on Thornton's (2012) ART theory and attributed values of creativity, connectedness and care to my <u>a</u>rtist, <u>r</u>esearcher and <u>t</u>eacher (ART) roles. I then guided students to find their own values and roles based on the same theory in Cycle 2. In Cycle 3, I shared my experiences with students on how to become participatory ART teachers during a socially engaged art process (SEA) (Helguera, 2011), in this case a service-learning project (SL) (Rice & Pollack, 2000), and

lastly, I reflected on all previous cycles to explain my living theory grounded in action and reflection to develop a professional framework in art education. I conclude with students' interpretation of my living theory as a proposed framework.
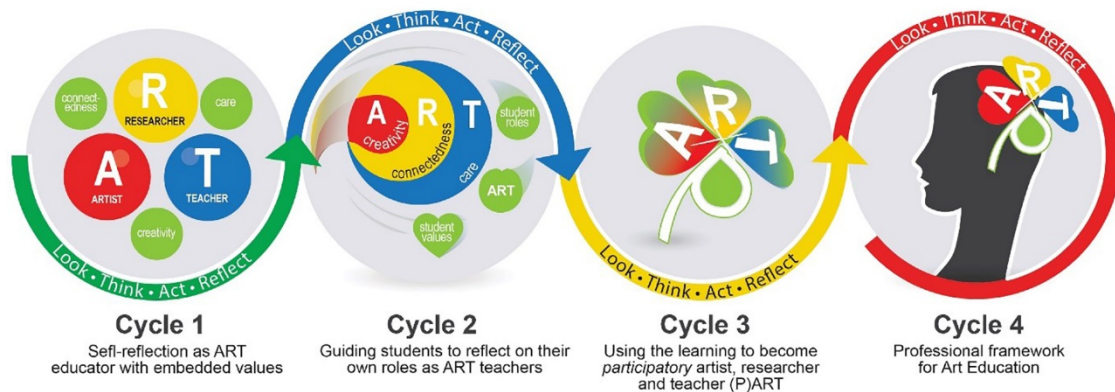

Figure 1. The four cycles demonstrate how I developed a professional framework for art education

I gathered data from my own critical reflections on my teaching and learning practices, the students' assignments, including visual drawings (Sullivan, 2010), collages, posters and reflective narratives. Permission was granted by the students to use their assignments for the research. I thematically analysed the data after each completed cycle with the students (Braun & Clarke, 2006), and weighed the emerging themes against the research questions as well as my values and concerns (Saldaňa, 2016; McNiff, 2011) to inform my analysis and discussion of the evidence. I also validated the findings through the lens of ART theory (Thornton, 2012), socially engaged art (SEA) pedagogies (Helguera, 2011) and applied the professional development CRASP-model (Zuber-Skerritt, 2011), an abbreviation for critical and reflective thinking, accountability, self-assessment of professional practices to my research process. Following ethics protocol, students' names were coded according to the teaching phase they were trained in, e.g. Senior Intermediate phase (SI) and Further Education and Training phase (SF). To help students establish their own professional identities and to understand their roles and positions in schools, I asked them to introspectively engage with the following questions: 'Who am I and what are my roles as art teacher?' and 'How can I become an engaged and transformational leader in my career?' Next, I explain how I guided the students from Cycle 4 (see Figure 1) through another cyclic

process consisting of different learning platforms to acquire a participatory and engaged professional framework in art education (see Figure 2).

Figure 2. The (P)ART framework consists of seven learning platforms that guides students towards becoming participatory artists, researchers and teachers working in diverse contexts

Discussion of each Learning Platform

The Central Platform

Starting in the middle of the (P)ART model (Figure 2), the silhouetted person personified somebody who is immersed with the roles and practices identified with the artist, researcher and teacher (ART) (Meyer & Wood, 2019). It is also somebody who embraces the participatory (P) aspect of all the other roles. Although this icon captures the last cycle of my living theory, (referred to in Figure 1), it also encapsulates all the action learning processes the student needs in order to become a participatory and engaged scholar. As mentioned earlier, I used Thornton's ART theory (2012, p.10), to ground my professional identity in the artist, researcher and teacher (ART) roles. ART theory is epistemologically rooted in Aristotelian philosophy and represent three kinds of 'thought' processes: making or creating (poesis), identified with the artist, knowing and researching (theoria), represented by the researcher, and doing, learning, teaching (praxis), embodied by the teacher. It is a creative approach to emphasise the roles and practices of the art professional's desire to 'make, research and teach art' (Thornton, 2012, p. 10). I ontologically relate to the 'elegant flow between intellect, feeling, and practice' (Irwin, 2004, p. 24) and used this theory as a starting point to re-evaluate my personal identity (self-image, self-efficacy), embedded in my professional roles (as artist, researcher and teacher) (Trede, Macklin, & Bridges, 2012). I added the 'P' to ART theory to indicate a participatory and engaged approach to art practices. As an ART educator, I started to introduce art to community children no matter what their technical or 'artistic' talents may be. My practices include working in inter-disciplinary and trans-pedagogical ways with communities (Kraak, 2000). I shared my knowledge and practises with the students through interactive and socially engaged collaborations and started to move my 'I' approach to an 'other'-centered orientation. I value connectedness and care, as I became a more participatory, people- and praxis-orientated practitioner who collaborate with colleagues, students and communities to encourage engaged living and learning. After I established my own professional stance, I constructed six learning platforms that could guide students towards positioning themselves as action leaders able to work 'flexibly in diverse contexts' (DHET, 2011).

Cycle One: Knowledge Platform - Introduction and Orientation

In Cycle One (see Figure 2), the aim was to introduce student-art teachers to a possible framework and establish a professional identity they could identify with. As part of their baseline knowledge, I first discussed the concept of professional development. Topics covered included the current status of art education in South Africa, the role of the art teacher, policy expectations, and the role art could play as an expressive and mediating tool for learners coming from diverse backgrounds. The students' feedback indicated their concerns about the state of art in South African schools, the need to establish stronger positional roles as art teachers, as well as creating more opportunities for art-based development in education. As I wanted students to deconstruct and re-imagine their roles as art educators, I asked four questions: i) How do you see yourself as art teachers? ii) What roles are expected of a teacher and specifically of an art teacher? iii) How can you link your personal values to the ART roles? and, iv) How can you create your own conceptual framework for art education? In response to these questions, students initially perceived themselves as linear, teacher-directed art teachers, who 'fills the learners' brains with new knowledge' (see Figure 3). These traditional 'top-down', 'teacher-as-expert' views, indicated their assumptions made about what children should learn and how they need to go about it (Fox & Schirrmacher, 2012). They thus continued with Freire's (1987) well-known 'banking system', disregarding learners' ideas, abilities and social contexts. As I believe that art pedagogy should be critical and teach people to think and imagine, it should therefore be connected to a 'plurality of knowledge found in a variety of locations' (Kindon, Pain, & Kesby, 2007). I asked three follow-up questions and introduced pedagogical strategies to deconstruct the traditional 'teacher-as-expert' perceptions.
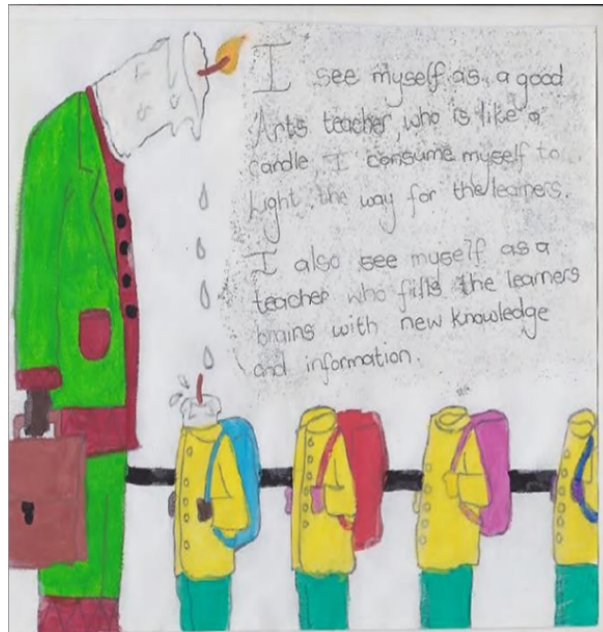
Figure 3. *Pre-service art teachers initially viewed themselves as 'experts', emphasising children's dependence on the teacher's knowledge 'who fills the learner's brain with new knowledge and information' (SI_1)*

When I asked the student-art teachers: what roles are expected of a teacher and specifically of an art teacher? students mentioned the seven generic teacher roles and described their tasks, but they had no experience on how to apply these roles in their teaching. I then explained how I amalgamated seven teacher roles within the three ART roles (see Figure 4). I discussed my values in relation to these roles, for instance, as an artist - how do I engage with aesthetic practices to promote creativity; as a researcher, how do I become more connected with 21st century teaching and learning demands; and as a teacher, how do I embody care in my interaction with students and the wider society? I also demonstrated with examples how I became more participatory and engaged after my exposure to interdisciplinary (Freedman, 2009) and trans-disciplinary projects (Kraak, 2000). I changed my LIVE orientation to a LOVE paradigm (Zuber-Skerritt, 2011) (see Figure 4, indicated in red) and explained how changing the 'i' to an 'o' (l̲i̲ve became l̲o̲ve) translated my 'I'-centered approach to a more humane 'other-centred' orientation.

1. Learning mediator
2. Interpreter and designer of learning programs and materials
3. Leader, administrator and manager
4. Scholar, researcher and lifelong learner
5. Community, citizenship and pastoral role
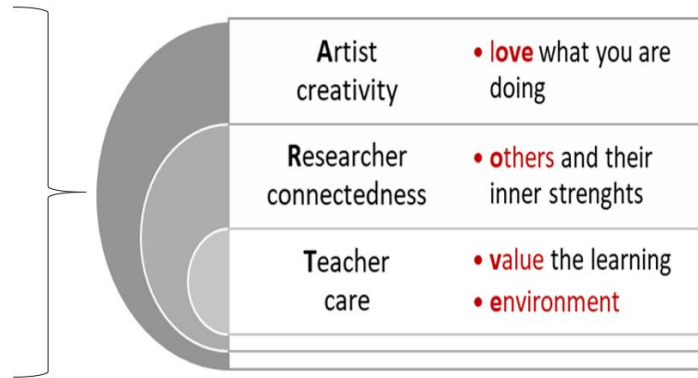6. Assessor
7. Subject specialist

Artist creativity	• **love** what you are doing
Researcher connectedness	• **o**thers and their inner strenghts
Teacher care	• **va**lue the learning • **environment**

Figure 4. The seven teacher roles amalgamated into the three ART roles with embedded values of creativity, connectedness and care represent the LOVE paradigm (indicated in red)

I wanted students to realise that their values and belief systems form the inner core of how they evaluate their practices. With the third question: How can you link your personal values to the ART roles? students used word association exercises to identify core values triggered in relation to their families, communities and recreational activities. They clustered words into categories and linked their beliefs and values to the ART roles. Drawing from their reflections on roles and values, I created three word clouds (Saldaňa, 2016, p. 223), which displayed the most frequent words in a larger font and showed the collective values students regarded as most important (see Figure 5). They ascribed being 'passionate and creative' to the artist role, 'curious and honest' to the researcher role and having 'respect and being a role model' to the teacher role (SF_18).

Figure 5. Student-art teachers' attached values such as passion, curiosity and respect to the artist, researcher and teacher roles

Lastly, I wanted to find out if students could explore and visualise their own conceptual framework, asking: How can you create your own conceptual framework for art

education? Students made designs which indicated that they have immersed their ART roles with embedded values. They perceived themselves as teachers who could facilitate and elicit learning rather than direct it. This was substantiated by their individual designs and making of the ART educator and a re-appreciation of their positions. They started to look beyond their teacher-directed roles, taking a more engaged and participatory stance, seeing themselves not only as artists, researchers and teachers but also as collaborators, social activists 'with a passion and love for learners' (SI_4). They started to position themselves as role models taking leadership to the clouds or carrying a key to unlock minds, becoming more approachable and engaged (see Figure 6).
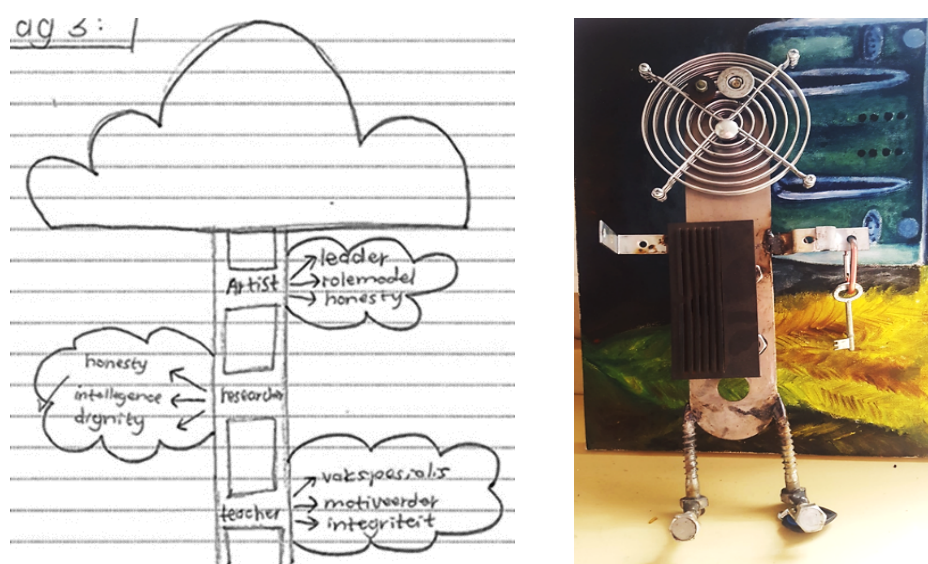

Figure 6. Students' conceptual and artefact designs of their integrated ART roles

Although I align with the art professional's desire to 'make, research and teach art' (Thornton, 2012, p. 10), I learnt that some students preferred to develop their own roles instead of using the ART theory to guide their designs. They selected alternative theories and chose different ways of representing their art teacher identities. I encouraged these variations, since I wanted students to critically explore frameworks most suited to their own professional needs. They related to the ART roles as a guiding process to 'scaffolds concepts, rather than offer[s] final solutions' (SF_8). Ultimately, all of the students re-considered their positions and re-valued the role they could play to improve the status of art education. They recognised that learners must feel 'comfortable' (SI_13) to express themselves through 'different approaches' (SI_5). I

then introduced them to participatory methods and showed them posters completed during previous years' interdisciplinary and community engagement projects to give them an idea of best practices (see Figure 7).

Figure 7. Examples of inter- and trans-disciplinary engagements between students, their peers and community children, addressing social issues

I also explained how to apply action research in participatory ways, referring to relationship and vision-building, skills development and the exhibition stages of the process (Wood & Meyer, 2016). I wanted them to understand that many variables are at play in the 'real world' and that they needed to extend their classroom practices within a larger societal context. I therefore, introduced the twenty-five final year student-art teachers to fifteen multi-cultural learners aged between 14 – 17 in an ongoing campus-community service-learning project called: 'Living my leadership in a diverse and healthy environment'. The groups met each other once a week over a five-week period at the university's botanical gardens as well as the Arts and Crafts studio. The next four learning platforms explain how the students became less teacher-centred and more participatory and engaged art educators.

Cycle Two: Relational Platform

The relationship-building platform required students to build trusting relationships with learners form diverse backgrounds. Students needed to contextualise their art pedagogies with the children's experiences and create mutually supportive relationships among the participants in order to level personal differences such as the students' top-down approaches towards children who could feel insecure. Building relationships from the start is important in order to avoid potential tensions that may arise later during the engagement process (Zuber-Skerritt, 2013).

I introduced a site-specific walk-and-talk activity (Doucette, 2004) so that student- and children's groups became more acquainted with each other through open-air, informal conversations about topics they shared e.g. social issues around the environment. The convivial and joyful walk-and-talk activity set the atmosphere for the rest of the learning platforms. The students started to take leadership and initiated various team-building activities. Although they 'sound-boarded' their ideas with me beforehand, I noticed how they became more sensitised towards the learners' needs by designing activities that took the children's ages, abilities and interests into consideration. Various multi-modal games and arts-based exercises were applied which stimulated sensory (smelling), natural (being out in the open), linguistic (using verbal expressions), visual (observing), and haptic (constructing with 3-D organic material) awareness amongst the learners. The students' reflections afterwards critiqued traditional teaching methods and confined classroom spaces: 'teaching out of class becomes a truly free and creative exercise as opposed to classroom teaching methods, such as the redrawing of pictures' (SF_12). Students became more learner-centered, and started to treat the children equally and with more compassion, 'we started engaging differently with the learners, being more cautious of what we say and how we say it' (SF_16). They thus moved closer to socially engaged art pedagogies that negotiate relationships with 'conversation regarded as the centre of sociality, collective understanding and organization' (Helguera, 2011, p. 40).

The relational platform with its arts-based activities and game-play performances facilitated cross-cultural understanding which helped students to gain respect and

appreciation for children from different backgrounds and diverse learning styles (Kang Song & Gammel, 2011; Gardner, 1993). An engaged and amiable table was set for the next vision-building platform.

Cycle Three: Creative Platform: Vision-Building and Planning

Creative planning required that students first raised awareness about social issues relevant to the environment, before instigating action towards collective outcomes to avoid 'walking blindly into a situation with little care about the outcomes or context' (Helguera, 2011, p. 8). The groups discussed their visions and planning through brainstorming and mind-mapping techniques. I noticed how the students pre-planned their engagement by selecting their own resource materials, such as videos of environmental art (SF_8 2018), visual sourcebooks and taking short field trips to previous community-engaged projects (See Figure 8).

These baseline teaching activities helped the groups to compare different examples of project-based learning to overcome conceptual barriers and to transform ideas into physical end-products. They followed action research processes of looking, thinking and reflecting on the process and selected appropriate materials for the collective artworks. The students' traditional pedagogical approaches changed: 'instead of having everything planned and predictable, we must become more resilient and consider [others'] needs' (SF_7). They therefor started to adjust activities to fit the children's needs and individuality. They also learned to 'plan their projects, figure out what to do and how we are going to do it' (SI_5). The groups examined environmental issues, developed a common goal and linked these to their contexts, 'to eventually get to a solution that everybody approves of' (SI_1). Some groups focused, for instance, on the demise of indigenous art (painting on rocks) (SF_12) or 'unhealthy' living experiences, such as bullying, human trafficking, and substance abuse.

Figure 8. Vision-building: visualising, talking about ideas, mind-mapping and showing the groups previous years' best practices helped them to plan for their final project

I noticed how students started to value art as an inclusive practice accessible for all, '...every single learner, regardless whether they have the subject art, can do art. Every learner is creative in their own manner' (SF_6). Students began to understand that socially engaged art practices are accessible and could be used, 'to present a powerful message and address [various] issues' (SF_10). The impact of this creative participation resulted in everybody adding their own content to the theme and thus engaging in a 're-enactment of causes to which they personally relate' (Helguera, 2011, p. 15).

Following SEA guidelines, the students became more socially engaged as the groups learnt to take a critical stance towards the environment topic, they deliberated, compared and critiqued multiple viewpoints of their peers, negotiated everybody's voices and interest in a group, and assessed the complexities of a given social situation to effect change. Importantly, art liberated the students and the children to become self-expressive and to develop critical thinking and essential planning skills, to prepare them for the workplace where they will constantly be confronted to create new ideas and to find solutions to problems (Stevenson & Deasy, 2005). The creative platform

prepared the groups to turn their visions into hands-on activities in the next learning platform.

Cycle Four: Working Platform: Skills Application

With the skills application platform, the groups transformed their ideas to concrete artworks. This learning platform helped students to act as facilitators, making a space for the development of children's creative abilities and skills which culminated in individual and collective groupwork. Various participatory and socially engaged strategies were applied (Helguera, 2011, pp. 14-15). For instance, during nominal participation, the children observed and passively contemplated their ideas, they looked at previous community-engaged projects, observed the materials, the aesthetics and the structure of the artwork. In the directed participation phase, the students asked the children to complete a simple task within a larger collective project, such as creating symbolic expressions of kindness in the form of tokens which children hung on a bigger cardboard tree. With creative participation students encouraged the learners to co-create and contributed to the content of the artwork, such as adding and painting their ideas together as a collective artwork (see Figure 9). By way of collaborative participation both student and learner groups shared the responsibility of participating in an exhibition interacting with their ideas, content and style of artworks produced.

Figure 9. *Students used participatory strategies to co-create poster designs with learners (SI_14: 2019)*

Students acknowledged the epistemological artist strand of 'making or creating (poesis)' (Irwin, 2004, p. 29) as an important attribute to the ART roles. They gained a better understanding of creating opportunities for children from diverse backgrounds and applied different ways of becoming socially engaged and participatory. In this way, SEA theory liberates art practices from a strict disciplinary, skills-based approach and moves it to a socially interactive process. Students learnt to work in groups, scaffold processes, and mediate collaborative learning, they started to understand each other equally and 'valuing each other's opinion and statements' (SF_8). They thus moved closer to a more democratised and participatory way of teaching,

Cycle Five: Public Display Platform: Exhibition and Celebration

With this learning platform students learned to exhibit collaboratively and to celebrate their achievements (see previously mentioned Figure 7). They connected their socially engaged art-based practices with the children's lived realities, they thus learnt to work 'flexibly and effectively in a variety of contexts' (DHET, 2015, p. 9). The groups shared responsibilities 'in the creation of something new' (Helguera, 2011, p. 51), they began to regard art as more than a field trip, 'a living subject' (SF_15), that links values such as 'service, respect and peacefulness' (SF_15) to collaborative and interdisciplinary engagements. During this small-scale celebration, all stakeholders involved (university and children's home management), celebrated the results of the partnerships between campus and community. The students were applauded for their dedication and inspiring acts of 'hope through art' (Yssel, 2018). They valued public engagement: 'we celebrated because we achieved our goals [and] the learners reached their learning objectives' (SI_1) and realised that becoming a participatory and engaged ART educator entails, educating 'learners so that they can go into the community and create a better future for themselves, their families, and for their children one day' (SF_1). They thus engaged with art as a discipline with multiple possibilities on interdisciplinary and trans-pedagogical levels (Helguera, 2011). The exhibition served not only as a showcase of work completed and appreciated by the public but also as an important assessment activity to meet quality standards in art education.

Cycle Six: Leadership and professional development platform

I required during the leadership platform that students encapsulated their learning of all six cycles by creating academic posters to display their professional framework as participatory artists, researchers and teachers (P)ART. The posters reflected their changed attitudes from 'experts' to becoming socially engaged and flexible in diverse learning environments. Analysing the academic posters of the students, I noticed diverse interpretations of their views on professional development. Anchored in their roles and the social issues encountered during the service-learning process, the students' posters reflected themes with a growing social responsibility towards society and the environment. They became independent and self-directed in their actions, taking leadership by conducting service-learning projects on their own. One student involved a group of school boys who cleaned-up the school and made vertical gardens. She supplemented her poster with an e-learning overview of the process (SI_21) (see Figure 10) and reflected:

> Other than my own personal development the most important outcome of this project was that it made an impact on the learners and they are continuing with the project …the learners have insisted on launching their own project to make floating planters. So the boys that worked with me are now running an eco- club and launch a litter clean-up program.

Figure 10. The posters show how students came the full circle, becoming self-reliant leaders in school projects impacting children and their learning

Initially, students felt unprepared to teach in diverse contexts, as theoretical knowledge does not prepare them for the actual practice, 'determine the style you will need to adopt as a teacher and how you will interact with the learners' (SF_11), but they learnt to adapt their teaching styles to become more (P)ART:

> I made sure to connect with the learners BEFORE asking them to work with me collaboratively on the task (SF_4). 'This process had a huge impact on my professional framework, it taught me the importance of giving back to the community as well as being creative and working collaboratively…it showed me that as a future art teacher that I should be open minded and be able to adapt (SI_5).

The students came the full circle. They started to produce their own (P)ART frameworks (see a sample Figure 11), which I will report on later in more detail. I validated their leadership skills against the professional development qualities known as the CRASP model, (Zuber-Skerritt, 2011). It means they developed a constructively critical attitude about the status of art education and professional frameworks in art education; they reflected on their values embedded in their practices after each learning cycle; they became more accountable by engaging with the social contexts of the children and environmental issues to improve their professional development. In the end, through self-evaluation they attained more scholarly and professional leadership skills.
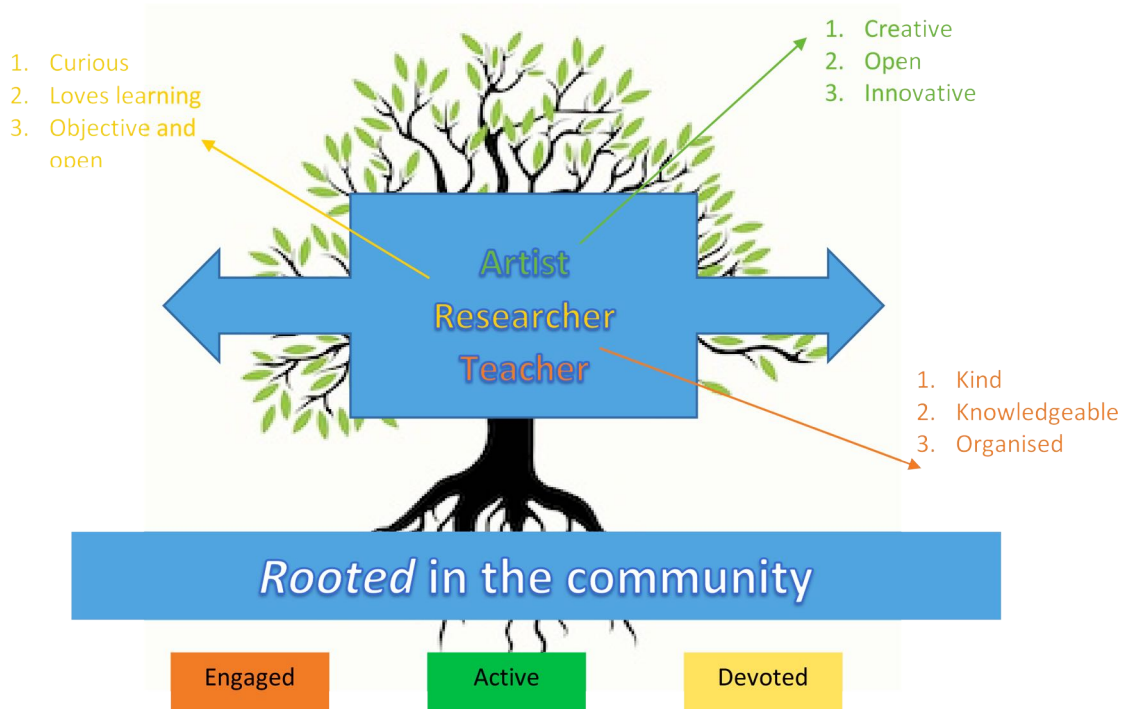
Figure 11. A student's own interpretation of the (P)ART framework

Conclusion

In my reflection on future directions in art education, I propose a participatory and engaged professional framework for novice art teachers. I introduced student-art teachers to a (P)ART-praxis based on critical and socially engaged ART theories accompanied by six learning platforms. Students firstly learned to embed their ART roles with values to establish a professional identity, they then engaged in art-based relational, creative, working, public and leadership platforms to develop socially engaged leadership skills. Based on my living theory, action research process, and reflective evidence gathered, the (P)ART framework could guide art teachers to manage artistic and personal creativity, work in scholarly and engaged ways, and employ pedagogical responsibilities effectively in society. It provides theoretical grounding with values-embedded roles and encourage a transformational leadership style that is both trans-disciplinary and engaged. The (P)ART framework enriched my professional teaching practices, I belief it could also benefit other higher education art educators in the professional development of student-art teachers.

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This diverse collection of essays from a range of international contexts presents a rich tapestry of inquiry, debate, practice and research that advocates and explores new paradigms for education through art in the current situations that constitute our world. How can art practice in education promote issues of well-being, social justice, sustainability, collective and creative responsibility? What kind of pedagogies do we require; pedagogies of care, pedagogies of hope, pedagogies of wonder? What kind of learning can art practice generate and how can this in turn generate new kinds of pedagogy? These are some of the important questions that preoccupy contributors to the collection and to which they provide imaginative and creative responses from their respective contexts.

Professor **Dennis Atkinson** (Emeritus), Goldsmiths University of London, England.

As we have become all too aware during the COVID-19 situation there has been an outpouring of creativity around the world and the significance of the Arts has become stronger than ever. It is therefore timely that this book 'Learning through Art: International Perspectives' is published during this unprecedented time in our history. The various sections including interrogating issues such as social justice, democracy, cross-cultural awareness, social action, art teaching and pedagogy, visual literacy and alternative approaches, emphasise the key concerns of the writers and artists, but also more broadly provide an opportunity for arts educators and artists to communicate with one another despite borders and pandemics. This book provides a diverse, enriching, informative and global conversation that we all need to engage with – now, more than ever.

Margaret Baguley (PhD) Professor (Arts Education, Curriculum and Pedagogy), University of Southern Queensland, Australia.

This book provides real insights into international perspectives of art education. 34 authors from 16 countries around the world contribute their perspectives on learning through art. A key emphasis in on art education as a major source of cultural and civic education. The reader will discover the richness that education through art might offer from understanding indigenous values and employing prosumer culture, teaching heritage and exploring visual forms of social action or educating the heart and initiating interdisciplinary views. For all engaged in art and cultural education or in promoting international cross-cultural understanding through the international language of the image, this book is an inspiring treasure chest.

Carl-Peter Buschkühle, Justus-Liebig-University Giessen, Germany.

'Learning through Art: International Perspectives' embraces a wide range of perspectives and conceptualizations of the theoretical frameworks, practical issues, and global projects in art education. This book ambitiously weaves both long-standing and new topics such as social justice, pedagogy, visual culture, and alternative approaches in this time of difficulty and global challenge. Education through art must seek a future-centered orientation in art education; more than ever based on a creative problem-solving approach. Intrinsic motivation for individual development can be reinforced with a social and global connection toward an international symbiotic society through art. Contributors to this book provide us with clues to a new horizon of an aesthetic world after the pandemic.

Kinichi Fukumoto, Professor Emeritus, Hyogo University of Teacher Education, Japan.

This truly international book demonstrates how art can be an effective conduit for a wide range of learning experiences, reflecting and highlighting innovative practice from around the globe. It will surely prove to be essential reading for contemporary art educators; it can provide a focus and give inspiration to others concerned with social justice and pedagogy, revealing the continuing importance of the visual arts for our age.

Richard D Hickman, Emeritus Professor of Aesthetic Development, University of Cambridge, England.

Bringing international voices together around a theme is at the essence of the what it means to be a member of the International Society for Education through Art. Inspiring and motivational! Learning through Art: International Perspectives is a second volume in a series that brings together a remarkable collection of essays dedicated to the very best examples of learning through art found around the world. Indeed, 34 authors from 16 countries reveals an unparalleled publication dedicated to the very best of education through art. Art educators world-wide will benefit from this incredible professional resource as they think more deeply about the potentials of embracing learning through art in their own practices!

Rita L. Irwin, Distinguished University Scholar, Professor, Art Education and InSEA Past President. The University of British Columbia, Canada.

This polyphonic book provides the reader with evocative insight into international art education with its social, pedagogical, dialogical and transformative aspects. This a significant collection for educators, researcher and all those who are considering the potential of learning through art for our future.

Timo Jokela, Professor of Art Education. University of Lapland, Finland.

I want to thank the InSEA publications board for producing a second volume in the series Learning through Art . This series is important because it is truly international in outlook and opens up for art educators everywhere the recurring question "Why teach art?"

Rachel Mason, Emeritus Professor Art Education, University of Roehampton, London

This book is the true continuation and development of dialogues between Herbert Read and art educators. All the researchers of art education should join this discussion for the continual revolution of our lives through art.

Toshio Naoe, Professor, University of Tsukuba, Japan.

Launched with the devoted efforts of editors, who are also executives of InSEA, the Learning Through Art e-book series has become an important resource publication in the international context in the field of art, craft and design education. After the first book, which is a successful publication, in this second issue, research and studies addressing current issues and problems are included. In a negative environment created by the COVID-19 pandemic on a global scale, the book coincides with the days when the need for art in protecting people's mental and spiritual health is concrete and expressed in all TV and social media environments; because, in their own sections, the authors express the role of art education, in social life, justice system, visual cultural life and global peace as well as in the spiritual and mental balanced education of human. The authors also focus on different perspectives, different methods and approaches in artistic learning. While the diversity of these approaches enriches the field of learning through art, on the other hand, it offers different and rich art-based learning models to the learning methods in general education. With its structure, the book has a content of original works on learning styles that all educators can benefit from.

Professor Dr. **Vedat Özsoy** TOBB University of Economics and Technology, Turkey.

In these challenging times, this second edition of the InSEA publication Learning Through Art: Lessons for the 21st Century, illuminates the necessary and critical role art education can play internationally through shared professional teaching and learning communities around the world. In the graphic essays, data visualizations, photographs, and writings found in this book, the voices of artists, art teachers, and researchers from 16 countries are clearly heard transnationally as they advocate for social justice, social action, cross-cultural awareness, educational reform, decolonization, honoring cultural heritages, collaboration, and issues of migration and social integration. The crucial and essential need of the importance of art education research and practice makes this book one that should be read by all those who support equitable educational reform around the world.

Enid Zimmerman, Professor Emerita of Art Education and Gifted and Talented Programs, Indiana University, National Art Education Association Fellow, Eisner Life-time Achievement Awardee, USA.

Christiana Deliewen Afrikaner (PhD). Namibia. World Councillor, International Society for Education through Arts for Africa/Middle-East. Country representative of International Study Association on Teachers. Chairperson for Society for Arts Education in Namibia and Sub-Saharan Africa Society for Education through Arts. Board member of Walvis Bay School of Arts, Namibia Craft Centre. Founding member and coordinator of Africa Arts Association (AfrAA).

Email: deliewen@gmail.com
Orcid: https://orcid.org/0000-0003-4621-9633

Katherine Barrand is a practicing visual artist and is a lecturer in experiential learning at Deakin University, Geelong Australia. Katherine teaches is in the area of international studies, specialising in work integrated learning units including career development, international internships and study tour programs. Her research interests include creative arts education and enhancing student employability and internationalisation through immersion programs and internships.

Email: Katherine.barrand@deakin.edu.au
Orcid: https://orcid.org/0000-0003-0778-8294

Andy Broadey is Lecturer in Contemporary Art, History and Theory, University of Central Lancashire. He makes installations that explore the post-communist imaginary and writes on post-relational exhibitionary practice.

Email: attackdotorg@gmail.com
Orcid: https://orcid.org/0000-0003-2916-0115

Hollie Burge is a student on MA in Photography at University of Central Lancashire. She graduated from BA in Fine Art in 2019.

Megan Cameron is an artist based in Lancashire, UK and a member of THE FEMINISTS. She graduated from MA in Fine Art at University of Central Lancashire in 2019.

Pedro Chacón-Gordillo works as a lecturer of visual arts in the Didactic Department of Musical, Plastic and Corporal Expression at the Faculty of Education Sciences of the University of Granada, Spain. He is a Doctor of Arts (Art education) from the University of Granada. Chacón is an expert in teaching about art education. He has published several articles in Spanish and Spanish-American publications. He has made important scientific contributions to international conferences and has participated in numerous research projects related to art education.

Email: pchacon@ugr.es
Orcid: https://orcid.org/0000-0002-0720-0115

Ángela Mª Bejarano Quintero-Tacoronte holds a Degree in Conservation and Restoration of Cultural Heritage and a Master's Degree in Teacher Training for Secondary Education, Baccalaureate, Vocational Training, and Foreign Language Teaching. Her final master's degree project focused on the creation of different interdisciplinary activities by combining botany and QR codes. She is currently taking courses in teacher training and conservation and restoration.

Emial: alu0100692235@ulledu.es
Orcid: http://orcid.org/0000-0002-0411-3374

Kathryn Coleman is an artist, arts-based researcher and educator at the Melbourne Graduate School of Education, University of Melbourne, Australia. Her research into practice includes teacher practices, creative practices, practices of identity, knowledge as practice and digital practices. Kate's praxis includes taking aspects of her theoretical and practical work as a/r/tographer to consider how artists, artist-teachers and artist-students use site to create place in the digital and physical.

Email: kathryn.coleman@unimelb.edu.au
Orcid: http://orcid.org/0000-0002-9885-9299

Rachel Cousins is a student on MA in Fine Art at University of Central Lancashire. She graduated from BA in Fine Art in 2019.

Glen Coutts is Professor of Applied Visual Arts Education and a Docent at the University of Lapland. A practising artist, he writes regularly about issues in art education. He is president of the International Society for Education through Art (2019-21) and Past Principal Editor of the International Journal of Education through art (2010-16). In 2016, he was presented with the United States Society of Education through Art Ziegfeld Award for outstanding international leadership in art education.

Email: glen.coutts@ulapland.fi
Orcid: https://orcid.org/0000-0001-8541-4701

Teresa Torres de Eça, PhD, is coordinator CFAN-APECV teacher training center (Portugal) (2014 -); research collaborator -Research Center in Arts and Communication (CIAC) University of Algarve (2017-). President of the International Society for Education Through Art (2014-2019); President of the Portuguese Visual Communication teachers (APECV) (2008-). Editorial assistant, *International Journal of Education Through Art* (2008- 2014). Principal Editor of the journals: *education through art visual-journal IMAG* (InSEA); arts and arts education journal *Invisibilidades* (APECV/LabCOM); visual arts education journal *Imaginar* (APECV).

Email: teresatorreseca@gmail.com
Orcid: https://orcid.org/0000-0002-0124-7377

Laura Jane Fooks is an artist based in Lancashire, UK and a member of THE FEMINISTS. She graduated from MA in Fine Art at University of Central Lancashire in 2019.

Ágnes Gaul-Ács is an art teacher and educational evaluation expert and doctoral student at the Doctoral School of Education, Eötvös Loránd University and research assistant of the Visual Culture Research Group of the Hungarian Academy of Science. Her research focus is detection and development of visual talent in a sociocultural context. She assesses its development with drawing tasks, online aptitude tests, and identifies developmental patterns typical of the visually talented. She develops a visual representation system that detects individual abilities.

Email: sengacsa@gmail.com
Orcid: https://orcid.org/0000-0003-0662-8037

Hsiao-Cheng (Sandrine) Han is an associate professor at the University of British Columbia. Her research interests are in the fields of art education, technology, new media, semiotics, visual culture, cognitive psychology, visual communication, and visual literacy. Her current research focuses on the ways in which (social) media have influenced cultures, how people learn from the visualized virtual world, and how educators can use the gaming world as an educational tool for both academic and vocational education.

Email: Sandrine.han@ubc.ca
Orcid: https://orcid.org/0000-0001-9827-068X

Ohiane de Felipe García completed her vocational training in photography and obtained a Degree in Fine Arts, specialising in sculpture, from the University of La Laguna. She also holds a Master's Degree in Teaching from the same university. She currently works as a prop designer for the Opera of Tenerife while continuing to research art projects related to sculpture and photography. She has participated in several collective exhibitions and has won awards in the fields of sculpture and photography.

Email: alu0100778601@ull.edu.es
Orcid: https://orcid.org/0000-0003-4970-3260

Mirja Hiltunen is a professor and the head of the department in art education, Faculty of Art and Design, University of Lapland. Her research interests are community-based art education, socially engaged art, and art-based action research (ABAR). She has published several peer-reviewed articles, edited books and conducted the ABAR approach in regional and international research projects. Currently she works with several inter-disciplinary projects, most recent on the *Acting on the Margins: Arts as Social Sculpture* (AMASS), 2020–2022 Horizon research project.

Email: mirja.hiltunen@ulapland.fi
Orcid: https://orcid.org/0000-0003-3323-3225

Richard Hudson-Miles is an artist, activist, and academic based in West Yorkshire.
Email: attackdotorg@gmail.com
Orcid: https://orcid.org/0000-0002-1055-4459

Yungshan Hung is the associate research fellow of the Research Center for Curriculum and Instruction of the National Academy for Educational Research in Taiwan. She is working on the R & D of the Art Curriculum Guidelines of 12-Year Basic Education in Taiwan. Since 2015, Hung is the principal investigator of Asia-Pacific Office for Aesthetic Education and also the world Councilor (2019-2021) in Asia region of International Society for Education through Art and to efforts with Art community.

Email: ireneh1220@mail.naer.edu.tw

Andrea Kárpáti is Professor at Constantine the Philosopher University, Nitra, Slovakia. She is Head of the Visual Culture Research Group of the Hungarian Academy of Science. Her research foci: visual culture of children and adolescents, digital literacy, museum learning and STEAM: synergy of science and arts education. She has served 10 years on the World Council of InSEA with two terms as Vice President. She is a founding member of the European Network for Visual Literacy.

Email: andreakarpati.elte@gmail.com
Orcid: https://orcid.org/0000-0002-9683-5461

Hyungsook Kim is a professor of art education in the College of Fine Arts of Seoul National University in Republic of Korea. She formerly served as the chair of the 2007 InSEA Asian Regional Congress and a world council of InSEA. She was the president of KAEA and currently is the president of KoSEA. Her research interest is the history of art education, art criticism in art education, and community-based art education.

Email: kimhys@snu.ac.kr

Merja Laitinen is a professor in social work, at the Faculty of Social Sciences, University of Lapland, Finland. Her research interests are violence against children and women, social work and inter-professional, empowering practices with children, young people and their families in vulnerable situations. She is interested in sensitive research methodology, including arts-based methods and research ethics. Currently she works with several inter-disciplinary projects and holds a position of dean at the Faculty Social Sciences.

Email: merja.laitinen@ulapland.fi
Orcid: https://orcid.org/0000-0002-9418-5004

Annamari Manninen (M.A.) works as a lecturer in art education (focus on media education) and is also a PhD researcher in the faculty of Art and Design, University of Lapland, Rovaniemi Finland. She has a background as a teacher of visual art in upper secondary school and art school for children and youth. Her current research is focusing on dialogues on identity through contemporary art and using virtual and blended learning environments in art education.

Email: Annamari.manninen@ulapland.fi
Orcid: https://orcid.org/0000-0002-0263-4133

Ana María Marqués Ibáñez holds a PhD in Fine Arts from the University of Granada. She currently works as a tenured professor at the University of La Laguna. Her PhD focused on the communicative capacity of images in classical literary texts, such as Dante's Divine Comedy. She teaches in the Infant and Primary Education degree programmes and the Master's Degree in Teaching. Her current research focuses on promoting play as an element of learning.

Email: amarquez@ull.edu.es
Orcid: https://orcid.org/0000-0003-4632-9357

Merna Meyer (PhD) is the Subject Head of Creative Arts in the Faculty of Education at North-West University, South Africa. Her research focuses on the professional development of art education students using action research and trans-disciplinary, socially engaged practices. Merna designed the (P)ART model as framework for art teachers as she claims that it is an art to become a participatory artist, researcher and teacher. She currently serves as vice-chair for the Sub-Saharan African Society for Arts Education (SSASEA).

Email: merna.meyer@nwu.ac.za
Orcid: https://orcid.org/0000-0002-8038-6024

Esther Helen McNaughton is a long-time gallery educator at The Suter Art Gallery te Aratoi o Whakatū, Nelson, New Zealand. She was conferred with her doctorate in Education at the University of Canterbury in 2019. Her area of interest is the field of art museum education for schools and is currently exploring how this happens in New Zealand.

Email: esther.mcnaughton@gmail.com
Orcid: https://orcid.org/0000-0002-5195-1602

Enni Mikkonen is a post-doctoral researcher in social work and service design at the Faculty of Art and Design, University of Lapland. Her research interests are arts-based methods in social work, social integrationand immigration, and transnational and decolonial feminism. Her previous research has addressed social change in women's communities in Nepal, and social integration in the context of immigration and asylum seeking in the Northern Finland. Currently she is working on a project studying arts-based methods advancing youth empowerment.

Email: enni.mikkonen@ulapland.fi
Orcid: https://orcid.org/0000-0002-2396-9346

Fernando Miranda Instituto "Escuela Nacional de Bellas Artes" (asimilado a Facultad) Universidad de la República (Uruguay) PhD. Fine Arts (Visual Arts and Education: A Constructionist Approach), University of Barcelona. Professor of the "Instituto Escuela Nacional de Bellas Artes" of the Universidad de la República (Uruguay). Coordinator of Posgraduate Program on Arts and Visual Culture and Responsible for the Nucleus of Research in Visual Culture, Education and Construction of Identity. Researcher Level I at National System of Researchers (ANII, Uruguay).

Email: fmiranda@enba.edu.uy
Orcid: https://orcid.org/0000-0003-0519-0918

Mario Mogrovejo Dominguez. Visual Artist and Educator. He studied painting at the School of Fine Arts of Peru and at the Muthesius Hochschule in Germany, Education in Lima, Master of Documentary Photography and currently the Master in Visual Anthropology. He is a professor of Painting at the School of Fine Arts of Peru. I propose reflection and questioning of the ways of seeing and how we perceive the world, and how visual culture imposes a new culture: the neoliberal culture.

Email: mogrovejo@hotmail.com

Gustavo Hilario Reboso has a Degree in Fine Arts at University of La Laguna. During his artistic studies he approached craft practices experienced in his family environment from an ethnographic perspective under the scope of museography. Later, he continued exploring this subject from a didactic perspective during his Final Degree Project as part of the Master's in Teacher Training in which he explored the use of a traditional loom from the Canary Islands as a teaching resource in the classroom.

Email: alu0100205855@ull.edu.es
Orcid: https://orcid.org/0000-0001-6905-0485

Lourdes K. Samson PhD, is Dean of the College of the Holy Spirit Manila. She finished her Master Degree in Art Education and PhD in Educational Administration both from the University of the Philippines, Diliman Campus. She has promoted the cause of art education through teachers' training, outreach programs and presentation of papers on culture and the arts. She was a world councillor for the International Society for the Education through Arts, South East Asia Pacific region for 12 years.

Email: professorsamson12@gmail.com

Maho Sato is a researcher, teacher and artist, who is deeply committed to art education. She is an Associate Professor of Art Education in the Faculty of Education at Chiba University, Japan. Her research interests are craft education in formal and informal settings, art teacher education and qualitative research. Her current research focuses on teaching traditional craft and new cultural identity in secondary schools in Japan.

Email: msato007@chiba-u.jp
Orcid: https://orcid.org/0000-0002-6819-5321

Manisha Sharma, PhD, is Associate Professor, Art at the University of Arizona. Through her research and teaching she unpacks the role of identity in the teaching of art, strategizes community-oriented arts programming, and explores decolonizing art education practice in the global north and south. Besides publishing and presenting her research in books and journals of art education, she serves on editorial boards and in leadership positions in the field.

Email: msharma1@arizona.edu
Orcid: https://orcid.org/0000-0002-8773-8280

Shonagh Short is an artist based in Lancashire, UK and a member of THE FEMINISTS. She graduated from MA in Fine Art at University of Central Lancashire in 2019.

Justin P. Sutters, PhD, is an Associate Professor and the Program Director of Art Education at George Mason University. His research investigates issues pertaining to teacher education/licensure, curriculum, demography, printmaking and data visualization. He has presented his research at the state, national and international level, is on the editorial review board of multiple peer-reviewed journals and contributes to the National Art Education Association in varying capacities.

Email: jsutters@gmu.edu
Orcid: https://orcid.org/0000-0003-0855-238X

Alisa Tóth is a graphic artist and art teacher and doctoral candidate at the Doctoral School of Education, University of Szeged and Assistant Professor at the John von Neumann University, Kecskemét, Hungary. Her research areas are perception of colour and creation with colour from childhood to adolescence, and has developed interactive, online, diagnostic tests to reveal levels of this skill cluster. She is member of the Visual Culture Research Group of the Hungarian Academy of Science.

Email: alisatoth8@gmail.com
Orcid: https://orcid.org/0000-0003-1070-2017

Seija Ulkuniemi is a Doctor of Arts (Art & Design), Master of Education, and a photographer. Since 1997, she has worked as a senior university lecturer in visual art education at primary education teacher training at the University of Lapland. Ulkuniemi has written several articles about art pedagogy, especially about the use of private photography in art education. She is active in international teacher exchange and has also participated in numerous national and international art exhibitions.

Email: Seija.ulkuniemi@ulapland.fi
Orcid: https://orcid.org/0000-0003-3693-2291

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