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# Making/Teaching ART Differently

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## EDITORIAL

**Steve Willis**

Missouri State University, Springfield, MO, USA

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### IMAG N.º 10

## Making/Teaching ART Differently

This special issue of iMAG is personal and powerful. By engaging with art educators globally, it changes what we think we know. It changes stereotyping and biases. As artists and teachers engage with their profession, studio practice, and inquisitive students, methods of delivering subject content has changed dramatically because of the pandemic. But, the desire to engage students at their highest level cannot and should not be limited to a historically seated, face-to-face traditional form of content delivery. We can demonstrate our creativity and flexibility in the face of obstacles and adversity. We are artists and teachers!

Many important directions of Making/Teaching Art Differently can take us on unexpected journeys and unforeseen educational landscapes. Some art teachers will want to continue with the same tried and true methods of demonstration, skill and media development, critical analysis, and historical and cultural connections. However, the contributors to this special issue present to the reader an amazing diversity on topic and delivery.

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How can we determine if we have been or are successful? Is it through active student journals that share personal conceptual development, or it is a PowerPoint presentation on the specific rules and expectations of the visual exercise with examples of other artistic approaches? Or, is it through YouTube video demonstrations, art exhibitions, and community engagement? To all of this, the answer is yes. There are many wonderful pathways for students and teachers to explore.

As teachers who face a budget reduction or elimination at all levels, community, and business dissatisfaction of the creative growth young students can demonstrate, we know all too well that we need to be proactive and engage in the sociopolitical and economic arenas to help non-artists understand what we do. This detailed and comprehensive understanding must be, at a minimum, shared with school administrators, legislators, educational policymakers, and with the local community members. But we can demonstrate our skills as an educator to promote programmatic success and individual achievements of our young artists through reflective and analytical components of student success. We can analyze and present irrefutable evidence so that each non-artist/educator can understand the importance of student artistic engagement at the highest level. We can present our amazing student successes. These ongoing presentations to others should include transparent, non-defensive conversations about: How is my face-to-face, blended, or virtual teaching important? How have I been successful in teaching studio content online? How equitable is face-to-face and/or online teaching for students who have varying abilities, or those who do not have a supportive family environment, or the many students who do not have internet access?

What is important for all of us to promote at every level is the importance of how our pedagogy and curricula have changed to benefit all of our students and the community. As Allan and I wrote in (2020) *Global Consciousness: A Passport for Students and Teachers* with Richards, A.,

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We can accept this challenge and provide effective student-centered, student-directed learning spaces. We can grow this type of student self-empowered learning until it is quite common. All people can link personal moments of awareness and enlightenment together to construct their own strings of experiential pearls to be proudly worn, appreciated, and celebrated. These types of student-centered and student-directed experiences should be found in every learning environment, not just the art classroom. Our learning environment, culture, and personal storytelling should be shared. (p. 26)

We are artists and teachers, and we are amazing. Please celebrate this with your students, colleagues, and communities.

## References

Richards, A., & Willis, S. (2020). *Global Consciousness through the Arts: A Passport for Students and Teachers*, 2nd ed. Dubuque, IA: Kendall-Hunt.



# Project Superhero: Liberating Children's Play Through Socially-Engaged Art

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## Biography

Dr. Suzannie Leung finished her PhD at The University of Hong Kong and her doctoral thesis focused on visual arts education in Hong Kong kindergartens. She is a registered kindergarten teacher and a qualified kindergarten principal. With over ten years of educational experience in a variety of settings, she has engaged in visual arts education for kindergarten teachers, arts curriculum development, programme design for gifted children and curatorial work of early childhood art exhibitions.

## Abstract

In April 2019, I started a children's project, Project Superhero, in an open playground in Hong Kong. This is a participatory art project involving Hong Kong children, which integrates the components of socially engaged art and children's play. This project aims to help children regain their subjectivity and express their voices through the process of pretend play. The project aims to contribute to the practice of art education for young children, and this visual essay reports on one particular case from this project, highlighting the ideas, processes, and results.

## Keywords

Play, children, socially engaged art

## Introduction

Chinese classrooms are usually more traditional and “authoritarian” than Western classrooms (Biggs 1996). In the Asian context, children are passive learners and are oppressed by authoritative figures such as teachers, parents, and even elder siblings. In this type of culture, children learn to be obedient and disciplined. Hong Kong is a typical Chinese society with a Confucian cultural heritage and Chinese psyche, which assumes that diligence comes first and that this can improve ability (Rao, Moely, and Sachs 2000). Meanwhile, there are unrealistic admission requirements and examination-driven curricula in Hong Kong secondary schools (Cheuk and Hatch 2007), which have induced top-down pressures on primary schools and kindergartens. Parents in Hong Kong highly value their children’s academic achievements while devaluing the power of play (Fung and Lam 2009).

Play is essential for children’s development and learning. While it is impossible to define all types of play, pretend play is one of the recognized forms of play in the trajectory of early childhood. Pretend play is a theoretical construct defined as behavior performed in a simulative or nonliteral mode, and it includes imaginative play, make-believe play, fantasy play, and dramatic play (Fein 1981). Several specific criteria are outlined to specify the particular activities involved in pretend play behavior. For example, children may perform familiar activities without incorporating the necessary materials, carry out activities that do not lead to their usual outcomes, treat non-living objects as animate, substitute one object for another, or perform an activity that is usually performed by others (Dunn and Wooding 1977). Theoretically, children between the ages of two and seven are able to use dolls to represent complex roles and relationships (Piaget 1962). Pretend play behaviors can be explained through different perspectives. According to psychoanalytic theory, the substitute object has emotional meaning and can even serve as a transitional attachment object (Winnicott 1971). However, Piagetian theory takes a different approach, claiming that substitution behavior reflects children’s development of representational thought (Piaget and Inhelder 1971). Vygotskian scholars further argue that the substitute

object is a “pivot” object, precipitating a shift from action to thought (Vygotsky 1967, 1978).

This participatory art project invites children to create, pretend, and imagine themselves in the role of a superhero to express their voices and thoughts. Socially engaged art is an artistic practice that involves creative collaboration and interaction between people and communities within a social context. Many contemporary artists have engaged in artistic practice for the benefit of society. For example, Joseph Beuys advocated for environmental conservation, Suzanne Lacy focused on the practice of public art to explore the experience of aging, Rick Lowe adopted socially engaged practices as a form of activism to emphasize cultural identity and urban landscape, and Jeremy Deller produced a re-enactment of the United Kingdom miners’ strike. These works highlight that artistic practice can no longer be based entirely on the production of objects to be consumed by passive bystanders; instead, there must be active art, where people interact with reality to repair social relationships. Project Superhero is similar to these projects in that it opens up a space for children to liberate themselves through pretend-play activities, while increasing public awareness of children’s right to the freedom of play.

## Context

Since the environment and atmosphere would limit the children’s ways of expression, I have started my studio project in an open playground, called the Play Depot, in To Kwa Wan, which is located in Hong Kong’s Cattle Depot Artist Village. The Play Depot was funded by the Hong Kong Arts Development Council to provide young children artists with the space to play with special recyclable materials, learn handicraft skills from experts in the field, and develop games within the community. A number of local artists in Hong Kong have participated in its artist-in-residence program to explore contemporary art practices in relation to creative play. This open playground is fundamental to the project because it offers a context for children to experience free play. Children’s voices are in this way not impeded by the power of authority figures, as they are within schools and homes.



The participant involved in the activity described in this case study was seven-year-old Cherry (pseudonym). At the beginning of the activity, I showed Cherry some pictures of superheroes and asked her whether she knew them. She was then invited to discuss their supernatural powers. After our discussion, Cherry chose three found objects from common household areas and then imagined what supernatural powers might come from each of these objects if she were a superhero. She chose to call herself Little Grid Woman, since she dislikes the gridlines printed in the books used for alphabet writing and mathematics calculations.



## Processes

To understand Cherry's story better, field notes were recorded throughout the activity. Open-ended talk was frequently incorporated into the process to collect Cherry's personal views and thoughts in a spontaneous way. I played with Cherry along with a project helper, Cyril, who had trained as a registered kindergarten teacher and was familiar with children's play. Through a bottom-up process of understanding Cherry's views, we were able to comprehend her discomfort and stress about studying and her peers at school. In the play process, Cherry introduced us to a popular Japanese cartoon called Doraemon, which inspired Cherry's pretend play and her image of a superhero. She explained how this cartoon movie impressed her.

Teacher #1: It seems that you like Doraemon. Which of Doraemon's magical props do you like?

Cherry: The space shuttle. This is one of the magical props, and Nobita's book was [removed] by this prop.

Teacher #2: Space shuttle. What is the content of the story in the episode that you like most?

Cherry: Nobita cheated in his dictation.

Teacher #1: Nobita cheated in his dictation?

Teacher #2: And then what happened?

Cherry: He got 100 marks. Then the teacher thought that he hadn't marked the dictation correctly.

Teacher #1: How did Nobita get 100 marks?

Cherry: Because he could take the space shuttle and look at the answers. He said, "I beg you, Doraemon . . ."

Teacher #1: That means he took the space shuttle and went to the future?

Teacher #2: Yes, that's correct. Then he read the answers. And he came back to complete the dictation, is that correct?

Cherry: Correct. At first, he got 100 marks, but then Shizuka told the teacher, and Nobita cried and said, "I am sorry, teacher."

Teacher #1: You really like the episode and remember all the plots.

Teacher #2: Are there any other magical props that you like?

Cherry: Some magical props which can help Nobita to be praised by the teacher. Or they can help Nobita to avoid being bullied by Suneo and Takeshi.

Teacher #1: Yes. They often bully Nobita.

Teacher #2: And then he said to his classmates, "Please pass all the homework to me, and I will complete it." But this was a lie. And all the homework was given to Nobita.

Cherry further explained how a household cleaning brush could be so powerful at school:

Teacher #1: Now, you get this magical prop, and you possess the magical power of Doraemon, and what would you like this prop to perform?

Teacher #2: You can perceive this to be Doraemon's magical prop. What can it do?

Cherry: I want to get 100 marks in dictation!

Teacher #2: Do you want a cheating pen? Why?

Cherry: Because I can see all the answers.

Teacher #2: How can you see the answers? How will you use this pen?

Cherry: By using this hole inside the pen.

Teacher #1: You can see the answers through the hole. You mean you can see someone cheating in the dictation?

Teacher #2: Or . . . ?

Cherry: I can see the words, that is, the teacher writing the English.

Teacher #2: Please draw.

Cherry: The broom [I can] see through this hole, just like the normal pencils. Just like here.

Teacher #2: That means you need to bring this broom during dictation? Will you?

Cherry: This hole.

Teacher #1: And this broom is a dictation broom.

Cherry: There was one time that the teacher found me cheating, but she did not penalize me.

Teacher #1: That action was incorrect, and you know that she did

not penalize you. The teacher is a really nice person.

Cherry: The teacher missed that only. And she would penalize too.

Teacher #1: That means this hole, as you see it, a blank exam paper, but when you see [through the hole], the answer appears!

Cherry: Yes.

Teacher #1: There is a swap function too. What do you want it [to perform]?

Cherry: If he goes to school, when Takeshi and Suneo bully him, he can use this to beat them.

Teacher #2: That is really useful!

Teacher #1: In school, you can use this for dictation, as well as for bully prevention against Takeshi.

Cherry: Yes!!!

### *Answer Finder*

In the video, Cherry said, "Look! There is a little hole in this brush. It is very powerful because when you put that hole over a mathematics exercise, you will see the answer!"



*Cherry was using a toilet cleaning stick to freeze the teacher*



### Bully Brush

"This brush is not for cleaning. When you move it, you can brush away all the bullies!" Cherry said in the video.



### Freeze Stick

In the video, Cherry said, "This is a freeze stick. If I point to you with this stick, you will be frozen at this moment. Then you can take a rest. The most amazing part is that when I point to you again, you can move your body and you will find that all of your assignments are finished!"

Teacher #1: Doraemon, this cleaning stick . . . what would you like it to perform?

Cherry: This is a magical stick!

Teacher #1: A magical stick, excellent! What kind of things can it perform?

Cherry: If someone bullies him, he can press on the shutter and make the bully invisible!

Teacher #1: Will the bully disappear?

Teacher #2: You just mentioned that you need to press the shutter?

Cherry: No. Freeze, just like . . .

Teacher #1: Freeze . . .

Cherry: If a bully wants to beat him up, he presses this.

Teacher #1: Can you try? Can you try this on both of us?

Teacher #2: Both of us are moving, and what happens then?

Cherry: Once I press the shutter . . .

Teacher #1: Press the shutter? Where do we find the shutter?

Cherry: Here, here.

Teacher #2: I see. This needs to be pressed.

Teacher #1: Press the shutter.

Cherry: And freeze right there.

Teacher #2: Please try . . . try it now.

Teacher #1: Try to freeze both of us.

Teacher #2: Can I move now?

Teacher #1: He is moving now.

Teacher #2: Press it soon! And then what happens? Does she need to press it?

Cherry: If he is still bullying or hitting others, we press it for longer.

Teacher #2: Press longer and what will happen? What happens?

Cherry: And now it is restored.

Teacher #1: Please use the prop against me first. It takes so long. When will it finish? Now I can move!

Teacher #2: I see, there is a button right there.

Teacher #1: If you think of freeze . . .

Cherry: Freeze, and then a frog will help you to complete all your homework and then restore your state.

Teacher #1: That means the person can be frozen and not do anything, but all the homework will be completed. After the button is pressed, he can do other things.

Teacher #2: But why would you freeze that person?

Cherry: Because I want to have less homework to complete . . . less homework to complete, and let the students forget about homework.





### Motto

Cherry, who acted the part of Little Grid Woman, told us her motto as a superhero.

Teacher #1: We would like to know more about the motto "Little Grid Woman."

Teacher #2: Why would you want to become "Little Grid Woman"?

Cherry: In future, all schools . . . No school! No homework!  
No examinations . . . tests or examinations! No books!  
No library! Playground for play only!

Teacher #1: Great! Great! Great!

NO homework! No examination!  
No school! No library in our school!

*Little Grid Woman*

By the end of this activity, the children have taken on the role of an activist through the process of creative play. The children imagine themselves as heroes with supernatural powers to change the problems they face in their daily lives. This project also allows us to see possibilities for creating artistic, creative, and free play for young children.

### Acknowledgment

I would like to express my gratitude to Professor Momo Leung Mee Ping and the support from the Play Depot, Hong Kong and the Master of Arts in Visual Arts, Academy of Visual Arts, Hong Kong Baptist University.

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# Arts Education in Third Spaces: A Future for Children's Cultural Participation in Spain?

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## Biography

Engaged at the intersection of impact analysis and the arts, with an academic background in Economics and Cultural Studies, Clare Murray was awarded a Fulbright Predoctoral Research Grant in 2018 to study Spain's independent cultural spaces and their pioneering arts educational programming. Clare holds an M.Ed. in Arts in Education from the Harvard Graduate School of Education and a B.A. from Colby College. She is currently pursuing further graduate study in Early Childhood Education Policy at Teachers College, Columbia University.

## Abstract

While stimulating children's cultural participation receives increasing policy attention across the world, this multicase study demonstrates that an arts education in *third spaces* may hold potential. Specifically, as community initiatives founded with the intention of both valorizing and enriching their surroundings with contemporary art, thought, and discussion, Spain's nine independent cultural spaces offer themselves as an exciting population to study. A careful thematic analysis of three sources of qualitative data regarding their educational programming reveals three ways in which they uphold the five pillars of Shier's (2006) model of best practices for organizations to increase children's cultural participation and thereby envision a future of active cultural participation for children in their communities. As examples of arts education in *third spaces*, their educational programs motivate policy consideration and further research into the long-term implications.

## Keywords

Arts education, third spaces, children's cultural participation

## Introduction

By definition, “education” equips people with the necessary skills to theoretically succeed. Add the word “arts” into the equation, and the likelihood of success resulting from an “arts education” increases exponentially, such that it has become associated with having a “wow factor” (Bamford, 2006, p.18). According to scholars, the benefits of an arts education go beyond simply teaching artistic habits of mind; there is much evidence that an arts education also influences literacy, academic abilities, community cohesion, graduation rates, innovation, and personal growth (Kennedy, 2006; Henry, 2002; McCarthy McCarthy, Ondaatje, Zakaras & Brooks, 2005; Harris, 2009; Ellen & Stéphan, 2013). That list only continues to grow as researchers place a renewed emphasis on studying the benefits of an arts education. In fact, in rural villages across Spain there may be reason to believe that an arts education in alternative cultural spaces helps to increase children’s cultural participation.

The idea that an arts education holds the potential to inspire cultural participation is one that many scholars have considered (Errechea Cohas, 2014; Petre Glaveanu, 2010; af Ursin, 2016). In particular, Errechea Cohas proclaims that “the aesthetic experience, put into context for the integral formation of a pedagogical subject, makes him a protagonist in his own work and transformation of participatory and inclusive spaces of otherness” (p.78). The purpose of this research unfolds to examine how an arts education in alternative cultural spaces – such as the nine independent cultural spaces that make up Spain’s Network of Independent Cultural Spaces (translated: Red Transibérica de Espacios Culturales Independientes) – may offer potential with regards to inspiring children’s cultural participation.

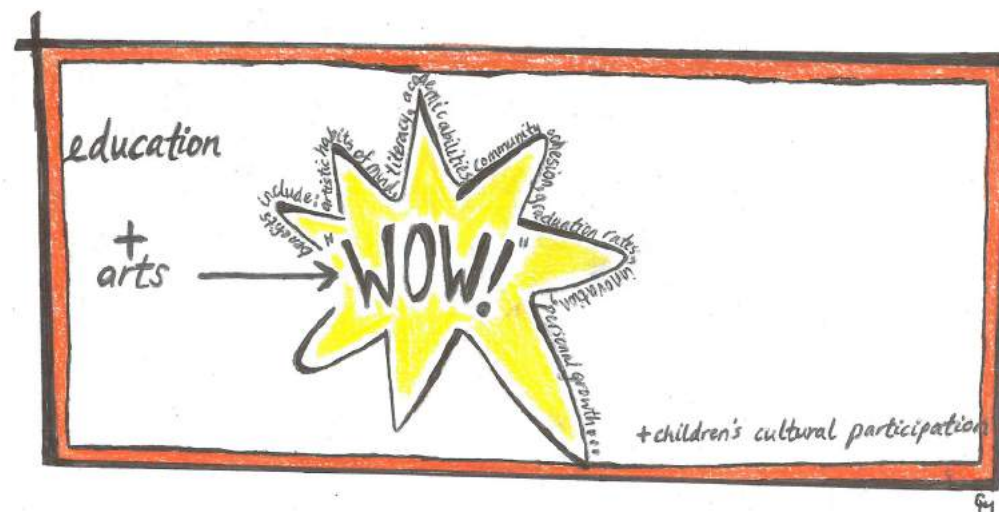


Figure 1: An original drawing by the author.



## Increasing Children's Cultural Participation

Despite the proclamation of "the [human] right of the child to participate fully in cultural and artistic life" under the UN Convention on the Rights of the Child (1989), there is a dearth of empirical research on children's cultural participation. In her review of the extant literature, af Ursin (2016) highlights the limitations of the field's three landmark studies. Those studies (Bourdieu & Darbel, 1990; Fritzsche, Kroner & Pfeiffer, 2011; Kroner, Vock, Robitzsch & Koller, 2012), she explains, suffer from selective samples and cannot fully explore the complexity of participatory behavior. Af Ursin (2016) goes on to suggest that valid instruments must first be established before more robust studies are conducted.

Given the limitations of past empirical research, it follows that this study looks to theory, and specifically models of children's cultural participation. Most general is Hart's (1997) "Ladder of Participation" model, in which participation increases as children gain more control of the process much like rungs on a ladder. More tailored to assessing the success of organizations at realizing cultural participation among children is Shier's (2006) "Pathways to Participation" model, in which children's cultural participation is achieved in five ways: (1) children are listened to, (2) children are supported while expressing themselves, (3) children's feedback is considered, (4) children are involved in decision-making, and (5) children share power and responsibility in decision-making. Considering the important role thrust upon cultural spaces to ensure cultural participation is a human right for all children in the twenty-first century (UN Convention on the Rights of the Child, 1989), Shier's (2006) model is useful.

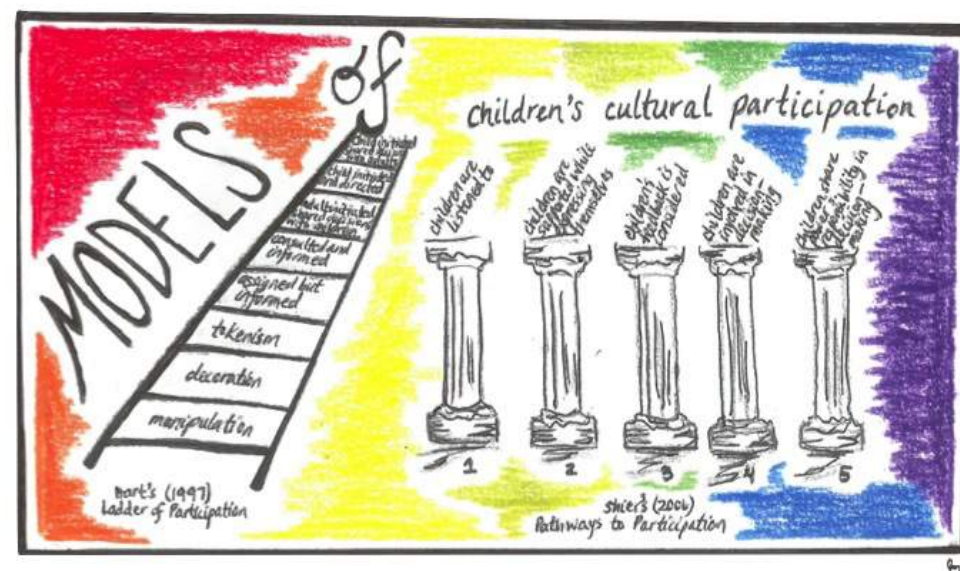


Figure 2: An original drawing by the author.

### Arts Education In *Third Spaces* May Be Key

Third spaces, or “in-between” spaces, have been known to stimulate participation (Timm-Bottos, 2014; Oldenburg, 1999; Foucault, 1986). In fact, by definition the concept of a third space, which emerged from Bhabha’s third space theory (1994), refers to any space co-created by individuals who each seek ownership of their own learning and participation in cultural practices. According to Oldenburg (1999) *third spaces* achieve such participatory effects because they: (a) are on neutral ground, (b) level the playing field, (c) promote conversation as the main activity, (d) are accessible, (e) are welcoming, and (f) ensure a playful mood.

With regards to cultural participation, scholars are beginning to identify opportunities in which traditional arts education formats can be transformed such that engagement increases (Stevenson & Deasy, 2005). Steve Seidel recently affirmed that imbuing classrooms of art education with alternative visions such that *third spaces* emerge may offer new opportunities and may “build a new community of learners, a community of creators” (Stevenson & Deasy, 2005, p.viii). As the first of its kind, this research uses a multicase study approach to examine how an arts education in third spaces may offer potential with regards to inspiring children’s cultural participation.



Figure 3: An original drawing by the author.

### The Multicase Study In Spain

In a country where arts education has been very nearly erased from the national curriculum and exposure to arts education in formal cultural institutions remains concentrated in larger cities, Spain's independent cultural spaces are filling in the gaps one quaint village at a time, and the results of which may be auspicious for the field of arts education. In the small towns where Spain's independent cultural spaces reside, not only is depopulation a serious threat, but children's cultural participation also remains low. Though the nine independent cultural spaces that belong to Spain's Network of Independent Cultural Spaces (as of December 2018) share lofty ideals of overcoming the doubly-difficult reality they face while both valorizing and enriching their isolated communities, they have chosen to make those goals attainable by starting with youth in their communities and focusing determinately on their educational programming.



[<http://bit.ly/2BQ116S>]

Figure 4: A Snapshot of Spain's Independent Cultural Spaces.

### Spain's Independent Cultural Spaces As *Third Spaces*

Unlike formal and established classrooms or museum galleries, Spain's independent cultural spaces can be considered *third spaces* when it comes to the provision of arts education. That is to say, there "individual curiosities [are] played out" (Timm-Bottos, 2014, p.5) and "all other real sites that can be found within a culture are simultaneously represented, contested, and inverted" (Foucault, 1986, p.24). Moreover, just as Greenwood (2001) asserts that third spaces must be places predicated on the concept of creating something new, all nine spaces highlight words and phrases like "creation," "new thought," and "innovation" in their marketing materials and in conversations (Figure 5).

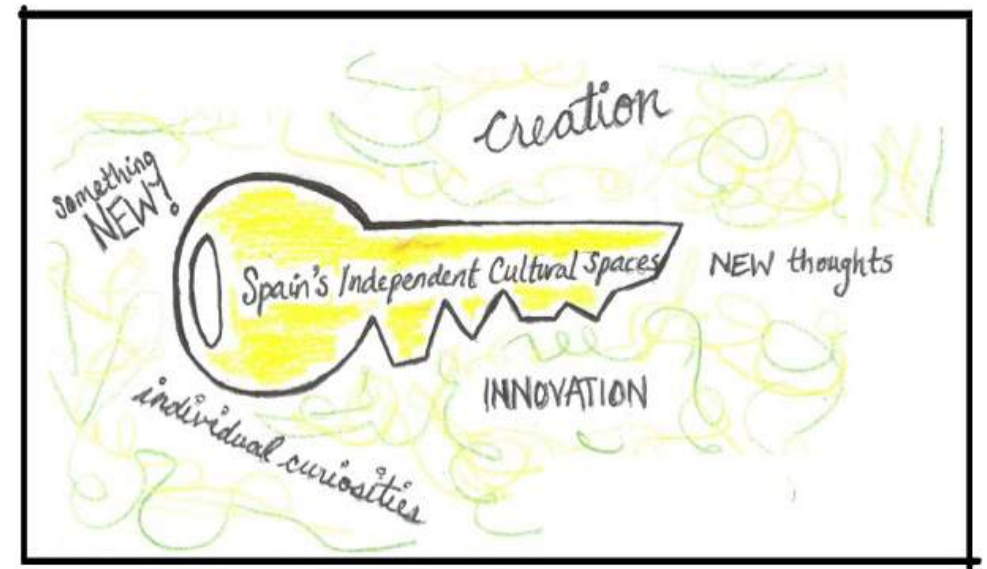


Figure 5: An original drawing by the author.



### Analyzing The Potential For Arts Education In Third Spaces

To assess the potential for arts education in *third spaces* like Spain's independent cultural spaces to increase children's cultural participation, a multicase study is fitting because patterns may be replicated and established over multiple cases and the findings' robustness may increase, according to Yin (1994). Given the tendency of arts education research to "[describe] specific instances from many viewpoints and [discover] several variables in the process" according to Stokrocki (1991, p.42), qualitative methods of thematic analysis are paramount.

For this study, three forms of data were collected, translated (as needed), and organized, as detailed in the Appendix (I): (a) interviews with the leaders of the nine independent cultural spaces, (b) observations of each space's educational facility and programs, and (c) notes on photographic and written documentation from each space's educational programs. Though each form of data sought to complement the others, the youth perspective remained absent from data collection due to the time limitations of the researcher's grant period. However unfortunate and flawed, the absence of the youth perspective does not limit this study from making hypotheses regarding ways in which arts education in alternative spaces may hold potential for mobilizing children's cultural participation. In fact, after engaging in "careful reading and re-reading of the data" as headed by Rice and Ezzy (1999, p.258), themes regarding how Spain's independent cultural spaces aim to stimulate children's cultural participation emerged within and across the cases. The process of identifying those themes implicated a close study of how Shier's (2006) model of best practices for organizations to increase children's cultural participation aligned with the efforts and documented impacts of the spaces' educational programming. Ultimately, the close study revealed three ways in which the spaces' educational programming, as examples of arts education in third spaces, hold the potential to mobilize children's cultural participation: (1) it upholds Shier's (2006) second pillar of participation, thereby supporting children as they express their own views; (2) it upholds Shier's (2006) first and third pillars of participation, thereby ensuring that children and listened to

and that their feedback is considered; and (3) it upholds Shier's (2006) fourth and fifth pillars of participation, thereby involving children in decision-making.



Figure 6: An original drawing by the author.

First, arts education in third spaces holds potential because it upholds Shier's (2006) second pillar of participation; it supports children as they express their views. In the case of Spain's independent cultural spaces, this manifests in evidence of their educational programs allowing youth to learn to participate. For all nine spaces, allowing children to direct the course of their own learning and experiment with different materials, thoughts, and ideas is prioritized in such a way that positive associations with cultural participation are established. Moreover, words and phrases like "debate," "experimentation," "unique experiences," and "unique perspectives," populate the websites and/or publicity materials of



all nine spaces, and demonstrate their internal devotion to allowing youth to learn to participate, each at their own pace. Photographic documentation of the educational programming at the spaces also shows youth deeply engrossed in conversations and projects, as detailed in the documentation from El Hacedor's open-ended workshop programs over the past three summers, at which time students were led through the space's workshop and instructed on key safety measures, only to then be let loose to reimagine old scarecrow parts with paints and other textural materials gathered from around the village or play around with professional visiting artist-left printing blocks in the hopes of creating some new masterpiece (Figure 7). In conversation, the leaders also highlight their faith in the power and need for "living one's own experience."



Figure 7: Photographic evidence of children learning to participate.  
Credit: Dorien Jongsma (El Hacedor).

Next, arts education in third spaces holds potential because it upholds Shier's (2006) first and third pillars of participation; it listens to children and considers their feedback. In the case of Spain's independent cultural spaces, this manifests in evidence of their efforts to ensure that youth feel comfortable. By consciously presenting youth-directed art equally alongside professional artist-directed work, Spain's independent cultural spaces assure that youth feel valued, confident, and comfortable when participating in their local culture. Additionally, each space has demonstrated interest in making children feel more comfortable by explicitly responding to and

accommodating the evolving needs of their educational programs with physical changes to their spaces (Figure 8). At Bambara Zinema, for example, this meant reading through anonymous student notes in the organization's suggestions box before embarking on a total reconstruction of the space in 2016 so as to accommodate more space for student performances and computer work. Among a few of the many remarks shared regarding their prioritization of making their spaces welcoming, Isabel Medarde notes "here they can come...here they can ask for help," Joan Vendrell adds "in our space they feel comfortable," Pedro Perez Grande points out that "anyone can feel comfortable in such public spaces," and Paco Ventura concludes "our environments are intimate, very person to person... very natural."



Figure 8: Photographic evidence of the intimacy and comfort established at Spain's independent cultural spaces.  
Credit: El Solar Acción Cultural.

Lastly, arts education in *third spaces* holds potential because it upholds Shier's (2006) fourth and fifth pillars of participation; it involves children in decision-making and children share power and responsibility in decision-making (Figure 9). In the case of Spain's independent cultural spaces, this manifests in evidence of their educational programs involving youth at all stages. Including children

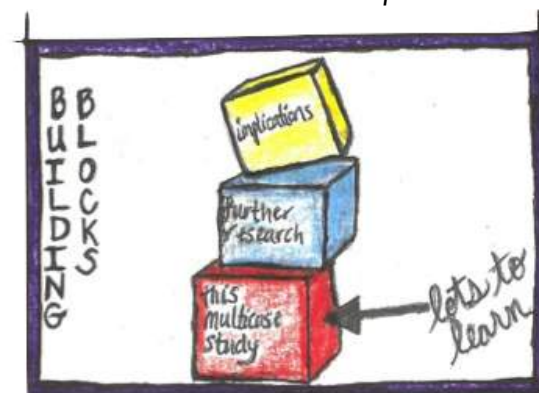
in the design and future of independent cultural spaces was not only the topic of discussion at the 2017 conference of independent cultural spaces, but it continues to be central to the philosophy of the network, according to the director, Dorien Jongsma: “you have to include children and so we do.” Regarding their priority of involving youth, Medarde notes that “it is all about self-learning...[and for that reason] we offer activities rich in experimentation and freedom,” while María Glez affirms that “the needs of the children impact the development of our project” and Carlos Bueno adds that “including youth in management holds potential to create connections.” At each space, this inclusion of youth at all stages manifests as open opportunities for children to design their own visits in essence: they come to the space, pick up whatever materials interest them, and organize an art installation or performance together. And as a programmatic example, at CACiS, this meant that each school group that visited the space would be led on a nature walk past ephemeral installations by professional, visiting artists, only to then be let loose amongst the surrounding natural materials to dream up ways of bringing together different mosses, sticks, rocks, and leaves, such that a collective work of art might emerge.



Figure 9: Photographic evidence of children involved at all stages. Credit: Roser Oduber and Joan Vendrell (CACiS).

### Increasing Children's Cultural Participation: Looking Forward

An exciting stepping stone, this multicase study demonstrates that the field of arts education can learn a lot from Spain's independent cultural spaces; whether it is leading children on nature walks only to let them loose with the natural materials around them, considering children's remarks before renovating or refurbishing spaces, or encouraging children to reimagine old parts and printing materials for collective purposes, there are many ways in which traditional arts education programs can involve themselves in the conceivable cultivation of more culturally-participatory children. Even more specifically, building upon extant literature studying the benefits of third-space community arts initiatives (Timm-Bottos, 2014), this multicase thematic analysis suggests that there is much potential for arts education in third spaces with regards to raising children's cultural participation. The implications of an arts education helping to inspire children's cultural participation could be significant, as some researchers are already suggesting links between children's cultural participation and adult's cultural participation (Oskala, Keaney, Wing Chang & Bunting, 2009), which would be gratifying at a time such as the twenty-first century, when increasing participation remains a central goal of policy-makers across the world. Moreover, considering the demonstrated benefits of increased cultural participation on civic engagement, economic development, education, and preservation of place in other contexts (Jackson et al., 2003; Jackson & Herranz, 2002), it is imperative that further research into the long-term effects of arts education in *third spaces* be conducted.



An original drawing by the author.

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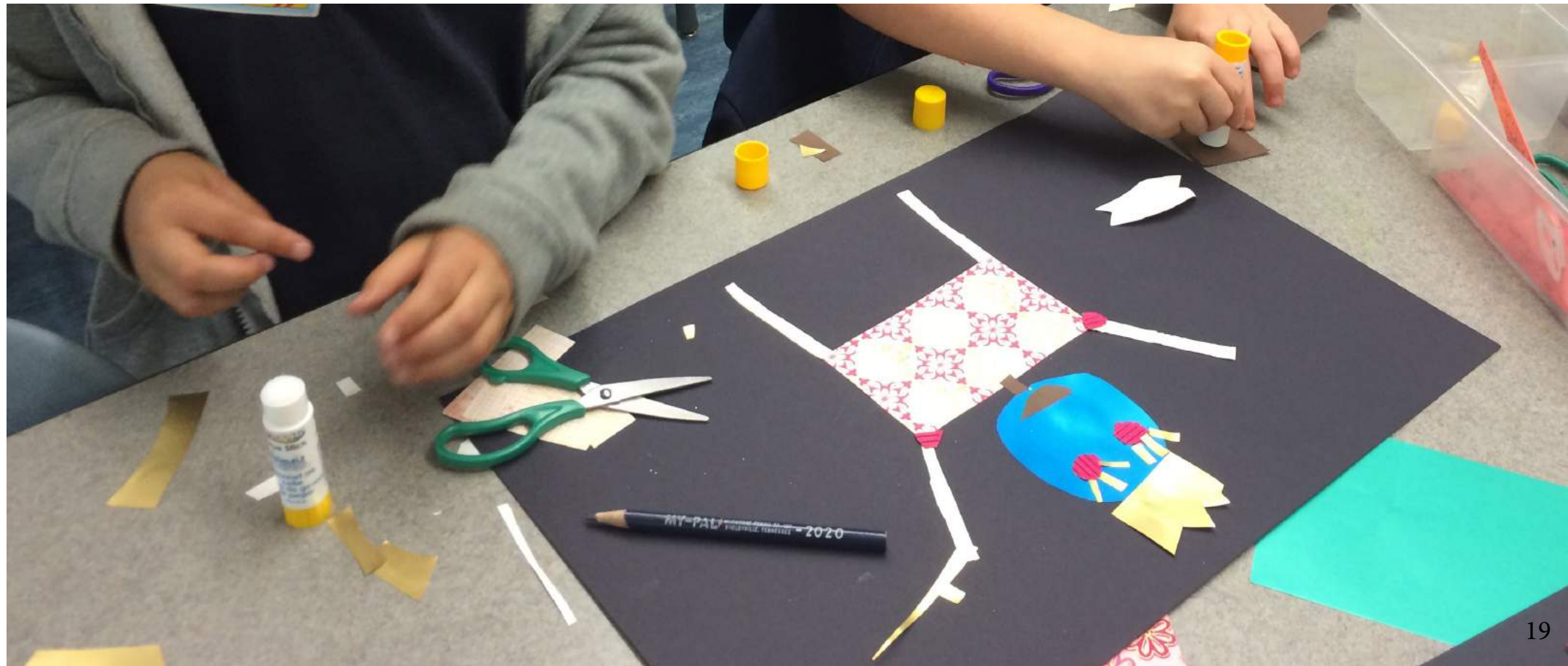


# Surprise! Learning to Communicate and “let go” through Collaborative Artmaking

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**keywords:**  
collaboration  
communication  
visual literacy

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### **Abstract:**

Collaborative artmaking can be challenging for many, especially young students who need to be taught strategies for effectively working together with their peers to communicate collective ideas. Active listening, negotiation, clear communication of ideas, and problem solving are essential skills teachers must first model (Cooper & Sjostrom, 2006). However, the benefits of artistic collaborations are many, including active participation, pride in ownership, development of social skills and critical thinking skills, community building, multiple perspectives, and shared ideas for problem solving (Cooper & Sjostrom, 2006; Roberts, 2009).



To excite students in Kindergarten and first grade about the prospect of working together to create collaborative collages, I learned from personal practice to reframe the project as an art lesson with a surprise ending, in which the outcome would be a mystery. Learning to be comfortable with ambiguity (Foley, 2014) is the foundation to my instructional approach for teaching all other collaboration skills, as it is a challenge I personally revisit often in collaborative artmaking endeavors I participate in.



After working for thirty minutes with a friend to create a collaborative collage about any subject or scene decided on together, I asked Kindergarten and first grade students to stop and find a collage started by another team to add to with their partner. This assignment was about developing visual literacy – learning how to construct meaning in works of art (Yenawine, 1997) – through collaboration and communication with someone else to visually convey a shared message. I will never forget the disappointed expressions on several students' faces as soon as I gave this direction. What I hadn't anticipated was the personal connection they had to the projects in front of them – and how not knowing about this request in advance to let go of their art and let someone else add on to it might make them feel a loss of ownership. Quickly reframing the project as one with a surprise ending, I was relieved to see their concern turn to excitement about this “mystery” project, in which the final outcome would be determined by their abilities to clearly communicate their intentions visually in the collage.



### Teaching students how to collaborate

Collaborative artmaking can be challenging for many, especially young students who need to be taught strategies for effectively working together with their peers to communicate collective ideas. Active listening, negotiation, clear communication of ideas, and problem solving are essential skills teachers must first model (Cooper & Sjostrom, 2006). In order for students to be successful in these areas, they need to understand how to resolve conflicts that may arise. Adams and Hamm (2005) recommend that students learn how to communicate feelings clearly using “I” statements, listen to partners to understand their perspectives, and avoid criticism on a personal level, instead discussing ideas critically for their value to the project. With teachers regularly modeling and providing myriad opportunities to engage in collaborative experiences, students will become more comfortable and adept at working together.





## Comfort with ambiguity

Understanding that the final outcome of a collaborative project may be different than one originally anticipated is critical to staying open and flexible throughout the collaborative process. Foley (2014) describes this comfort with ambiguity as an inherent part of the creative process for many artists, noting that it is something we need to practice regularly as educators in order to teach our students how to be okay in not knowing the outcome right away. I often struggle with this myself in the collaborative projects I engage in, most notably the Round Table Postal Collage Project, started by Marty McCutcheon in 2011; the project is described as, “Assembled in working-groups of five members each, with each group arranged in a ‘circular’ sequence, participants will send and receive works-in-progress, and contribute to that progress. Each participant will be the Principal Author of one collage, and a Contributing Author of four others. (Postal-Collage Project No. 7, July 24, 2017).

Round Table Postal Collage  
Collaboration No.7, 2017-18



Round Table Postal Collage  
Collaboration No.8, 2018-19



The ambiguity of the outcome was challenging for me the first time I participated in the Postal Collage project (No.7). While it was suggested on the website that Principal Authors might include a brief note describing any “expressive, strategic, or documentary information they wish to pass along” (Postal-Collage Project No. 7, July 24, 2017), none of my unknown-to-me team members chose to do so. In two of the collages, I was unable to construct much meaning, as there was minimal content depicted and no information provided to guide me. Not knowing their intended messages for their collages caused me a great deal of anxiety in the beginning, as I wanted to be sure my contributions aligned with their ideas. I also worried that my own collage, with brief but specific information about my process, would return to me far different than I hoped. Letting go and accepting the unknown outcome took some time, but it made me clearly aware of how those Kindergarten and first grade students felt in that moment, being told that someone else would be able to add to or change their work. While the Postal Collage projects differ in that verbal communication is not required, it also highlighted the importance of clearly constructing meaning visually when creating a work of art so that the audience will be able to read and understand it.





Round Table Postal Collage  
Collaboration No.7, 2017-18



Round Table Postal Collage  
Collaboration No.8, 2018-19



## Collaborative collages for developing visual literacy

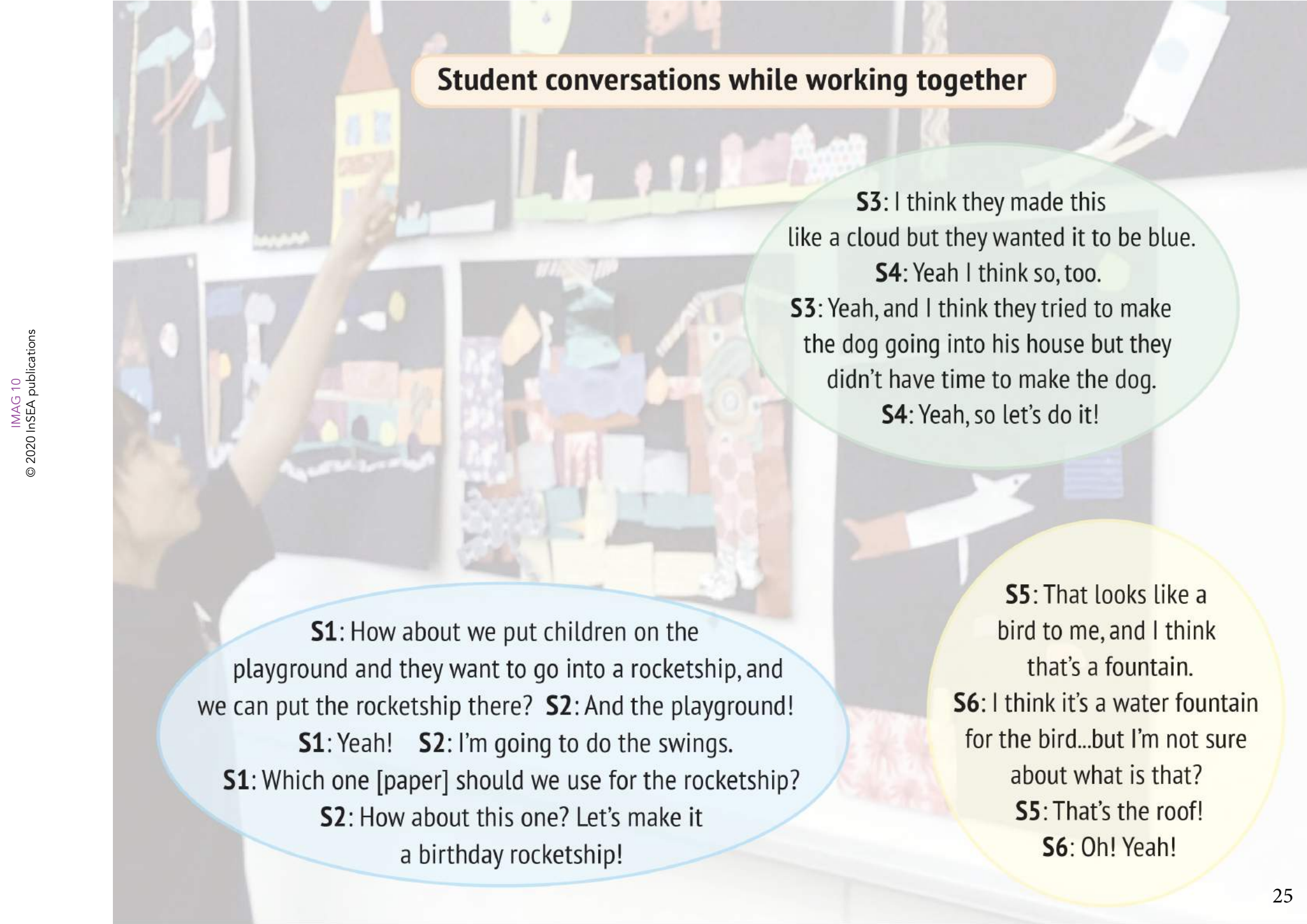
The objectives of the assignment were for Kindergarten and first grade students to:

- Develop verbal communication skills to negotiate ideas with a partner to create a work of art
- Develop visual literacy skills to communicate ideas visually to others in a collaborative collage
- Construct meaning from other students' collages before adding to them
- Discuss the ways in which their collages changed after other students contributed to the work

Students were asked to create a collage about anything they and their partner agreed on, after discussing multiple potential ideas. Familiar already with the collage process, students were reminded about how to communicate clearly with their partners – making eye contact, being respectful, building on each others' ideas, listening actively, and contributing to the conversation.



We discussed several times the difference between combining ideas in one shared artwork versus dividing the paper so they could make their own independent collages in separate spaces.



## Student conversations while working together

**S3:** I think they made this like a cloud but they wanted it to be blue.

**S4:** Yeah I think so, too.

**S3:** Yeah, and I think they tried to make the dog going into his house but they didn't have time to make the dog.

**S4:** Yeah, so let's do it!

**S1:** How about we put children on the playground and they want to go into a rocketship, and we can put the rocketship there? **S2:** And the playground!

**S1:** Yeah! **S2:** I'm going to do the swings.

**S1:** Which one [paper] should we use for the rocketship?

**S2:** How about this one? Let's make it a birthday rocketship!

**S5:** That looks like a bird to me, and I think that's a fountain.

**S6:** I think it's a water fountain for the bird...but I'm not sure about what is that?

**S5:** That's the roof!

**S6:** Oh! Yeah!





Once students collaboratively decided on their subject, they had thirty minutes to work together before being asked to stop. They were then asked to find another collage in the classroom to work on with their same partner. To alleviate the concerns clearly expressed on some students' faces, I quickly reframed the project as a mystery collage in which the outcome would be a surprise. However, before beginning on the next one, they had to "read" the artwork together to understand what the intended message or idea was. Strengthening visual literacy skills was critical to ensuring that students were mindful of the initial ideas presented by the originators of each collage. For some who struggled to construct meaning from the ideas depicted, choosing a new idea altogether proved to be common. Rather than asking the originators what they were trying to make, several pairs simply moved forward in a new direction. The collaborative process continued once more during the following art class, with students finding yet another collage to work together on. At the conclusion, we discussed the messages presented in all the collages, as well as the ways that ideas might have changed based on added elements or interpretations of the visuals.



## The successes and challenges of collaborating

The benefits of artistic collaborations are many, including active participation, pride in ownership, development of social skills and critical thinking skills, community building, multiple perspectives, and shared ideas for problem solving (Cooper & Sjostrom, 2006; Roberts, 2009). For these Kindergarten and first grade students, learning how to work together to produce an artwork based on shared ideas that clearly communicated their vision was both successful and challenging, and it resulted in each of these benefits in some way.

### successes

lively discussions - what to create, what new components to add (strengthening students' social and critical thinking skills)

time spent reading and decoding the other collages before adding on (being mindful of others' perspectives)

evidence of excitement as students moved around the room to next collage (sense of community among students)

working together successfully by adding on to what their partners were creating or asking before gluing something down, (sharing ideas to problem solve together)



### challenges

some struggled to construct meaning from another pairs' collage - ran out of time to glue their pieces down (possible solution: provide set timeframe for discussion versus artmaking)

some struggled to cut their shapes to clearly communicate their ideas (possible solution: more practice to strengthen fine motor skills)

some felt their collages were more unfinished than others; seemed less excited to talk about their work, possibly indicating a lack of pride in ownership or sense of accomplishment (possible solution: add more to finish it)

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# Community Art Projects Beyond Borders

**Ava Serjouie-Scholz & Célia Ferreira**

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**Participating in Project: Leila Farzaneh (artist), Helena Costa and Paula Rios (Primary school teachers).**

## **Abstract**

This essay describes a community art project between primary school children in Iran and Portugal. The students designed and painted individual Tiles with a letter written in English as a gift for each other.

## **Keywords**

Tiles; mosaic; ceramic; culture; Portugal; Iran;

## PART 1 - concept for the project

Ava Serjouie-Scholz

Community art projects function like a bridge between members of community, society, home, school and even different countries and cultures. They help to enhance the cultural and artistic knowledge of the citizens, as well as providing new learning environment.

Through the community art projects ordinary residents become the chance to take part in the artistic development of their town, city, building or school. It provides a chance for them to learn to think and act in a creative way.

Community art projects also provides the citizens to create something for their community, for their environment, for their city. It promotes them to the state of an artist. They become part of the creativity process. A community or a society that gives its members the possibility to be part of such projects, gives its citizens a sense of belonging, a sense of being seen and accepted for who and what they are.

Power (2012), atones that Community Arts, especially for youth, play a valuable and important role in transitioning societies. The three main themes that have recurred through fieldwork and research are:

- arts projects can help to build self-confidence and positive identity;
- arts can be used as a non-threatening tool to address difficult issues;
- and finally, arts can unify a community; it can bring many diverse people together for a common goal or purpose.

The arts 'allow for communities to cooperate, learn about others, become aware, to take responsibility and ownership, and above all to see commonalities within one another" (Power, 2012).

Because of the great influence of the community art projects, I believe community are projects could also be used in a bigger spectrum because of their influential role in multicultural communities and as a bridge between different countries. In our

world, which is falling more apart every day due to differences and lack of understanding and respect and tolerance, art could be used as a common language to bring us together.

Through international cultural exchange and international community art projects we could bring people of different race (ethnic backgrounds), language, religion, ethnicity, colour of skin, social or financial differences, etc. to learn, to think, to create and to work together. By developing a common project bringing people of different backgrounds to work for a common goal in order to to learn about each other, to see what we share and our similarities and to understand our differences, and not just to respect it but to also cherish and promote it. Diversity should be a jewel that makes our lives and world a much more interesting place. Through cultural exchange we learn about other countries, regions, cultures, tribes, communities, religions, feasts and celebrations, we learn to understand them, to be open to them and so do the other counterparts. Only through these collaborations and exchanges do we also find the possibility to compare our cultures, to get into discussions, to ponder and to change for better. Evolution and will then take place.



## **Diversity an inseparable part of life**

Let us close our eyes and try to imagine living in a world with only one sort of leaves, all the leaves are in one form, one tone of green and they are all in one size, not bigger or smaller, neither of the leaves are in any way different from the other. A walk through a park or the woods where we are surrounded with only one sort of tree with one sort of leaves, be it an acorn, or an apple tree. A planet where only one type of flower, and only in identical shape and colour exists and only one kind of bird, with only one sort of animal, a flat land or a mountainous landscape it's your choice but you can only have one of them. As hard as it might seem to imagine such a world, since we are used to the diversity on our planet, this is what racism is about. Racist, superior thinking pushes us to believe that only one race is superior, that only one race, with one skin colour, one religion, one culture, one language etc. is superior above all and has the right to exist. So often have we witnessed in history how innocent people have been victims of mass murders, genocides just because of being different. Racist mentality has no tolerance or acceptance for diversity.

Our world is a magnificent beautiful place because of its diversity. The richness of different sort of leaves, and their colours and their function, is just as magnificent as different races of human beings, with their different skin colour, language, religion and culture. Diversity is what makes the world, fascinating and exciting, and urges us to learn more about it.

Instead of getting inspired by all the diversity around us and opening our eyes and hearts to all that it offers, for centuries we have imposed suffering and injustice on others who are different. It is an unforgivable sin to be different, to be a minority even in 21st Century. Keating (2007) in her book 'Teaching for transformation', writes, "people generally assume the physiological differences such as skin colour, hair texture, and facial features between various so-called 'races' indicate underlying biological-genetic and/ or cultural differences- differences implying permanent, "natural" divisions between separate groups of people. We have been trained to classify and evaluate ourselves and those we meet according to these racialized appearances: We look at a person's body, classify

her, insert him into a category, generalize, and base our interactions on these racialized assumptions" (p.5).

## **Community Art Projects**

In recent years Dr. Ava Serjouie-Scholz has organized various community art projects between Iran, Germany and Portugal, sometimes internationally, and sometimes nationally. Again, and again she tried to connect Iran and other countries together through art, because so often Iranian people have been misunderstood and misrepresented in the world because of the Iranian government's actions and politics as well as the malfunction of journalism and mass media.

Through these community art projects, Ava Serjouie-Scholz intends to reach different people, from different countries and background to learn about each other, to learn an art technique, to express themselves creatively and to exchange a work of art as well as learn to come closer to each other as human beings.

Through the process of creativity, people also come to show and express part of their personality, their thinking, fears, hopes, dreams. Through their work they come one step closer to seeing each other as human beings, accepting each other and even maybe learning to respect and love each other.

Iran and Portugal have both a rich history and culture in the use of hand painted tiles and Mosaics. In both countries a stroll through beautiful old cities and Towns, like Isfahan, Kashan and Porto or Lisbon will offer breath-taking moments and an experience of handcrafts at its highest possible masterpiece.





Detail of Sheikhlotfollah Mosque in Isfahan



Detail of church "Nossa Senhora do Carmo"-Porto

This inspired Ava Serjouie-Scholz to organise a community art project between school children in Iran and Portugal. The first thing after writing a project plan and proposal was to find artists or teachers who would be interested to participate in this project. Celia Ferreira from Portugal and Leila Farzaneh (Artist) from Iran both expressed their interest to work with children in their home country on their project.

The aim was to teach the children about the arts, cultures, language, geographical situation of the other country and inspire the children to work on a piece of art to give as a gift to another child from another country. So, for example Iranian children while learning about Portugal, its history, culture, food and people also got a chance to create and paint a picture on a tile through learning about ceramics and tiles painting (Glazing). But above all, children in both countries worked together to create works of art to send as a message of peace to the children in the other country. These children cooperated in two different continents, with the help and support of their teachers to create a work of art, that was a message of peace and friendship as well as a piece of art for the community of the other country. Each single tile was made with the hopes and dreams of a child to bring a message of harmony and love to another child across the borders as well as to function as one piece of one whole work dedicated to adorning a wall in a community. These little tiles

painted with small hands were made with big dreams of making our world a better unified, harmonious and loving.



Children in Iran learning about Portugal, the country, Lisbon, the language, the culture and arts in Portugal.



Children in Iran making the tiles, working together learning about a technique seldom used in schools (Glazing) under the instruction of an artist (Leila Farzaneh) and her assistants.



Tiles being prepared for oven, after which the children will get to see the real colours.

## PART2 - The project in Portugal

Célia Ferreira

This community art project was proposed to Celia by Ava from Iran. She accepted the challenge to participate but had to persuade primary school teachers to participate on this project. She contacted the director of a school in the north of Portugal with pupils aged between 8 to 10-years old. Two teachers and their students volunteered to take part in this project (3rd year students, with teacher Helena Costa and the 4th year students with teacher Paula Rios.

After Célia have presented the idea to the students it was accepted with great enthusiasm. The project was divided into three stages:

1. Presentation of Iran's part of the project as well as a short introduction of the art and culture of Iran, to students;
2. making sketches for the preparation of tiles.
3. Painting glazed tiles to be sent to Iran.

In the first stage a video about Iran was projected, and students learnt some aspects about Iran: its capital, Tehran, history and culture. In the second part students were asked to draw what they thought would be "A Better World". The theme of the drawings was based on the message of the project, to bring countries and nations across borders closer to make our world a safer and harmonious place. After students learnt about the technique and how to transfer their sketches and drawings on the tiles, with the help of the English language teacher students wrote small texts to their co-partners in this project in Iran. Below are transcribed are some fragments of the letters that children in Portugal wrote to the children in Iran:

*"...I'm glad to do this work to show you. I hope peace comes to your country and that you are very happy", William, 10 years old.*

*"...I want you to know that I'm proud to be part of this project. My wishes are that all the world live in pace", Rodrigo, 8 years old.*

*"...I'm 8 years old and I'm glad to do this work to you", Rodrigo, 10 years old.*

*"...I enjoy working on this project. I hope the world turns a better place.", Nuno Rodrigo, years old.*

*"...If I was in your country, I would make it better for all kid's study and together with me make a better place", João Paulo, 8 years old.*

*"...Don't be afraid, fight for the peace in your country. God bless you!", Joana, 8 years old.*





Children painting tiles with Glaze technique. It's very different to paint with normal fluid paint, since the colours will first achieve their true shade after they are burned between 950 to 1100 degrees Celcius.

## Children

Children from Iran sent their tiles to the school in Portugal and the works were exhibited in the main hall of the school. For the community the project was a very rich activity, teachers wrote various comments in their Facebook page; and it was noticed in the local newspapers. The project was a wonderful community art project and like many other cultural exchange projects between schools; this project proved that the arts can build bridges between people and cultures.

## Conclusion

As art teachers and art educator we believe this kind of cultural and artistic exchanges between children offer a unique way for children to learn about cultures and countries and other nations. It helps them to become active members of society by taking part in a cultural project to bring communities together, which create works of art that add to the beauty of their living environment as well as a very strategy to develop a strong sense of solidarity with others. It helps the children to also reflect on their own country and cultures the community they live in, the image they want to give of themselves and their community. Just as Powers (2012) has atoned, art can help to bring people and communities together and even countries in two different continents. Art is a language that can speak louder and clearer than any other and can be understood by everyone.







The tiles put together to make one whole piece, adorning the wall in school, a community space to remind children of the friends on the other side of the world, of the cultural exchange, of their messages of peace in visual and verbal form as well as a deeper understanding and knowledge about another country from another continent.

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# Integrating Contemporary Art in the PYP IB Curriculum to Open Dialogues About Cultural Diversity in Norway

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## Abstract

What does it mean to open dialogues about cultural diversity using art in an international school in Norway? In the context of a changing Europe, cultural prejudices, sense of otherness as well as cultural and language barriers represent a challenge for educators. That is why, placing a special focus on progressive education, literacy and the humanities are key to designing a student-centered International Baccalaureate (IB) curriculum which is also inspired by the United Nations Sustainable Goals. What makes Norway's private schools unique in comparison to other private schools that implement the IB curriculum is that a state-approved private school is 85% publicly financed. Within this context, Fagerhaug International School (in the region of Trøndelag), has welcomed students coming from a wide variety of cultural and social backgrounds worldwide, and used art as a subject to integrate dissimilar cultures by opening dialogues about global issues, such as immigration. This means that many students in Norway can have access to quality public education within a multicultural environment whereby the community is enriched. The school can act as a cultural and political institution open to addressing local and global challenges to help shape a comprehensive model of the society. In this paper, three case studies are analyzed by using the theoretical approach of *Diversity Pedagogy* (Hernández Sheet, 2005) along with themes from theories related to democratic education (Freire, 2005). The article discusses the role of contemporary art in the teaching-learning process of art as a subject within Scandinavian socialism in the context of evolving Europe.

## Keywords

Socialism, education, art

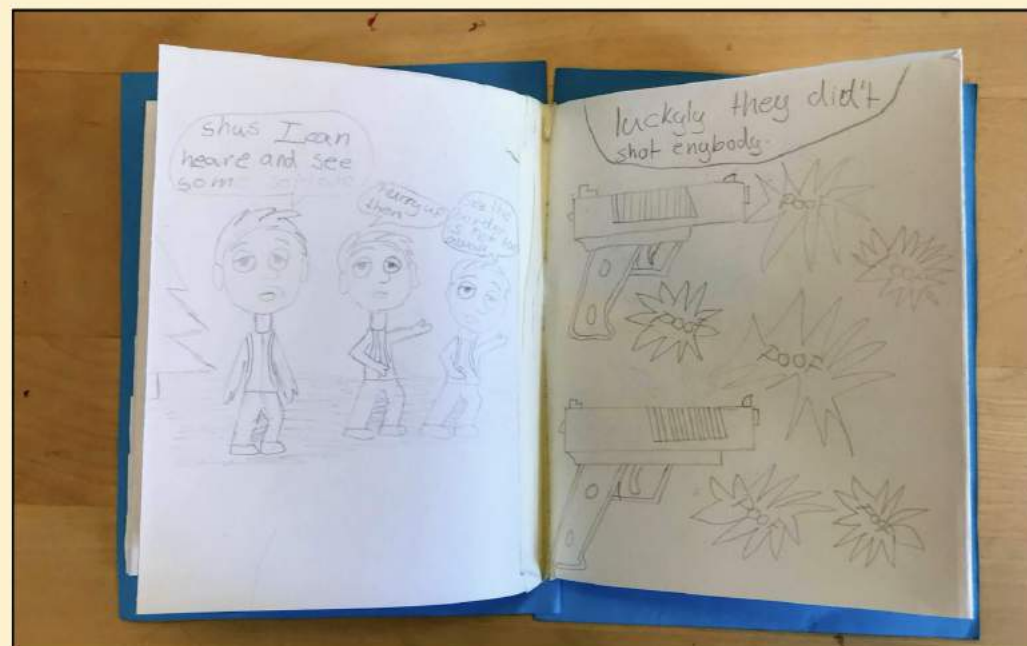


**After the department of education within Norway began to accept international school requests to implement the International Baccalaureate Curriculum (IB), many new IB schools flourished across the country.** Schools teaching the IB program differ from other private schools in Norway which are typically publicly financed in 85%. The legal framework in the country protects students from being discriminated against when applying to a publicly funded private school because those schools are forbidden to ask questions about the prospective students' individual qualities or needs when assessing their applications. **Only after a student is enrolled at a particular school can the pedagogical team ask questions and design a plan based on their individual study needs.** Moreover, there are very few schools which cater specifically to students with special needs in Norway. Instead, each student with special education needs is individually assessed by the pedagogical team and appropriate funding is provided directly to the schools to meet those student's needs.

At the IB school where this research takes place special education teachers work in the classrooms and students with special needs are integrated into the classroom with minimal time spent in activities outside of the classroom. In addition, all parents in Norway are entitled to child support of approximately nine hundred kroner (equivalent of a hundred euros) per month until the child reaches the age of eighteen in order to assist with the costs of raising a child. **The department of education has set a limit on student fees which cannot exceed 15% of the child support allowance available to each student.** This prevents the publicly funded private schools from becoming 'elite' schools. Moreover, some private schools decide to charge less than that. For instance, at Fagerhaug International School the current cost of fees is approximately ninety euros. While this socialist context creates a welcoming environment which favors access to education, the schools face many challenges with addressing the students' special needs as well as the needs of students studying in a language which is not their first language.

In line with this, the three case studies explore the question of how contemporary art in the IB PYP can be used to create a sense of multicultural community, by incorporating the students' social and cultural backgrounds into instruction. The three case studies discussed below were designed, applied and assessed in order to open dialogues, foster creative processes and analyze the cultural relevance of the content in connection with experiences in a culturally changing Europe.

**The themes used as examples in this paper embrace a multicultural perspective where identity, cultural diversity and social interaction are also used to define the lesson plans of the art classes.** Each lesson was planned following global IB transdisciplinary themes, which place emphasis on local communities as well as using contemporary artists' examples to represent students' cultures and interests. The assessments embedded in the classes included: a self-reflective moment at the end of each lesson, a simple student rubric, a teacher rubric as well as museum walks used as a strategy to foster dialogue and respect among students.





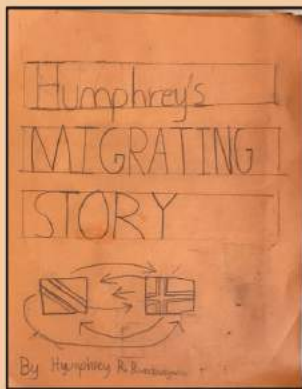
# Methods

The methods we used to research the questions are the following: case studies, content analysis, and student interviews. It is important to mention that the art curriculum in our school focuses on the idea that research is not only a meeting point for students performing as artists, but also a tool to promote different roles, e.g. through politics and activism. In this study we have used the UNESCO's definition of the concept of 'research' which states that "research is linked to creative and systematic activities within the areas of culture and society in order to foster and access knowledge" (OECD Glossary of Statistical Terms, 2008). At the elementary level, research is a means of facilitating lesson plans that incorporate contemporary art and research skills in accordance with the transdisciplinary approach of the IB curriculum. In the context of art as a subject we have used the IB curriculum, the United Nations Sustainable Goals and contemporary art to integrate interdisciplinary knowledge across the school curriculum. In this article the focus was placed on the case studies analyzed from a democratic and diversity inclusive approach following Freire (2005) and the *Diversity Pedagogy Theory* (DPT) (Hernández Sheet, 2005). *Table 1* shows the cultures represented by students in the 4th to 6th grade art class to better understand the cultural diversity at our school.

| Grade                    | Age   | Cultural identities represented in the classroom | Number of students |
|--------------------------|-------|--------------------------------------------------|--------------------|
| 5                        | 10    | Brazilian                                        | 1                  |
| 4                        | 10    | Norwegian-Brazilian                              | 1                  |
| 4-6                      | 10-11 | United States-Brazilian-Norwegian                | 3                  |
| 4                        | 9     | Norwegian-Congolese                              | 1                  |
| 5                        | 11    | Eritrean                                         | 1                  |
| 6                        | 11    | United States-Norwegian                          | 1                  |
| 4-6                      | 9-11  | Ethiopian                                        | 2                  |
| 4-6                      | 10-11 | Tanzanian                                        | 2                  |
| 4-6                      | 10-11 | Palestinian                                      | 2                  |
| 4-5-6                    | 10-11 | Norwegian                                        | 23                 |
| 4-6                      | 8-11  | Somalian                                         | 2                  |
| 4                        | 8     | Norwegian-Mexican                                | 1                  |
| 6                        | 11    | Norwegian-Swedish                                | 1                  |
| <b>Total of students</b> |       |                                                  | <b>41</b>          |

*Table 1.* Fourth and fifth grade class cultural and age composition at the school in the region of Trondelag, Norway.





## Case Study 1: “Where We Are in Place and Time: Migration Stories”

In this unit lasting six weeks, fifteen students in fourth and fifth grade were exposed to issues of migration and culture by making a comic book. The transdisciplinary theme in this specific case study was “Where We Are in Place and Time”. As part of the study the students inquired into their personal stories concerning homes and journeys while they made a comic book that narrated a migration story. The central idea tied to this transdisciplinary theme was: “People migrate altering the existing environment, culture and their own lives.” The lesson plan followed the central idea and focused on two lines of inquiry: causation and reflection. The questions used for discussions and creating art derived from the IB lines of inquiry were the following:

- Causation: Why is migration like it is?
- Reflection: What is culture/diversity/immigration?

To support the discussions, students analyzed artworks from artists such as Jacob Lawrence's (1941) *Migration Series*, Marjane Satrapi's (2004) *Persepolis: The Story of a Childhood* and Bouchra Khalili's (2008-2011) *The Mapping Journey Project*. Archive images from migration in Norway during WWII as well as images from online newspapers – such as *Al Jazeera* and *New York Times* – were used to facilitate dialogues about cultural diversity in different times and contexts, and to better understand how migration affects existing cultures. Since the aim of this lesson was to share different perspectives of cultures and to celebrate each of the represented cultural identities, students had freedom to choose the story and the protagonists of it. During the first discussion, the images were used to open the conversation by addressing the following questions: *What is migration? Why do people migrate?*



Figure 1. Student artwork migration story. This student utilized his own story when the family migrated from Tanzania to Norway and vice-versa.



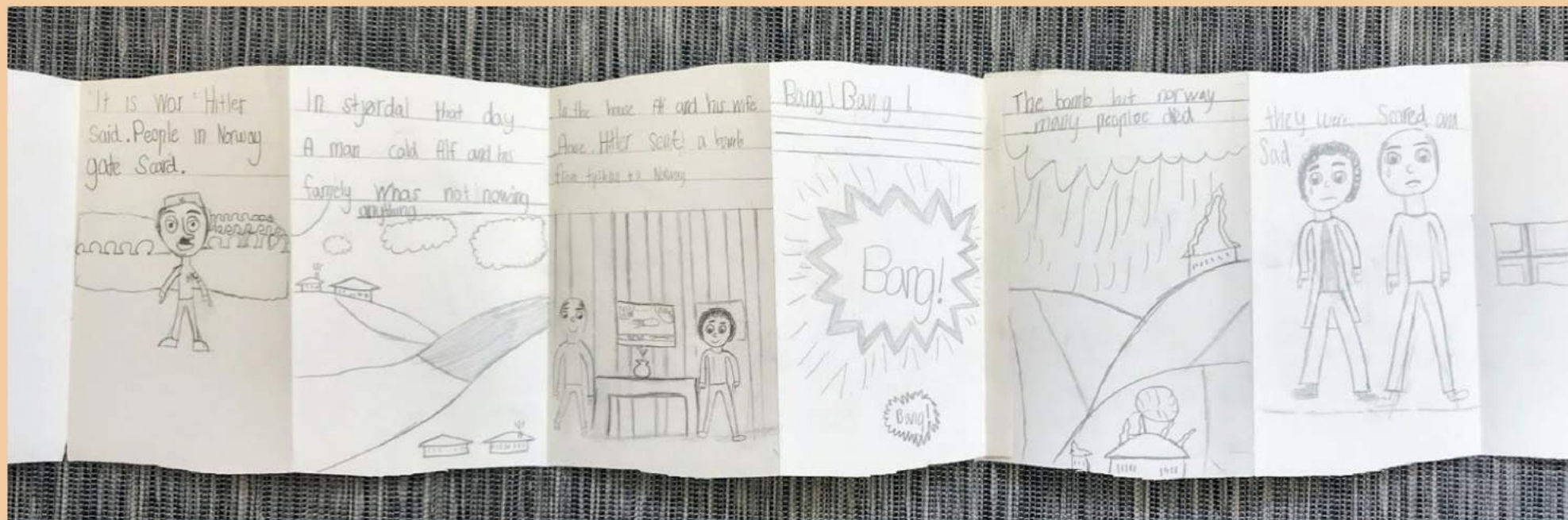


Figure 2. Student artwork migration story. This student used his grandfather's story who experienced the Nazi occupation in Norway and temporarily migrated to Sweden.

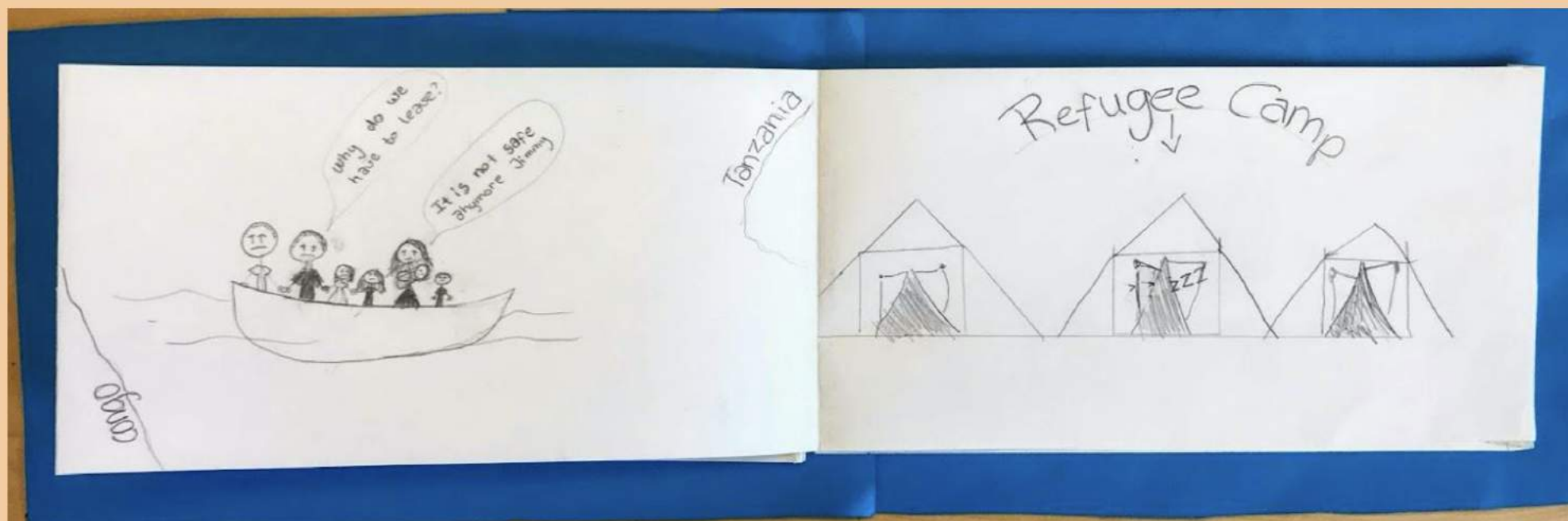
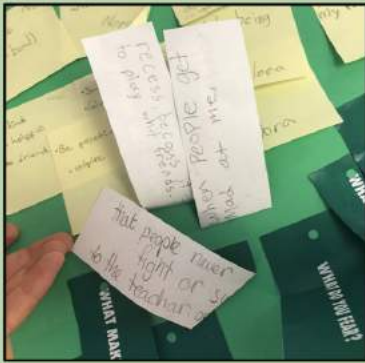


Figure 3. Student artwork immigration story. This student narrated the story of her father who came as a Congolese refugee to Norway.









## Case Study 2: “Who We Are: Positive Attitude Campaign”

In this case study we analyzed how twelve students from sixth grade developed critical awareness of their own environment, the cultural diversity and the place of art within it, through the *Positive Attitude Campaign* lesson as shown in *Table 2*. After discussing with the students problems that they were facing in relation to bullying situations, we designed a new lesson plan to address this issue. The task consisted of designing a sign to support the importance of a positive, friendly learning environment. During the eleven one-hour sessions of the project duration the students created the protest signs shown in *Figure 4* and performed as role models and art activists for other students (see *Figures 5* and *6*). The aim was to manifest their concern and send positive messages to the whole school community. The research methods of collaborative brainstorming to collect information and find common threads used during the lessons were inspired by Kruger’s *Whose Values?* (2015) artwork. The IB lines of inquiry incorporated into this unit were the following:

- Perspective: How do positive/negative attitudes in the school context change us?
- Form: What is a positive/negative attitude towards other classmates?
- Change: How have you experienced negative/positive attitudes in the school context?



Figure 5. Students march in the school area.



At the beginning of the unit students discussed aspects of a healthy community to gain perspectives on how to deal with bullying and how to, potentially, neutralize it. The activities in this lesson were collaborative brainstorming, discussions about artworks in connection to the main theme, art, and design principles, as well as, a typography workshop. Finally, students were asked to anonymously answer four questions in writing. The questions were posed in order to share common experiences and have an anonymous place where their voices could be heard and the act of making art can be decoded by students as an experience to understand culture and community at the school (Freire, 2005). The questions were as follows:

- What do you fear?
- What do you wish for?
- What makes you happy?
- What makes you unhappy?

The students' provided the following answers:



Figure 6. Students as role models for the lower PYP grades.

| What do you fear?                          | What do you wish for?                                 | What makes you happy?                        | What makes you unhappy?                                               |
|--------------------------------------------|-------------------------------------------------------|----------------------------------------------|-----------------------------------------------------------------------|
| Not to get a sniper in Fortnite            | I wish everyone would be nice and kind to one another | Playing with a friend                        | When someone is mad at me, I can't forget it, I still think about it. |
| If someone is going to scare me or push me | I wish to have a sister or brother                    | Recess because it means playing with friends | People that are not nice to me                                        |
| Bugs                                       | To have an iphone                                     | To play on my iphone                         | When people get mad at me                                             |
| Nothing                                    | We are all friends                                    | Recess                                       |                                                                       |
| I fear, fear                               | People never fight or swear at the teacher            | When I get more pets                         |                                                                       |
|                                            | To have more kids in the classroom                    |                                              |                                                                       |

Table 2. Sixth-grade class answers to the research questions in this lesson.

Technically, the students applied the basic art principles of contrast and pattern. In terms of assessment, the students learned to design and write a claim and to develop critical awareness of their environment and the place of art within it. According to the IB organization, "providing provocation through new experiences and providing opportunities for reflection and consolidation, constructs meaning from the world that surrounds the student" (as cited online at the *IB Taught Curriculum* website section). We collected information from the students' own social worlds at school. The reason was to deal with bullying situations within a safe environment where dialogues about fairness and empathy can happen.





Figure 4. Positive attitude signs made by students.

When taking into consideration the different social and cultural backgrounds that students come from, the idea of empowering them through art is not necessarily easy to understand. Ayers (2010) stated that teaching is an act of hope and emphasizes the importance of building relations, advocating for a better moral environment and protecting students from real world obstacles, such as bullying (pp. 9-24). Similarly, author Gude (2012, p. 78) argues that the art made at schools is what students experience and that this art shows the knowledge elaborated through a set of "collaborative activities". On the one hand, the curriculum frames and restricts the art activity reducing the chances of an organic and quirky process. On the other hand, the collection of information derived from the students' emotions in order to create messages with their own voices allows the students to use the space of art to deal with problems of bullying that oftentimes occur outside of the teacher's view. While it is true that bullying situations cannot be solved with art, we have used art to create awareness and empower students' voices. The outcome has been positive according to students' post-intervention interviews.





### Case Study 3: “How the World Works - Political Campaign?”

During this lesson twelve students from sixth grade inquired into the interconnectedness of human-made systems and communities; the structure and function of organizations; societal decision-making; economic activities as well as their impact on humankind and the environment (IB program of inquiry). During the art class students analyzed posters and flyers from different socio-political contexts and times, including propaganda from regimes, democratic and communist parties. Students then designed an ideal government in groups, see *Figure 7*. After that, in *Figures 8 and 9*, students designed their own political campaign poster applying the technique of poster design along with basic advertising strategies, such as creating a slogan, taking a photograph that communicates an attitude and selecting the right font to emphasize the slogan. Students also wrote a statement that was used as a speech on the election day. By doing this, the students developed confidence in seeing themselves not just as students in art class, but also as politicians, that is future leaders who understand how art can be used in different contexts and for a variety of purposes. The lines of inquiry incorporated into this lesson plan were as follows:

- Function: How do leaders use art to influence people's opinions? Why?
- Responsibility: What is our responsibility as artists and politicians to use art?

The summative assessment consisted of a poster that included a slogan and a statement for a political campaign.

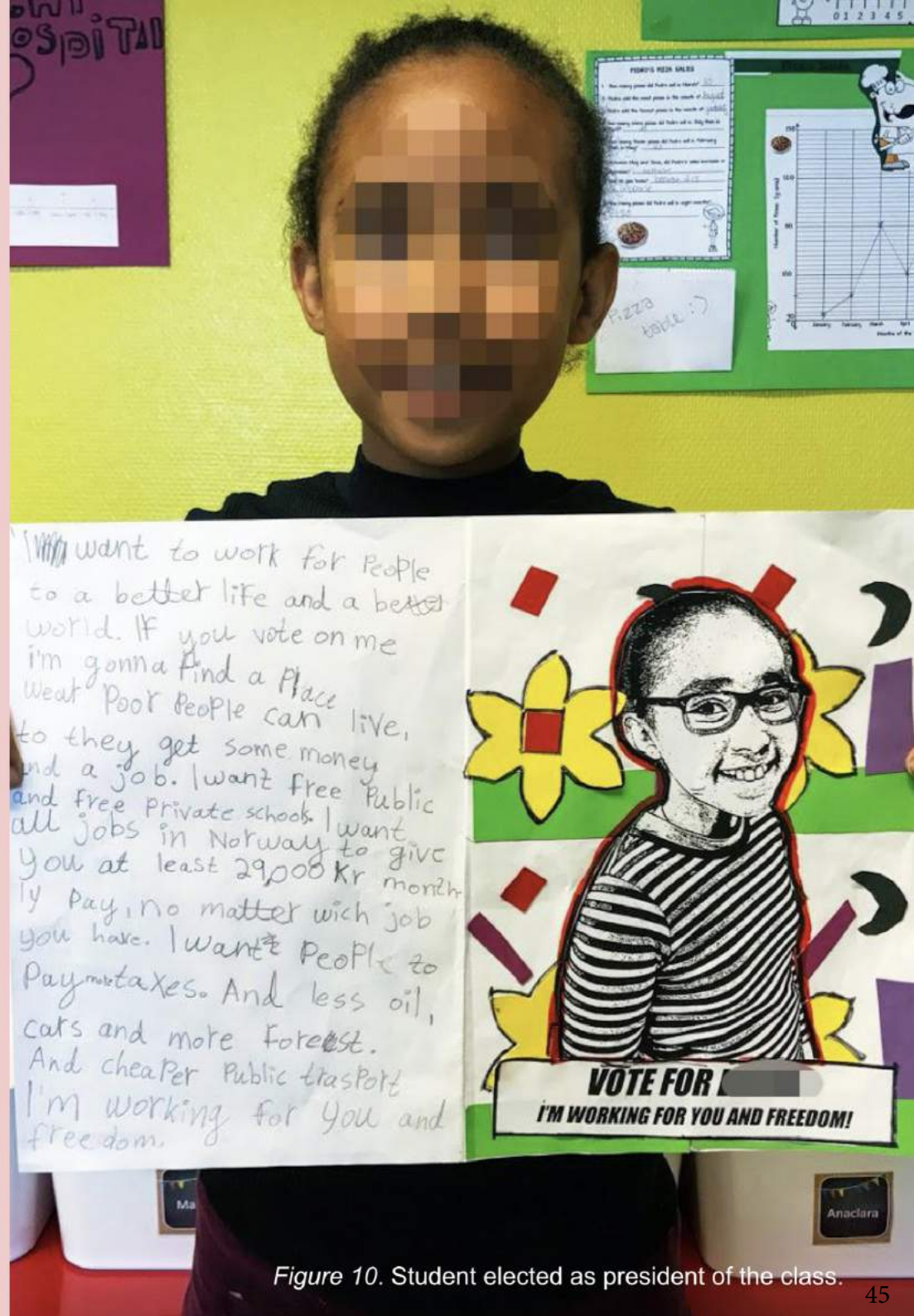


Figure 10. Student elected as president of the class.



The students' themes based on their own experiences and interests were used for speech as shown in *Table 3*.



*Figure 7.* Students collaborative brainstorming.

| Themes                          | Number of Students with similar themes |
|---------------------------------|----------------------------------------|
| Civil rights                    | 3                                      |
| Access to free public education | 3                                      |
| Environmental policies          | 4                                      |
| Safety                          | 3                                      |
| Tax reduction                   | 1                                      |
| Tax increase                    | 1                                      |
| Democracy                       | 1                                      |
| Free health care                | 1                                      |

*Table 3.* Students themes used for the statements.



During the voting day, the students applied democratic principles by making a list of voters, having two students control who voted, using a dark room to vote and a committee of four students to count the votes. We witnessed the students' anxiety while waiting to calculate the election results and then the students were surprised about who won the election, see *Figure 10*, because it challenged the notion of being popular in a class compared to what it means to choose an ideal candidate created by an individual.

*Figure 8.* Students discussing potential candidates and their statements before the election day.



# Findings

The three case studies focused on using the arts as a transversal tool to open dialogues about experiences in a culturally changing Europe within the IB curriculum.

The assessment methods followed the IB guidelines of not only using summative but also formative assessment. **We observed from the three case studies that out of a total of forty-one students, twenty-one have been able to move outside their comfort zone to question assumptions of migration, bullying and, in the case of the political campaign, relevant themes to host a better world for the represented cultural identities.**

Eleven students grasped the idea of the main lesson themes and made connections to their personal contexts and the local context in which the school is located. However, the students experienced difficulties with understanding the current global context because they did not have experiences outside their local community or the necessary geography skills to gain a wider perspective of the world.

Lastly, eight students demonstrated the transfer of knowledge by discussing and applying their own experiences on the concept of emigration, immigration and cultural diversity. **Students shared their own points of view about bullying situations and used their social and cultural background experiences to design a political campaign.** Between the three cases studies two to three students, many with special needs such as ADD and ADHD, have been able to create artwork and connect it to the theme within the physical and social context of the school.

They partially demonstrated connections to the world by understanding that bullying, migration and pollution not only happen in our region, but also in other parts of the world.

The majority of the students, thirty, in the three case studies, created, analyzed and applied their own ideas making use of their critical thinking skills. It could be observed that they moved from fixed ideas such as “migration is for poor people” or avoiding talking about bullying situations to opening dialogues of social justice.

**An important fact to mention is that the majority of teachers and students at our school have experienced migration.** As a result, the design of the lesson in *Case Study 1: “Where We Are in Place and Time: Migration Stories”* promoted an inquiry into the world in which students live to foster experiences that lead to self-discovered content within the specific theme of migration. In this case study, students were participants into the lives of others and used material that belonged to others to experience and process learning, while participating based on historical events (Blandy, 2012, pp. 29-34).

In contrast to *Case Study 1*, in *Case Study 2: “Who We Are: Positive Attitude Campaign”* it was not easy to start a discussion due to most students’ unwillingness to state personal opinions. **However, the majority felt empowered when designing their signs and performing as role models to the lower elementary students by explaining the importance of a positive environment at school.**



## Discussion

The *Diversity Pedagogical Dimensions* (Hernández Sheet, 2005) illustrates a set of principles where we, as educators, attempt to understand the relationships amongst culture, cognition, teaching and learning. According to Hernández Sheet (2005), culture has implicit power to define behavior patterns that create a system from which students learn to view and socialize within the world. **The diversity of cultures is brought into the classroom and an understanding of each of the students' cultural backgrounds informs the praxis. Not only does it create an empathetic relationship among peers, but it also exposes many different cultural perspectives to encourage children to make use of their cultural knowledge during art class.**

In the same vein, Eisner explains how art visualizes the differences between all types of learners since it praises the participation of peers. Using imagination as a key factor, the creative process is boosted and used as a methodology for learning facilitating students to explore and to discover ideas from their unique perspectives (Cerveny, 2010). In the case studies presented, students analyzed their own contextual reality and created connections to world issues as well as raised their awareness about those issues. By doing that, they now have more tools to understand and fight injustice and discrimination (Freire, 2005, p. 132). Moreover, in Freire's (2005, p. 129) words "Educators are politicians".

In line with this we, as educators-politicians, perform our tasks conformingly to a socialist system where many of the teachers act as social mediators when values, beliefs and fears are challenged in the classroom by dissimilar cultures.

But, praxis and research also have to be addressed in terms of enforcing an ongoing dialogue between parents and the school to create awareness of what is an international education. What future strategies could our school design in order to ensure and strengthen connections with the school community in the context of a changing Europe?

## Conclusion

We are not an elite school and we are rooted within the safe boundaries of a socialist state. We still must address the multicultural themes of race and culture in the context of changing Europe through a long-term process. Economic wealth does not keep our students and families from minority backgrounds from being discriminated against based on their cultural, religion or ethnicity. Some immigrant parents stated that they feel included within our school community, even if they do not feel the same way within their local communities. For our school, seeing each individual emphasizes the sense of being part of a multicultural family that continually enriches the community. Schools are the result of a set of cultural values and their organization is understood by the individuals through experiences in the learning environment. These values are specific ways of thinking; and in this case, even if the core responds to western values, the school promotes individual autonomy with a focus on multicultural sensitivity.

**We aim to build a collective capacity to promote intercultural communication where common ethical values are represented in the community in order to build a positive learning environment in the context of a changing Europe (Walker, 2010).**



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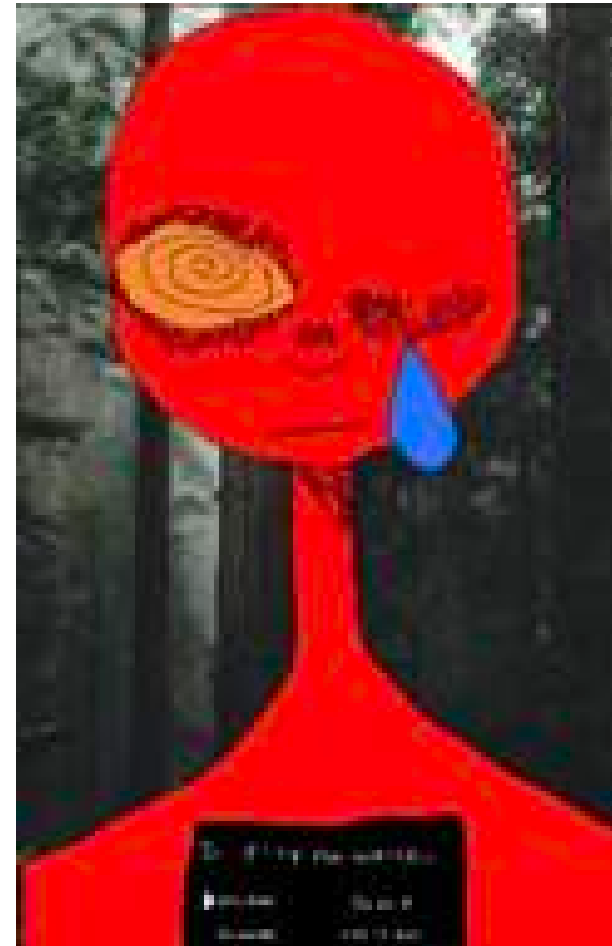
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# Distance Learning in Lebanon, Missouri

**Elizabeth Bauer-Barker**

10.24981/2414-3332-10.2020-7



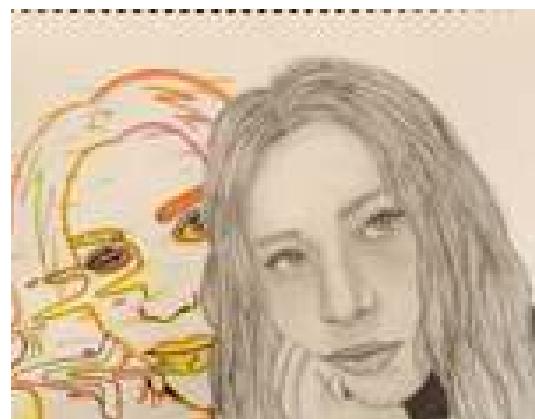
Digital Art by Alivia Stopper, LHS Freshman

On Thursday, March 12, 2020, I sat inside Lebanon High School's Boswell Auditorium with hundreds of others from our town of nearly 15,000 in Southwest Missouri. It was the spring band concert for the middle and high schools, the showcase of a successful program. The next day, as staff worked on curriculum during professional development, a national and state emergency was declared due to the spread of COVID-19. As planned, Visual Art staff began prepping art and displays for our upcoming All School Art Show. Then the National Art Education Association announced the cancellation of its spring conference in Minneapolis. Our superintendent emailed staff with instructions to prepare online lessons and contingencies "in case of a closure." That evening as my fourteen-year-old daughter applied makeup for the middle school play, her theatre teacher sent the cancellation notice. There would be no performance over the next two nights. Though a rescheduled date in April was announced, it would never come to pass. By Sunday evening, district staff was notified that Monday would be our last day until after Spring Break ended. This nearly two-week closure could be extended, but decisions would be made "week by week." The world had changed. It soon became clear that I had to change with it for the sake of my students.



Drawing by Kristin Elam, LHS Senior

Acting quickly, my student teacher Amy Rushing and I sent the Drawing and Art II students home with their partially completed Layered Portrait project rolled up with a rubber band. Ceramics students were each given a wrapped lump of clay and dictated instructions: keep clay bagged, wash tools and hands outside (not in household plumbing!), if possible-send a digital photo of the Morphed Artifact by April 3rd. We told them to be safe and to wash their hands. We fully expected to see them again soon. We didn't know it was the last seated day of the school year.



Layered Portrait by T. Ashlynn Fohn, LHS Senior



Drawing by Garrett Jones, LHS Junior

What followed were several days of teachers and staff working at the school. Custodians, paraprofessionals, and food service staff reorganized to continue providing meals to our large population of food-insecure families. Teachers worked to align expectations and assessments over the closure. We continued at first to prepare for the All School Art Show, expecting that in a few weeks we would be back in our routine. By the third workday, we learned of mass lay-offs at a local boat factory, the State of Missouri shutting down all schools and non-essential businesses, and some in our community even declaring school closed for the remainder of the school year. Hearing this, our mindsets began to shift. Our classrooms were to be packed up "for deep sanitation." I began to make lists and pack supplies. It was time to move out. My new "classroom" was at home. For how long? No one knew then, nor as of this writing, May 2020.





Drawing by Dalton Myler,  
LHS Senior



Delicate Arch Instant Coffee Painting by  
Elizabeth Bauer-Barker



"Alia at the Natural Tunnel, Bennett Spring State Park"  
Drawing by Elizabeth Bauer-Barker

Over the following weeks, a corner of my basement became the ceramics studio. An abandoned desk in a corner of my upstairs loft transformed into the "online classroom" I envisioned. Artwork, supplies, and school images were carefully arranged. My tech-savvy husband and son helped prepare my computer with programs and webcams. We live in a rural area about ten miles west of town near a state park. The internet service is very slow. As my husband and three children started also working and schooling from home, service became even slower. It underlined just one of the equity challenges presented by distance learning.



Digital Portrait by Alivia Stopper,  
LHS Freshman

Spring Break ended but no one returned to school. Instead, the superintendent extended the closure until April 30th. We began daily Zoom meetings with our art students, but only a handful showed up at any given time. Mostly it served as a regularly offered connection and space for discussion. I created daily time-lapse videos of sketches or other demonstrations to post on Google Classroom and social media. I contemplated the irony of all the instances I had lamented "not having enough time" to work on artwork of my own. In simple imagery documenting of past travel adventures or current socially distanced hiking, I found solace in the meditative activity of art-making. For me, it's a pathway to stay in the moment during a time when planning for the future may not be practical or possible. We urged our students to use their projects for the same self-care outlet during a time of unprecedented worldwide uncertainty. Students were given a long list of flexible art options for the remainder of the semester. They were encouraged to turn in one activity per week. Sketchbook prompts, salt dough creations, virtual pottery created via smartphone application, instant coffee paintings, sidewalk chalk drawings, gardening arrangements, culinary art, photography and more were included. The medium and technique became less important than the regular



Chalk Art by Taylor Rodden, LHS Freshman



Radial Planter by Elizabeth Miller,  
LHS Freshman



Layered Portrait by Tori Welch,  
LHS Senior



Vegetable Sculpture by Sarah Wilson,  
LHS Junior



Drawing by Dalton Myler,  
LHS Senior



Digital Photograph by Haley  
McBride, LHS Junior

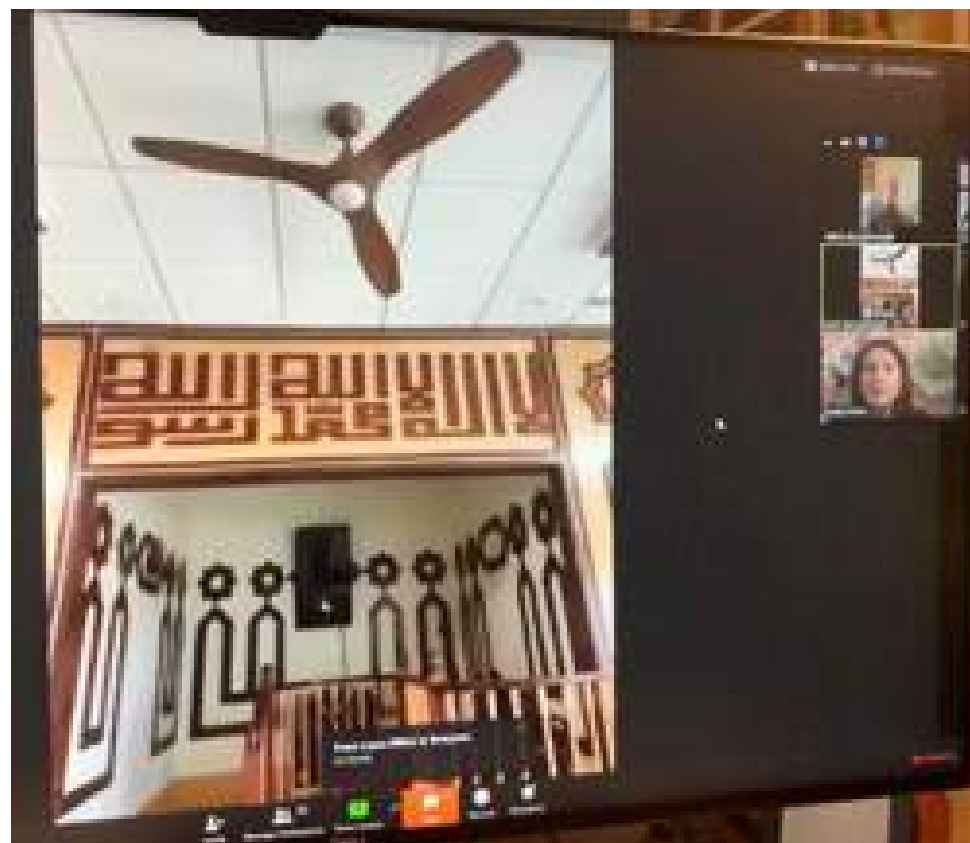


Layered Portrait by Kerstyn  
Waters, LHS Senior

act of creation. The primary focus on grading and assessment turned to focus on holistic well-being. When the school was finally closed for the remainder of the school year, with no hope of a return to our routines and extra-curricular activities, we were already prepared.

In the weeks that followed, we played a numbers game with 121 students in grades 9-12. How many have communicated through emails, phone calls, or Zoom meetings? How many have turned in projects? How many have adequate access to the Internet? How many need or want extra supplies? How many are now working full-time as essential workers to help support their families? How many are now expected to care and homeschool younger siblings? How many are now completely inactive? Hours of making phone calls became a daily routine. Our district leaders did their best to fill in gaps by sending Chromebooks and hotspots to rural homes. We enacted policies designed to keep students engaged in learning but minimized punitive assessment. Grades would not be lowered from what the students had for the third quarter without extensive documentation of failure to engage.

Engagement in art? How can we increase engagement? The weeks were filled with so much loss. Loss of human life. Loss of routine. Loss of plans and activities that previously made life fulfilling. How do we fill in those holes? We lost our spring fieldtrips to Kansas City and Crystal Bridges Museum of Art in Arkansas. They were replaced with virtual fieldtrips for current students, and even past students, who expressed interest through social media. Our most regular participant was a middle schooler in Florida sitting next to his mother, who had been in my class 24 years ago. On Zoom, the physical distances separating us became irrelevant.



Zoom Virtual Field-Trip to the Islamic Center of Greater Kansas City



Using our regular itinerary as a guide, we invited Zoom guests from the Islamic Society of Greater Kansas City. One of the goals of the high school curriculum is to prepare students to thrive in a global society. Richards and Willis (2020) state, “the divisions and divisiveness observable in society should concern all of us...[they] are exacerbated by isolation and intolerance for otherness...To be globally conscious is to know what is happening in the community, area, region and world” (p1). As religion and art are both manifestations of human culture, it is impossible to have a thorough discussion of one without the other to illuminate context. When we visit the art museum, we see many works of art on display in a sterile environment. Since the vast majority of historical artwork have a religious context, it only makes sense to allow students to view artwork and architecture within an active place of worship. Allowing a practitioner of faith to explain the tenets of their religion only further puts artwork in a more understandable context. On the Zoom fieldtrip, our students and those from the Islamic School were combined into one class. One of our guides walked through the empty mosque and explained the architectural features and importance of calligraphy. A few of their students showed our students how to write their names in Arabic calligraphy.



Morphed Artifact by Libbee Hays,  
LHS Freshman

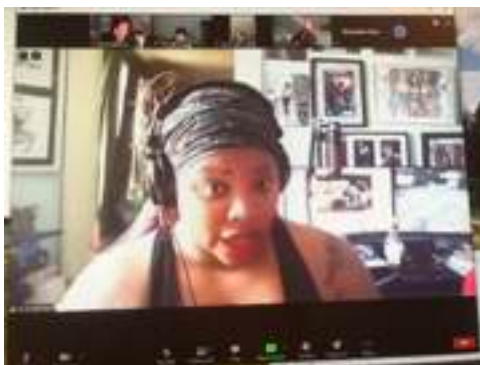
Having a background in the belief systems of others not only makes the artwork more understandable, but it also helps us work with others who are different from us. It is even more likely that as our students graduate and leave Lebanon, they will encounter those who follow a different religion. In the January 2020 issue of *Art Education*, Marie Huard’s article “Don’t Be Afraid of Religious Art: Thinking Through and Resources for Art Educators” explores how she teaches about the five major world religions in her Pennsylvanian elementary classroom. Students are shown religious art and then encouraged to make their secular creations based on a common theme such as family portraits or community activities. Her conclusion states, “Teaching about religious art is, in essence, teaching about multicultural art” (30). Huard further asserts that exploring religious traditions in art is challenging but very important.



Zoom Virtual Field-Trip,  
“Journey to FREEDOM”  
Textile by Karen E. Griffin,  
Kansas City, Missouri

The pandemic is underlining our human need for interdependence. This makes building bridges across cultural barriers and misunderstandings all the more critical. Over the remaining weeks of the 2020 semester, our students attended virtual fieldtrips with Lebanon High School alumni who had gone on to art school and art careers. They learned from their travels, unique life experiences with failure and success, and emphasis on the importance of resiliency. We also met with Karen E. Griffin, one

of our favorite guides currently furloughed from the American Jazz Museum in Kansas City. She is using her quarantine time to explore textile art as it's connected to her African American ancestry. Our final virtual fieldtrip took us to the Bedford-Stuyvesant neighborhood in Brooklyn, New York City. Culinary artist and activist athlete Latoya Snell shared her experiences using social media to tell her story. She has thousands of followers around the world and has appeared on *Good Morning America* and *The Today Show* promoting marathon running as a sport for people of all shapes, sizes, and colors.



Zoom Virtual Field-Trip with Latoya Snell, Brooklyn, NYC

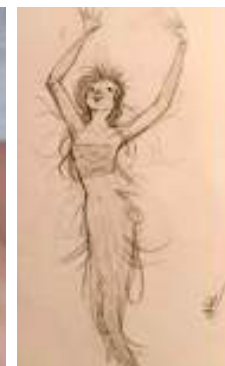
The school year concluded with more virtual experiences. We announced our annual art award winners through social media and emails. We put together a virtual art show on a Google Slideshow. The school district shared it on social media and it was forwarded by the Laclede County Record on Facebook. We experienced a surge of participation as parents and students from around the community viewed the diverse artwork. One colleague asked if we could continue virtual art shows in the future. Though we missed so many of our routine learning experiences in person, in other ways online learning encouraged more participation that will continue to be valued once we return to the school building. We don't know when or how the school will begin in the fall of 2020; we only know that change is here to stay. As it has through every tumultuous period in humanity's course of existence, art will help us process this change and transform our thinking.



Acrylic Painting by Katie Boven, LHS Sophomore



Morphed Artifact by TJay Jackson, LHS Senior



Drawing by Sydney Brame, LHS Freshman



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# Imagination Has No Quarantine but It Is Free to Fly

Seija Ulkuniemi

10.24981/2414-3332-10.2020-8

## Abstract

If you are forbidden from leaving your home, how can you create a project that involves taking photos of people? In my visual essay, I introduce innovative projects that students completed for my course "Private Photography in Service of Art Education" at the University of Granada during the time of confinement in spring 2020. I studied students' projects, including the accompanying texts, asking: How did the confinement affect the projects? The work of 10 out of 16 students was somehow "contaminated" by the virus. Luckily, the results are positive: This essay offers some new ways to use private photography in visual art education.

## Keywords

confinement, private, photography, Covid-19, project



My workshop-type course is part of a master's degree in visual art education (MAVE, see <https://artes-visuales.org/>) and includes an independent final project. As students attained their bachelor's degree in a variety of disciplines, including art, art history, media, social studies, and pedagogy, I offer them several options so that the project best serves their professional and personal interests. The project needs to involve private photos or the genre of private/family photography in some way. I present them with some of my articles to start with (Ulkuniemi, 2003, 2007 & 2009). The work may be theoretical, an artwork, or more socially oriented, involving other people. This spring, the confinement due to Covid-19 forced the students to adapt their ideas and find alternative realisations. The subtitles with bolded text summarise the effects of the virus on each project.

### The idea for a collective project arose from the necessity to stay at home

The idea for **David Diepa García's** work *Family Confinement Through Photography – A Week in my Life* arose directly from the confinement. David wanted people to examine their home and daily life more carefully than they normally do. He asked several people to take one photo a day at home for six days from the 26th to the 31st of March. In addition to David, the seven other participants living in four households were also in confinement; only one was working in a pharmacy and could leave her home. Below are the sequences of photos after the name and age of each participant.

#### Maria, 25



#### Eduardo, 25



#### Miriam, 48



Javier, 43

Participant 4: Javier (43 years old)



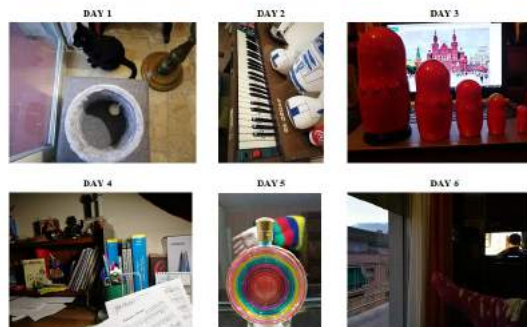
Eulalia, 56

Participant 7: Eulalia (56 years old)



Cristina, 47

Participant 5: Cristina (47 years old)



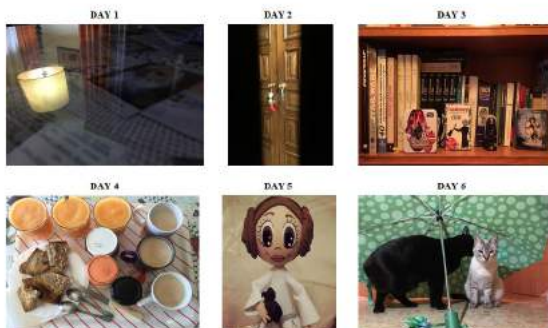
José Luis, 54

Participant 8: José Luis (54 years old)



David, 42

Participant 6: David (42 years old)

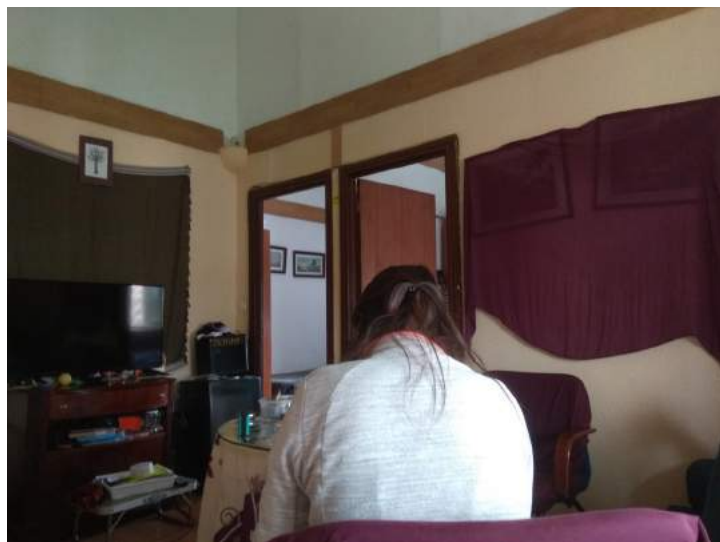


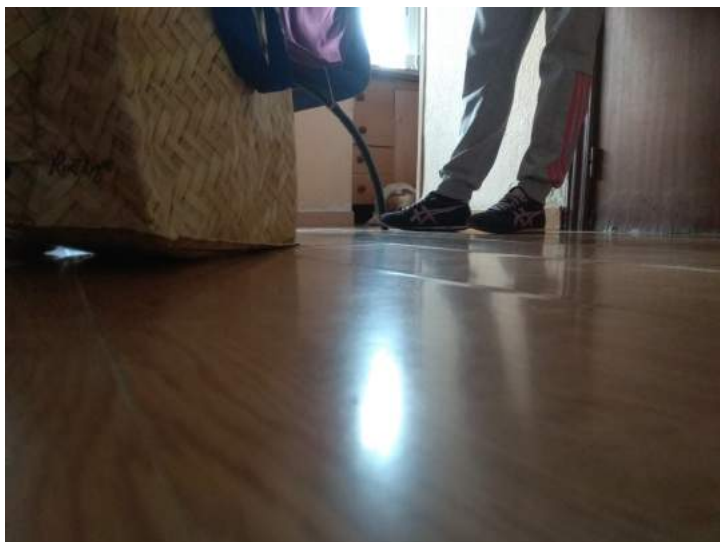
**Forced to work at home with one's partner instead of with a team in a spacious office**

**Alba Miguel Gil** needed to realise her *untitled final project* at home due the confinement. She was interested in using photos to examine her appearance – how our visual representations give information to other people and how they may contradict how we feel inside ourselves.

Alba chose to work with her partner to get to know each other literally from different perspectives and to see herself through an external gaze. She snapped photos in turn with her partner five times daily for family photos from untypical angles.











### The need to enhance joy was evoked in confinement

As **Irene Vilchez Barea** could not meet her friends and other loved ones, she started to examine her collection of private photographs. She wanted to make something that spreads joy. Her work, *The Happy Girl*, is based on her selection of photos that show her feeling happy in another person's company. She cut out her own images and glued them on paper, creating a collage in which she highlighted her contours with fluorescent colours. Reflecting on her work, she noticed that although her appearance has changed, her "way of being remains the same—a very smiling person".



**Work became more intensive as meeting family members was impossible**

**Susana López Maraños** created two final projects. Susana felt her feelings and reflections during both processes were especially intense as she could not meet her family members.

Susana's *untitled project* was about the ability of photos to evoke hidden memories. She started from a photo representing happiness – the same one she chose for the first class. Susana is in a bouncy castle where she remembered being alone, but when examining her collections, she realised she had shared the experience with her sister.



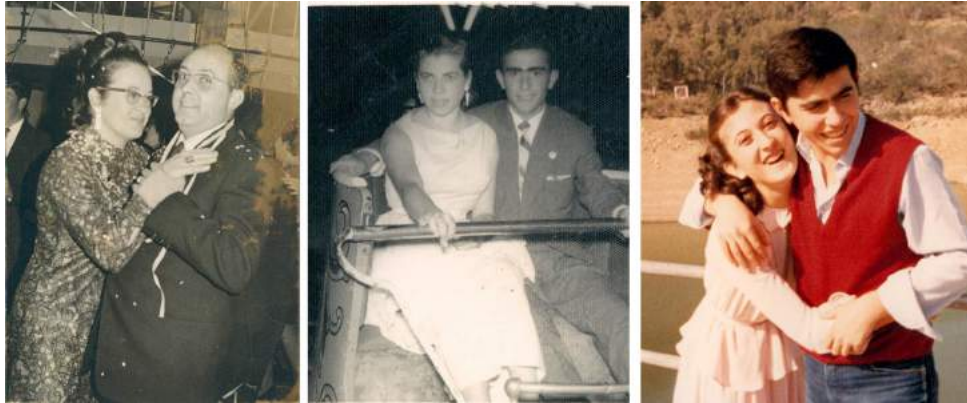
Pondering her relationship with her sister, Susana understood her sister "was always there." She composed a triptych that represents the growth of their sisterhood.





In her other project, *Memories*, Susana concentrated on the relationship between generations. Drawing on family photos of three generations, she selected and composed them according to the following themes:

1. Descent – “They all show off their youth.”



2. Home – “The whole set reflects the shelter that children find in their parents’ laps.”



3. New generation – “This composition reflects the excitement of being a parent for the first time.”



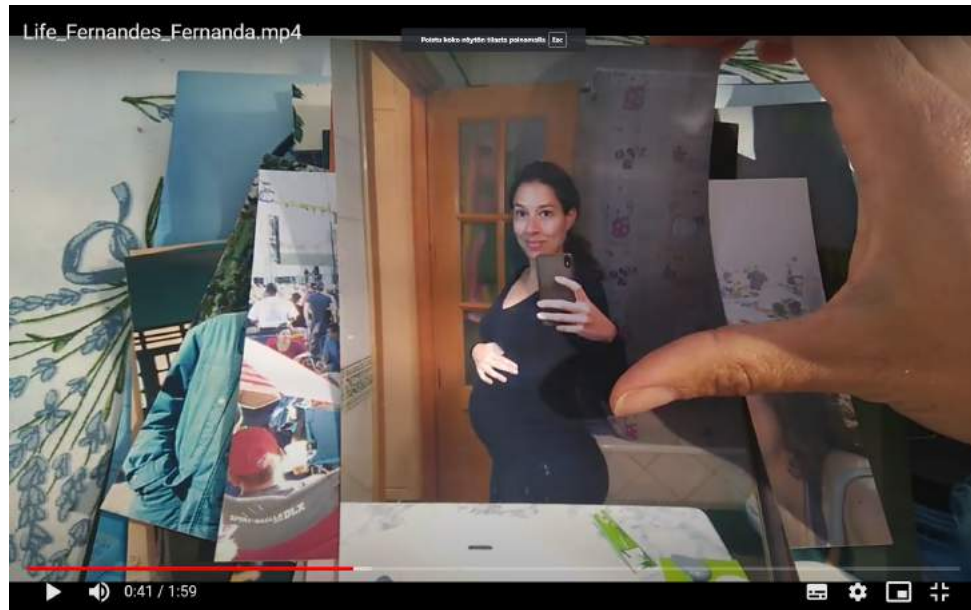
4. The last work, *Memories*, is a digital photo collage where use of a scanner gives a sweeping effect evoking “the passage of time in the face of the volatility of the physical.”



Susana finds this methodology aided her self-discovery. She could see the changes in her family history, and the process helped her to mature: “Seeing my parents in situations very close to my own experiences as a teenager, I could break the mental/social/hierarchical barrier of the daughter-father and daughter-mother relationship, seeing my parents as my equals but with more experience.”

## The situation affected the selection of photos and the efficiency of the work process

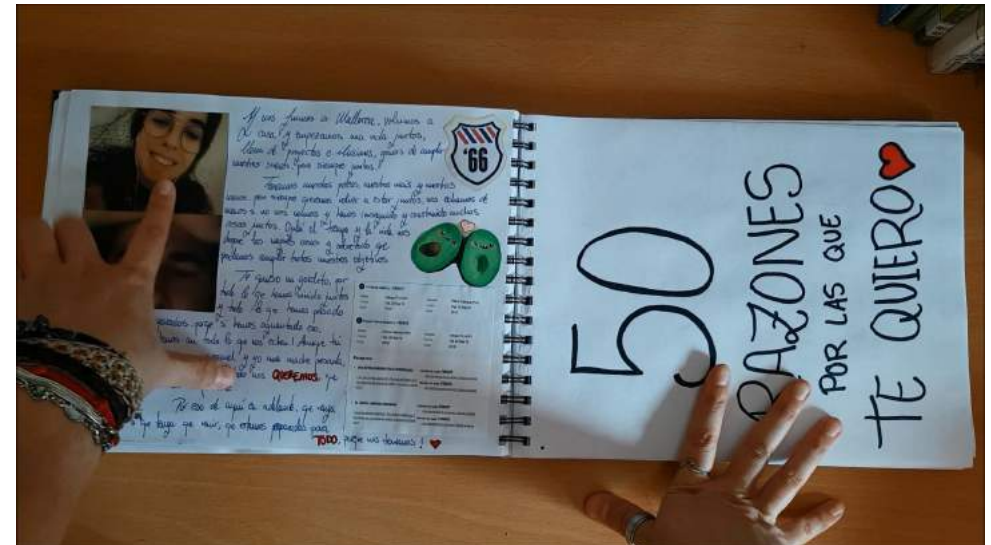
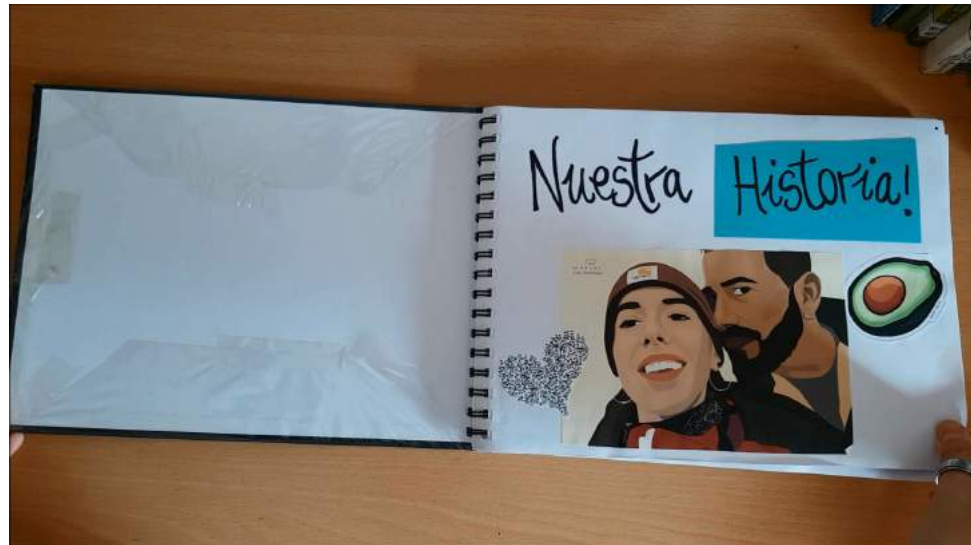
The untitled video by **Fernanda Tássia Fernandes Alves** deals with a selection of meaningful family photos, through which she re-lives both the happy moments ("saudade") and times of sadness. Fernanda is singing a Brazilian song from her childhood while rifling through her collection, which evoked multitudes of feelings in her. She was also able to re-think her values and life decisions. The confinement led her to select some photos of people who she now especially missed. As kindergarten was closed, Fernanda's son was at home, which forced her to work more efficiently than usual. Due to music copyright rules, I can only show some photos from the video:





## A change of plan: From childhood images to an album celebrating a love affair

**África M. Polo Rodriguez** had planned to go to her parents' home to look for her childhood photographs for her final project. Due to the virus, instead, she collected photos taken during the years she has spent with her partner. She composed an album with lots of text to celebrate their shared history. Here are some shots from the video where she shows all the pages.



## A joint reminiscence project became individual

**Yasmina Fernández Pérez** wanted to make postcard prints, but the print shops were closed. Then she had an idea to make a reminiscence project about her friend Mima, who died of cancer last summer. She had hoped to have a circle of friends talking around a photo of Mima, but in the end, she worked alone to create *Looking at the Sea – In Memory of Mima*: [https://drive.google.com/file/d/1XGmoYyKL\\_NstVBQXHY\\_5gBPU8gYKFb4G/view](https://drive.google.com/file/d/1XGmoYyKL_NstVBQXHY_5gBPU8gYKFb4G/view)

Yasmina stated that creating the video helped her in her grief as she could express what Mima meant to her. She found this exercise was “about trust and not imposing your opinion” and something that “you can always practice with yourself, regardless of resources”.

**Individual project focussing on intimate belongings instead of group project**

**Valentina Baldini** planned to make a collective photo work where people would have been together physically in the same room showing some of their belongings and telling why the objects were important to them, taking photos, and giving them new meanings. Her reference was Sophie Calle's (1994) autobiographical book *True Stories* (see examples: <https://www.artbook.com/9782330060404.html>).

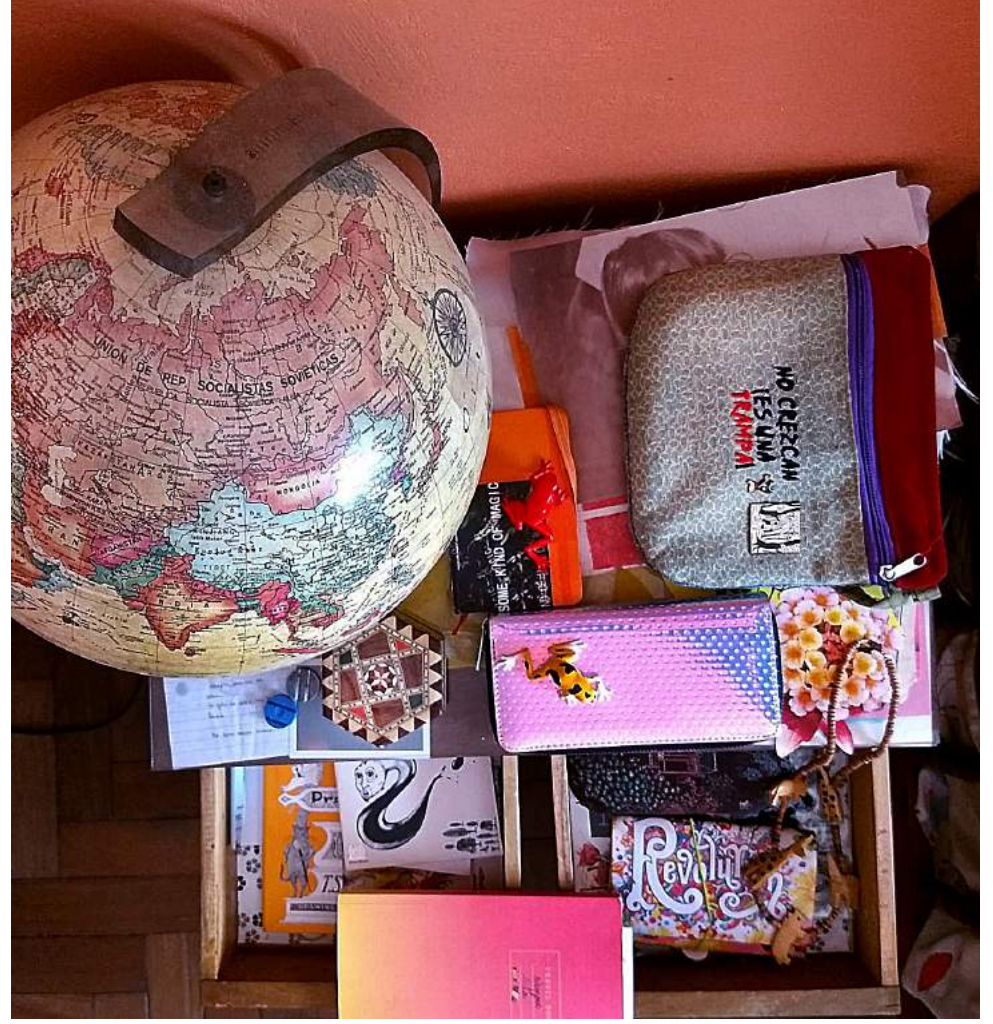
Due to the confinement, Valentina asked eleven people from Argentina and Spain to take a photo of their night table and explain the importance of the objects on it. Her project Nightstands aims to show “the intimacy of the nightstands as a private space that is not shared with others”. Valentina wants to remind us of our relationship with objects—how we identify with them and how they represent us. Valentina’s project incorporates an anthropological approach: “. . . the comforts of their homes and the qualities of their objects tell us about the contemporary human being.” She notes that some objects, such as Satisfyer, books, chocolates, photos of a loved one, were repeated. Here is one example from Valentina’s text (from participant “C”):

C.

1. Chocolate, the last nibble of the day and sometimes the first. 2. Echinacea, so I do not forget. 3. The vitamin pills that I always forget. 4. Valerian in case I can't sleep. 5. Ventolin in case my partner cannot breathe. 6. A book, although I do not read before sleeping because I wake up more. 6. Ibuprofen in case. 7. Condoms (probably expired). 8. Arnica and a massager for my sore back. 9. Satisfyer and lubricant that accompany the chocolate. 10. Lighter, although I do not smoke in bed, but it is the only one that nobody steals from me. 10. Comb because I only comb my hair in bed. 11. Anti-noise earphones for noise outside. 12. Seemingly obsolete but unbreakable watch. 13. Very chachi steel water bottle. 14. Calendula ointment for my hands.

















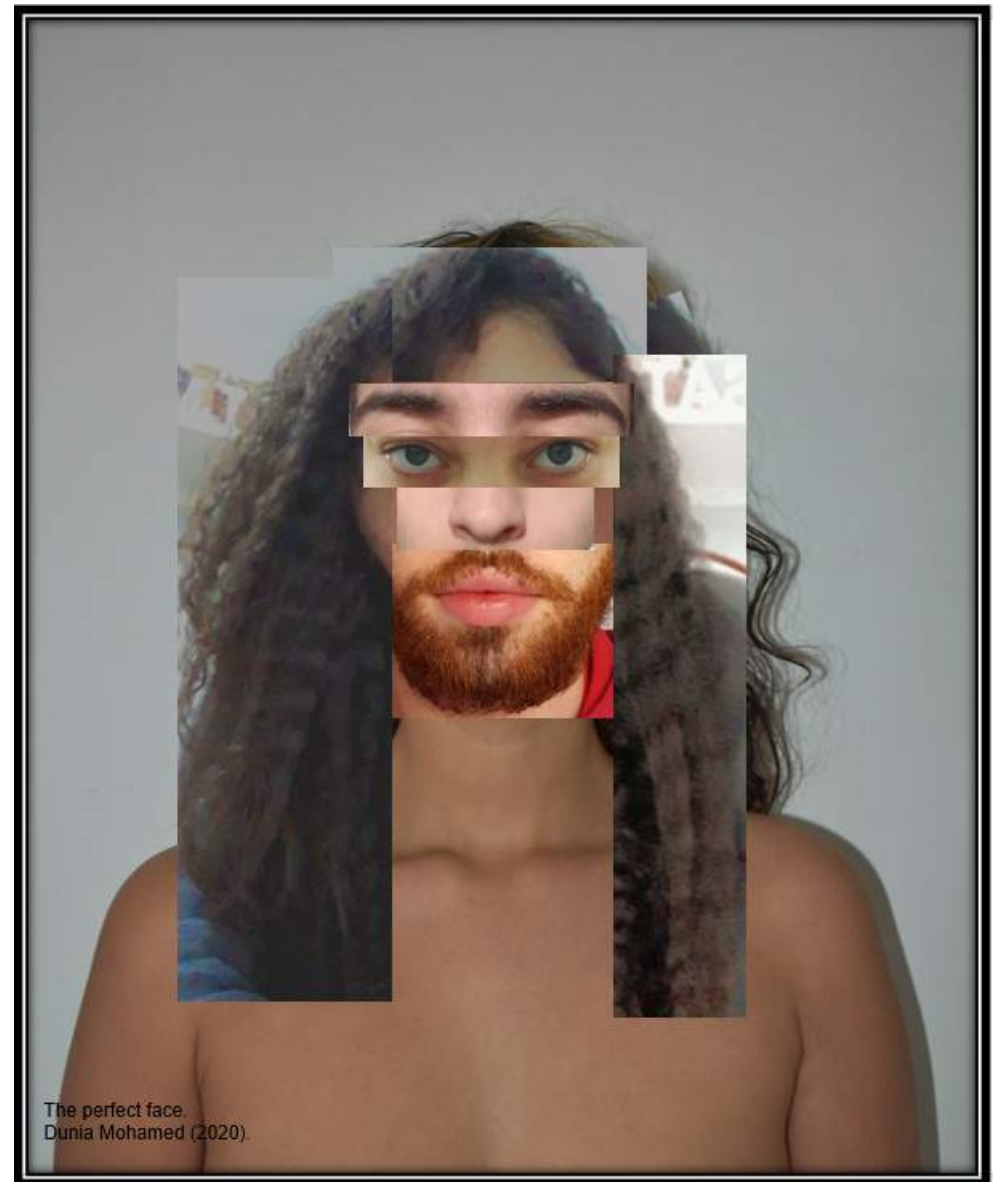


### Inviting participants to take photos of their favourite body parts

Artist Filip Ćustić ([https://en.wikipedia.org/wiki/Filip\\_%C4%86usti%C4%87](https://en.wikipedia.org/wiki/Filip_%C4%86usti%C4%87)) inspired **Dunia Mohamed Abdelkader** in her project *The Perfect Body*. Dunia intended to ask fourteen people she knew to choose the part of their body that they liked best, and Dunia would have taken a photo of it. Due to the virus, Dunia asked the participants to take the photos themselves. Dunia admitted having had problems getting photos of some areas such as the upper legs or the nose. To complete the missing body parts, Dunia put out a request via Instagram for people to share some shots.

Dunia wanted to compose a multicultural body using parts of people with various backgrounds, to break the taboo on nudity, to create a gender- and sex-free work, and to show a variety of opinions about the body. She constructed two compositions with the photos: a facial and a whole-body image.

Below is a list of the participants with their age and their favourite body part. I provide a few of the statements by participants about why they liked that part of their body.

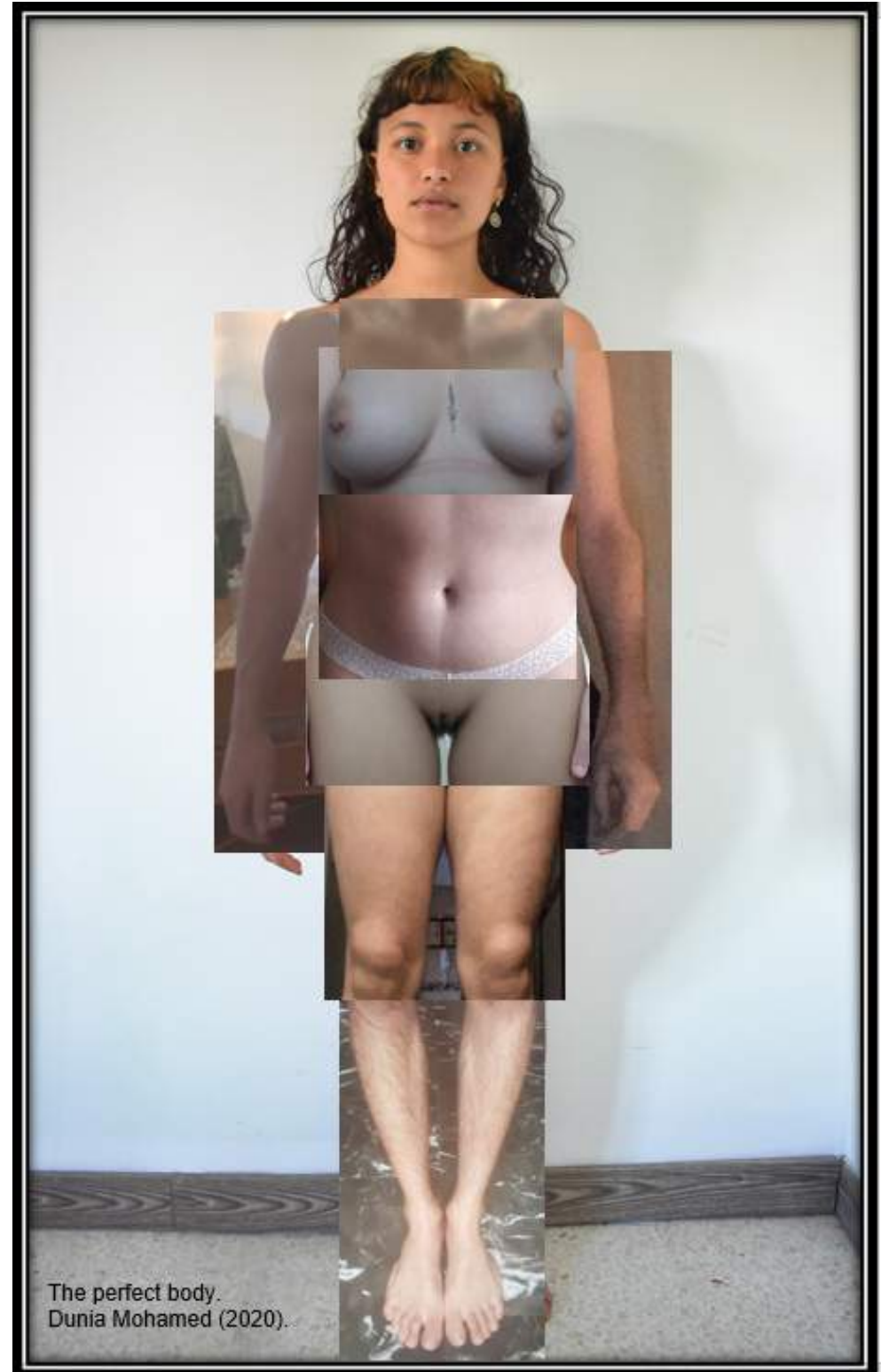




- Salma (17): hair
- Brahem (23): eyebrows
- Christian (20): beard – His biggest attraction is his red beard, for which he was bullied during school, but he learned to accept himself.
- Maryam (11): eyes
- Ibrahima (12): nose

The base of this image is the body of Fatima, the only person who said she liked her whole body.

- Alvaro (21): right arm
- Jose (25): left arm
- Inés (23): clavicle
- Ainhua (24): breasts
- Marina (24): abdomen
- Blanca (23): vulva – Blanca says it's the only part she's always felt safe with, that she's felt insecure about every single part of her body except her vulva, which she's always liked and she says looks pretty.
- Mellda (18): upper legs
- Naim (17): feet



The perfect body.  
Dunia Mohamed (2020).

**Expression of personal fears became a metaphor of shared Covid-19 isolation**

**Isabel Fabero López** first wanted to do a private photo workshop with her friends, but as this became impossible, she started to ponder what she could do at home. After rifling through her photos, she decided to represent her personal fears caused by various situations she cannot solve. Her metaphorical-poetic work *Immersion* shows her inside a fishbowl.



Isabel argues that her feelings expressed in the work can be compared with the effect Covid-19 has on many of us: "I am in a bubble and the outside world is lurking there with the virus; it is something that I cannot control. In the new normal, we will each be in our security bubble so that the virus does not reach us."





Despite her general anxiety, Isabel also writes that the virus has revealed something valuable. Thanks to Covid-19, she realised “how happy we are on a daily basis, just doing our daily routine.”

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# Joseph Beuys and the Artistic Education

**Carl-Peter Buschkuhle**

10.24981/2414-3332-10.2020-9



# Joseph Beuys and the Artistic Education

Carl-Peter Buschkühle



*„Everyone is an artist“*  
Joseph Beuys

Beuys points the copper Eurasia staff up, down, and in the four cardinal directions, which represent cultural hemispheres as well. He hereby connects all of these directions with the artist in the center. At its peak, the staff points back to the artist, the origin of these movements.

These movements form a cross with which Beuys narrates the dimensions of the artwork, existing between past and future, mind and matter. These are also existential dimensions, which all artists of living must act within.



Figure 1 Joseph Beuys: Eurasia-Staff 83 min fluxourm organum op. 39, 1967, 1968

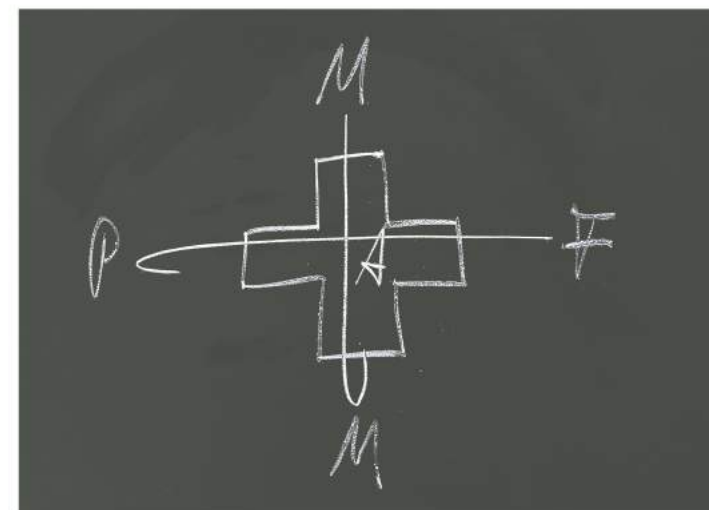


Figure 2 Diagram of the existential dimensions of art

## Exercising Artistic Communication



Figure 3 Diagram of artistic communication



Figure 4 Joseph Beuys: How to Explain Pictures to a Dead Hare, 1965

Beuys silently sits before an exhibition of his drawings with a dead hare in his arms. His head is smeared with a mixture of honey and gold. This indicates the polarity of artistic thought, which moves between intuition and rationality. The action presents a contemplative dialogue between the artist and the animal. Beuys depicts artistic communication in a diagram where the active receiver (R) is concentrated to the sender (S), which can be anything - an animal, a person, an artwork etc. From there, the impressions reflect back upon the artist who is 'listening' with heart and mind.

## The plastic movement of creativity

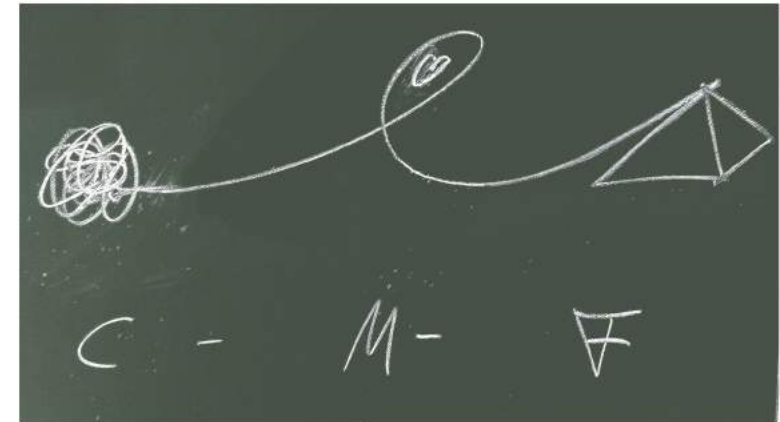


Figure 5 Beuys' diagram of the creative process. Chaos - movement - form: passionate artistic engagement between chaotic moments and achieved form

## Artistic education seeks to realize these aspects of Beuys' art theory and art:

- Exercising **artistic communication** based on attentive perception
- Learning through **creative processes in artistic projects**
- Invoking the **existential dimensions** between mind (of artists/students) and matter (e.g. material, form), between past (e.g. art and cultural history) and future (creating artworks)
- Exercising **artistic thought** extending Beuys' polarity between intuition and rationality to:

**Sensitive perception**

**Critical reflection**

**Personal imagination**

**Willpower**

**Skills**



# Head with a Story

Artistic Project  
Class 8 Gymnasium

Figures 6 - 8 Student's work



We started with spontaneous drawings of heads. Comparing them with the real heads of the classmates led us to more accurate anatomic knowledge.



We imagined new head shapes by creating and interpreting random forms that inspired fantastical hybrid heads consisting of human and animal elements.



Chaos - movement - form: The students worked out their fantastical heads in a clay model. Observing natural objects from the biological collection of the school helped to realize detailed anatomic forms.



Figure 9 Michael Pacher: St. Augustine and the Devil, 1471 - 75



Figure 10 Orks



Figure 11 Darth Vader

During the work on the clay-heads we occasionally analyzed images of fantastical hybrid heads in art history and popular media, such as the devil and its modern incarnation in orks. These hybrid figures combine human and animal elements, while Darth Vader's mask consists of human, animal, and technical elements. These images provide the students with historical and contemporary contexts of their own work on hybrid heads.





Figures 12 - 18  
End of phase 1 of the project:  
Student's works, clay-heads



After finishing the clay-heads the students wrote a short story (alone or in groups) in which featured characters inspired by the heads. After this, they sketched out complete figures in dramatic scenes of the story. The second work phase of the project focused on 'figures in action'.

The sketches of the whole figures showed no action. We had to observe techniques used in dramatic images in order to develop strategies for their presentation. We discovered that baroque paintings used methods which are still influential in popular media, such as comic strips, film, and computer games.



Figure 19 Student's sketch of a whole figure



Figure 20 Caravaggio: The Calling of St. Mathew, 1599 -1600



Figure 21 Roland Deschain: Comic





Figures 22 - 25 Student's works



In this second phase of the project, the students developed scenes where their figures appeared in certain moments of the story. They used strategies to create drama such as emphasizing movement, the relation between figures, and the proximity of the action ('zoom'). The students now chose the medium - painting or digital montage. Often, they worked together in groups of two to four to let their figures interact in the scene.

Left above: Two digital montages

Left below: Two paintings (each 50 x 70 cm)

## Learning in Artistic Projects

Artistic projects are a method of creative learning

They combine the act of gathering knowledge with the creation of a work

By creating artworks, students are challenged to work out their own narratives on a topic

The creative processes between chaos and form provoke the efforts of the wholistic artistic thought

- Sensitive perception of material, images, forms
- Critical reflection on personal intentions and relevant contexts

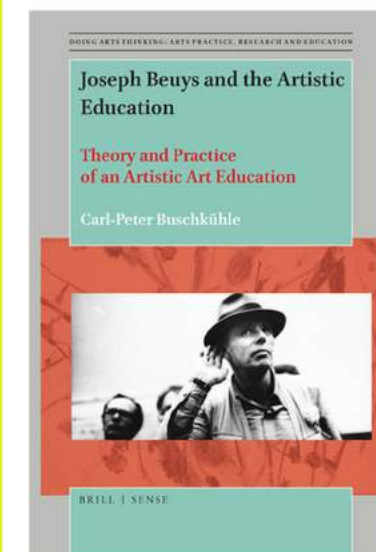
- Personal imagination of the work in progress

- Willpower to become responsible for and complete the work

- Developing skills to achieve solutions

By exercising creative thought and action, artistic education contributes to the education of basic abilities for a self-responsible art of living in contemporary societies of multitude.

More information on the theory and practice of artistic education based on Joseph Beuys' broadened concept of art can be found in this publication:



<https://brill.com/view/title/59388>

## Figures

1 Joseph Beuys: Eurasian Staff, 1968, (<http://josphbeuysfanclub.files.wordpress.com/2018/02/beuys-eurasiensstab-1968.jpg>). Copyright VG Bildkunst, Bonn, 2019

2, 3, 5 Carl-Peter Buschkühle: Diagrams after Joseph Beuys

4 Joseph Beuys: How to Explain Pictures to a Dead Hare, 1965 (<http://www.ruedo.be/amarant09/duitsland/joseph-beuys-1921-1986/joseph-beuys-wie-man-dem-toten-hasen-die-bilder-erklart-1965/beuys09>). Copyright VG Bildkunst, Bonn 2019

6 - 8 Carl-Peter Buschkühle: Student's work

9 Michael Pacher: St. Augustine and the Devil, 1471 - 1475 (Imago, Humboldt-Universität Berlin, Institut für Kunst- und Bildgeschichte)

10 Orks from 'Lord of the Ring'  
(<https://www.welt.de/img/kultur/kino/mobile145248346/8722501997-ci102l-w1024/Biblische-Spuren-in-Tolkiens-Herr-der-Ringe.jpg>)

11 Darth Vader from 'Star Wars' (<https://de.pinterest.com/kadeharman/darth-vader>)

12 - 18 Carl-Peter Buschkühle: Student's works, clay heads

19 Carl-Peter Buschkühle: Student's work, sketch of a whole figure

20 Caravaggio: The Calling of St. Mathew, 1599 - 1600 (HeidICON - Europäische Kunstgeschichte, Ruprecht-Karls-Universität Heidelberg, Universitätsbibliothek)

21 Roland Dschain Comic

22 - 25 Carl-Peter Buschkühle: Student's works



# Reflection On Visual Art Education And Learning Through Art

**Rachel Mason**

Emeritus Professor of Art Education,  
University of Roehampton London

10.24981/2414-3332-10.2020-10

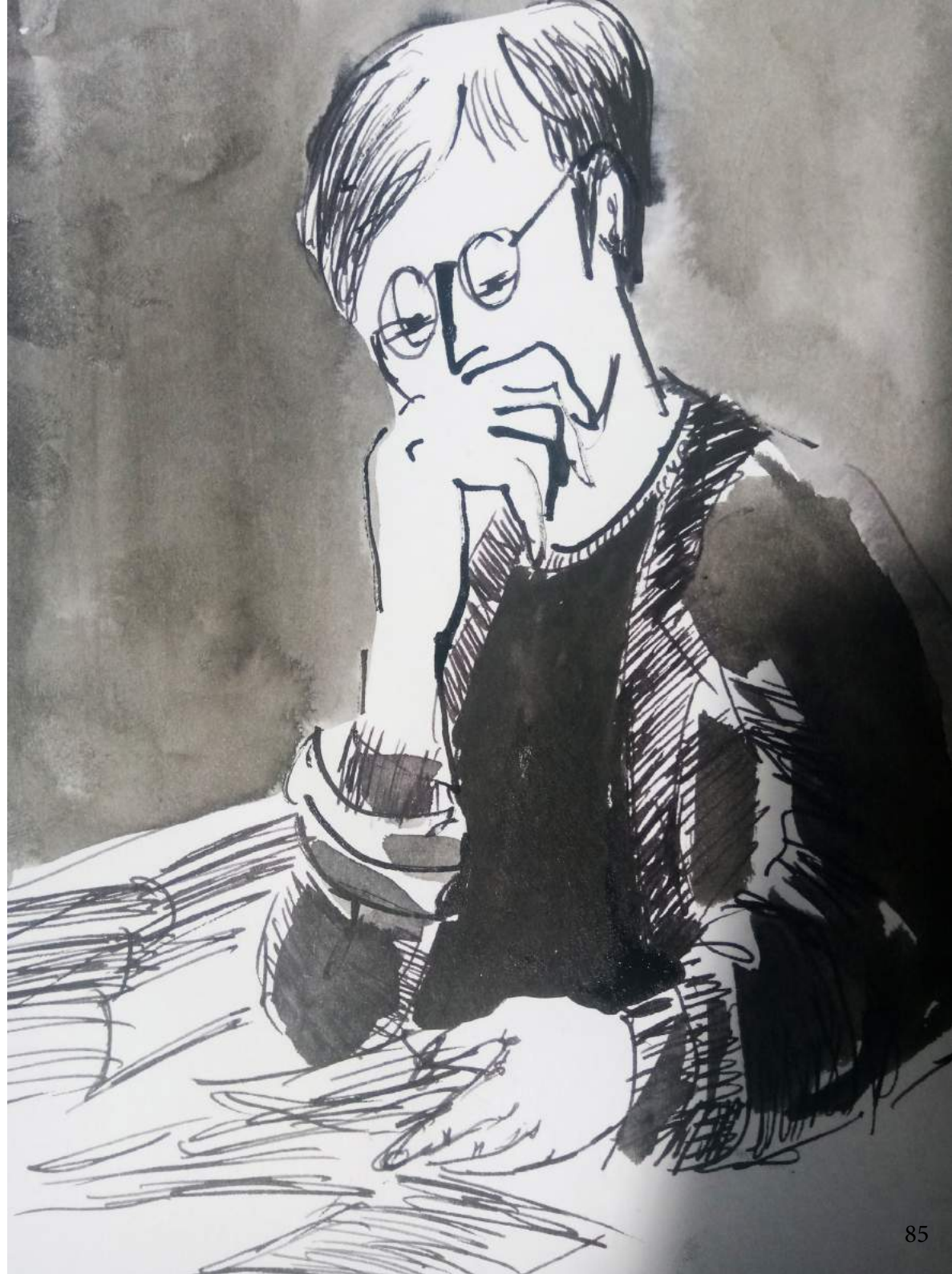
**pictures © TT**



The following brief reflection on visual art education arises mainly from my personal experience and from reading a recent InSEA publication that revisited Herbert Read's philosophy of education through art.

Throughout my career I continually asked myself the question "Why teach art?" My professional history is testimony to the eclectic nature of our field and our tendency to continuously reorganise practice in response to the most recent educational trend.

When I started teaching, in the 1960s, W.D Hall's concept of education as mental health dominated British schooling. I understood art lessons as providing an emotional outlet for the individual child and a relief from cognitive concerns. My teaching encouraged free expression. Throughout the 1980s and 90s my work as an art teacher educator was orientated toward developing student teachers' cultural awareness and aligned with so-called multicultural education objectives and goals. (Broadly speaking I adopted a social reconstructionist curriculum approach in response to what I, and those around me, understood to be a pressing social concern.) A large-scale research and development initiative I directed later, from 2010-2012, investigated the contribution contemporary art might make to children's knowledge and understanding of the concept of citizenship. In doing so, it integrated art with another school discipline. Most recently my attention has focused on pedagogy and skilled knowledge, which I understand as craft.





My editorial work for InSEA throughout these years was crucial in alerting me to shifting educational priorities and goals. In the editorial to the first issue of the International Journal for Education through Art I wrote:

*This collection of papers reflects present global trends; for example, the move away from a concern with individual artistic expression and making towards developing knowledge-based curriculum content. The educational reforms associated with multiculturalism have been accompanied by a widespread concern with the role of arts in developing cultural identity and exploring egalitarian issues. As global culture advances, a need for training students to read mass media images and understand how they sell products, forms and ideas and mould behaviour has been identified. Similarly, art educators are asking, 'What are the implications of the incorporation of digital and mixed media forms into professional practice in visual arts for teaching and learning?' (Mason, 2005, pp.3-8)*

Historically, art teachers have always had diverse conceptions of art and teaching from which to choose. Some scholars view this as a strength, others as a weakness. Writing about expressivist, constructivist and scientific rationalist justifications for art education in America in 1998 Siegesmund voiced concern that art teachers mixed them up and merely took what they wanted from each one. He tentatively suggested the field might enjoy more success if it developed a clearly articulated, persuasive, and enduring educational rationale.

I served alongside Elliot Eisner as vice present of InSEA (1988-1991) and his theoretical insights into educational decision-making (which he understood as artistic) greatly increased my understanding of the complexities of pedagogy. The distinction he made between essentialist and instrumentalist educational justifications, was especially important in highlighting the fundamental difference between teaching, for want of a better



phrase, art for art's sake and using art instrumentally to further a moral, social, religious, or political point of view. His book *The Educational Imagination* (1979), served as a key text when I taught graduate courses in art education. In our deliberations about curriculum, we returned again and again to his characterization of five basic orientations in general educational practice (developmental-cognitive, academic-rationalist, personal relevance, social adaption and reconstruction and curriculum as technology ); and to his conceptions of the educational virtues that permeate them and their specific implications for art programs. For Eisner different educational contexts justify switching curriculum orientations, so no one is better than another. Thus, learning how to look at the educational situations in which one finds oneself in different ways and knowing what values shape one's practice, is vital for every art teacher.

The concept of education through art has informed InSEA's identity and history since it was founded, shortly after the publication of Herbert Read's book of the same name. Read understood art education as an integral part of a philosophy of life and a scenario of social change. His so-called natural model of education, conceived of originally as a peace building tool after World war 11, envisioned no less than a revolution, beginning with children's self-expression through art and going on to permeate society like an organic life form.

Is his concept still relevant? I pondered this recently when reading *Learning through Art* (Coutts and Torres de Eça, 2019). Read's concept of the field, with its emphasis on self-expression, clearly still has advocates. Sinuefield-Kangas and Myllntaus, for example, understand it as timeless in acknowledging children as continuously developing individuals and challenging them to question what they learn. Moreover, his proposition that visual art education has potential to change society for the better, is a recurring theme throughout this book. As Torres de Eça points out, applying arts principles and practices to resolving the social





and cultural challenges of today's world is one of UNESCO'S major developmental goals. But Read was an anarchist and I doubt many present-day advocates of social reconstructionist curricula hold quite such a revolutionary view. The picture I get of Read from reading the book as a whole is that he was an idealist whose grasp of the intricacies of curriculum and pedagogy was unsure. Whereas Naoe, concludes that his concept of education through art offers a grand vision of the field that is useful as an imaginative model for dialogue, Wagner thinks it is time InSEA moved on. His chapter calls for a new concept that places visual arts in the service of education for sustainable development.

On reflection, whereas Wagner's proposal may be politically expedient, I am persuaded by Lars Lindström's (2012) recent analysis of four modes of aesthetic learning that InSEA needs to pay more attention to learning IN and ABOUT the arts. For Lindström. Learning through the Arts implies an intention to cultivate in students (desirable) dispositions and habits of mind; and Education with Arts implies integrating arts with other school subjects. Learning in the Arts, on the other hand, implies experimenting with art materials and techniques to achieve particular visual messages and effects; and Learning about the arts implies learning so-called art basics, such as principles of design or knowledge of art styles. Importantly, each approach implies a distinct mode of learning, teaching and assessment. I have witnessed a steep decline in teaching the skilled knowledge associated with visual arts in my lifetime . I agree there is a need for a more balanced approach.

In closing, I wish InSEA well in the search for a new educational paradigm. Reading Learning in the Arts opened up for me, once again, the recurring question, Why teach art? Additionally, I revisited my connections with InSEA – a professional association that was important to me throughout my career.







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## International Journal of Education through Art Volume 1 Number 1

A new English-language journal that promotes relationships between the two disciplines. The journal comprises refereed texts in the form of critical essays, articles, exhibition reviews and image-text features. Particular emphasis is placed on articles and visual materials that critically reflect on the relationship between education and art. The editorial content proposes original ways of rethinking the status of education and art education, while addressing the role of teaching and learning in either formal or informal educational contexts – and alongside social background. The adoption of an approach of research-based analysis is also a factor in the journal's contribution's capacity to promote new forms of representing art education.

The journal is interdisciplinary in its approach and also in its representation of art education. It provides a platform to question, produce, disseminate and integrate art education in various contexts. The contribution of art education contexts: policy and practice, education, and transcultural issues are debated in these areas.

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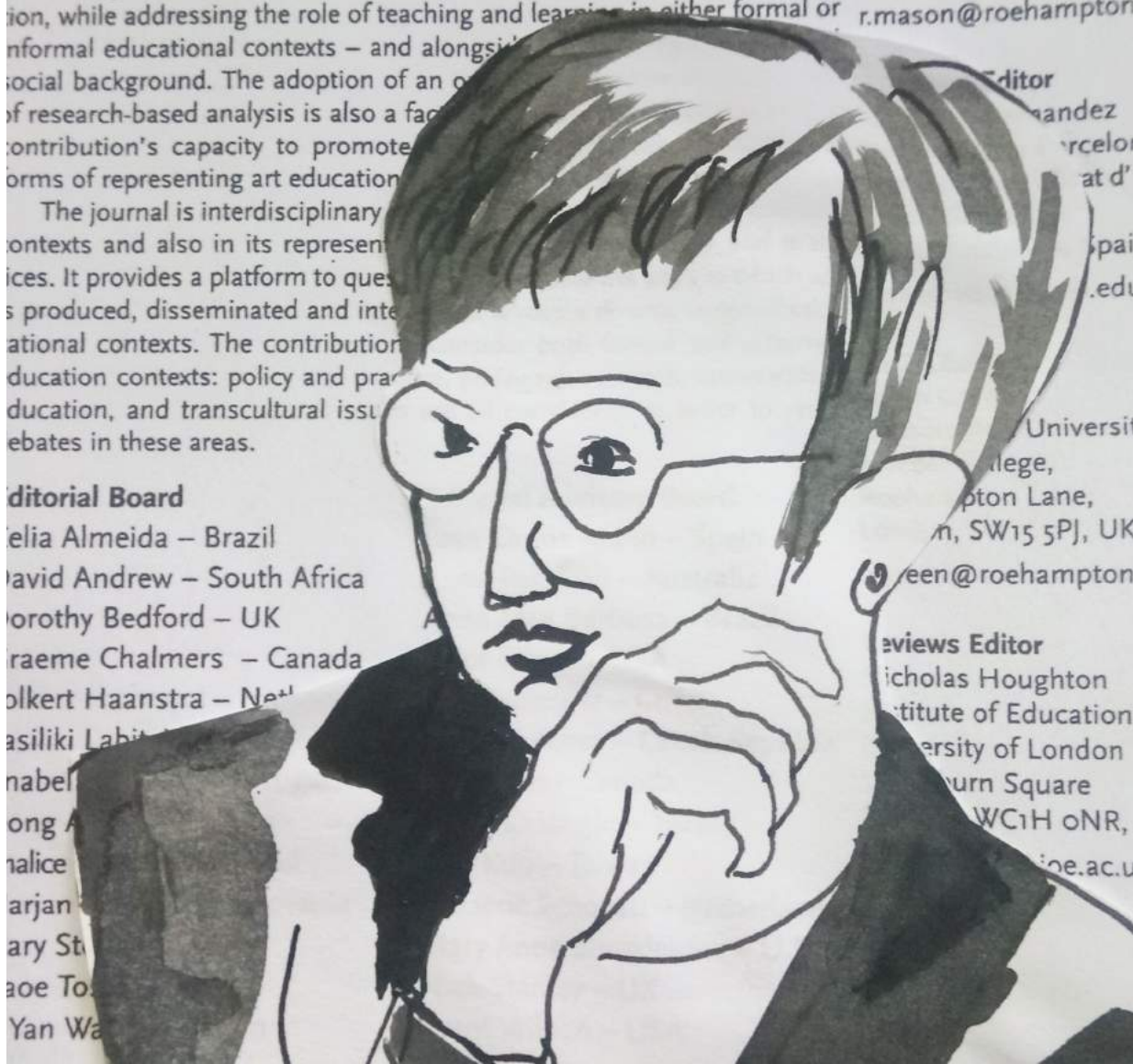
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# Weeds

**Ana Angelica Albano & Laura Lydia**

UNICAMP - Brazil

10.24981/2414-3332-10.2020-11

**Photographs: Ervas sp. | Laura Lydia)**

I delight in creeping along crevices  
In sliding into cracks on walls  
Through rifts and fissures - with ivy lust.

Manoel de Barros







Brazil has a population of over 192 million people (2010), which represents one of the largest populations of the world. To meet the huge demand for education, schools work in two and sometimes up to three daily shifts. Therefore, children who attend the school in the morning have the whole afternoon free and vice versa.



In many schools the presence of art is often associated with the icing on the cake: attractive, but not necessary.

Despite being a compulsory subject in the official curriculum, it does not usually receive much attention and, in some areas, far away from the urban centers, teachers from different subject areas, without any specific training, end up teaching art.

In contrast, in non-formal education projects, run by the state or even by NGOs, art tends to be the main subject. Also, art projects always have the greatest impact mainly because they get better results.

From the 1980s, meaningful art-educational experiences began to happen in Brazil outside of the school system.

Many of these experiences are concentrated in the outskirts of large urban centres. They are entirely free and offer workshops in dance, drama, music and visual arts.



In 2010, a research conducted by CEPP -Center of Public Policy- in Rio de Janeiro, found out that just in the Northeast and Southeast of Brazil there were 1280 educational projects outside of the school system working mainly with art education.



|                  | NGOs |        | Governmental |        | TOTAL |
|------------------|------|--------|--------------|--------|-------|
|                  | Qt.  | %      | Qt.          | %      |       |
| São Paulo        | 251  | 22,21  | 56           | 36,60  | 307   |
| Rio de Janeiro   | 248  | 21,95  | 20           | 13,07  | 268   |
| Espírito Santo   | 109  | 9,65   | 27           | 17,65  | 136   |
| Northeast Region | 522  | 46,19  | 50           | 32,68  | 572   |
| Total            | 1130 | 100,00 | 153          | 100,00 | 1283  |



The CEPP and the Youth Transforming with Art Program are part of the Latin American Network of Art and Social Transformation. Founded in 2005, this network consists of 25 organisations from Brazil, Argentina, Chile, Peru and Bolivia, which develop art education projects to generate social change.

Some projects offer only one kind of art activity, and are basically designed around a choir or the formation of orchestras, others specialise in the performing arts, dance groups, drama, and circus skills, whereas others work with visual arts, photography, video, graphic design, web design, etc. The aim is to provide good art experiences for everyone, and are available to all social classes.



Despite profound differences between the projects, the duration and extent of these experiments allow us to observe them as a great laboratory for research into education through art.

One fact already stands out: the commitment and enthusiasm of children and young people in artistic activities contrasts hugely with the difficulties and the disinterest they present in formal school.

So, my survival kit for arts education is:

to become like the weeds,  
finding pathways along cracks,  
and passage ways in spaces in between.



special tools for our survival kit:

to observe the inner world

to observe the world around

make room for contemplation



make room for critical thinking

make room for poetry





Laura Lydia





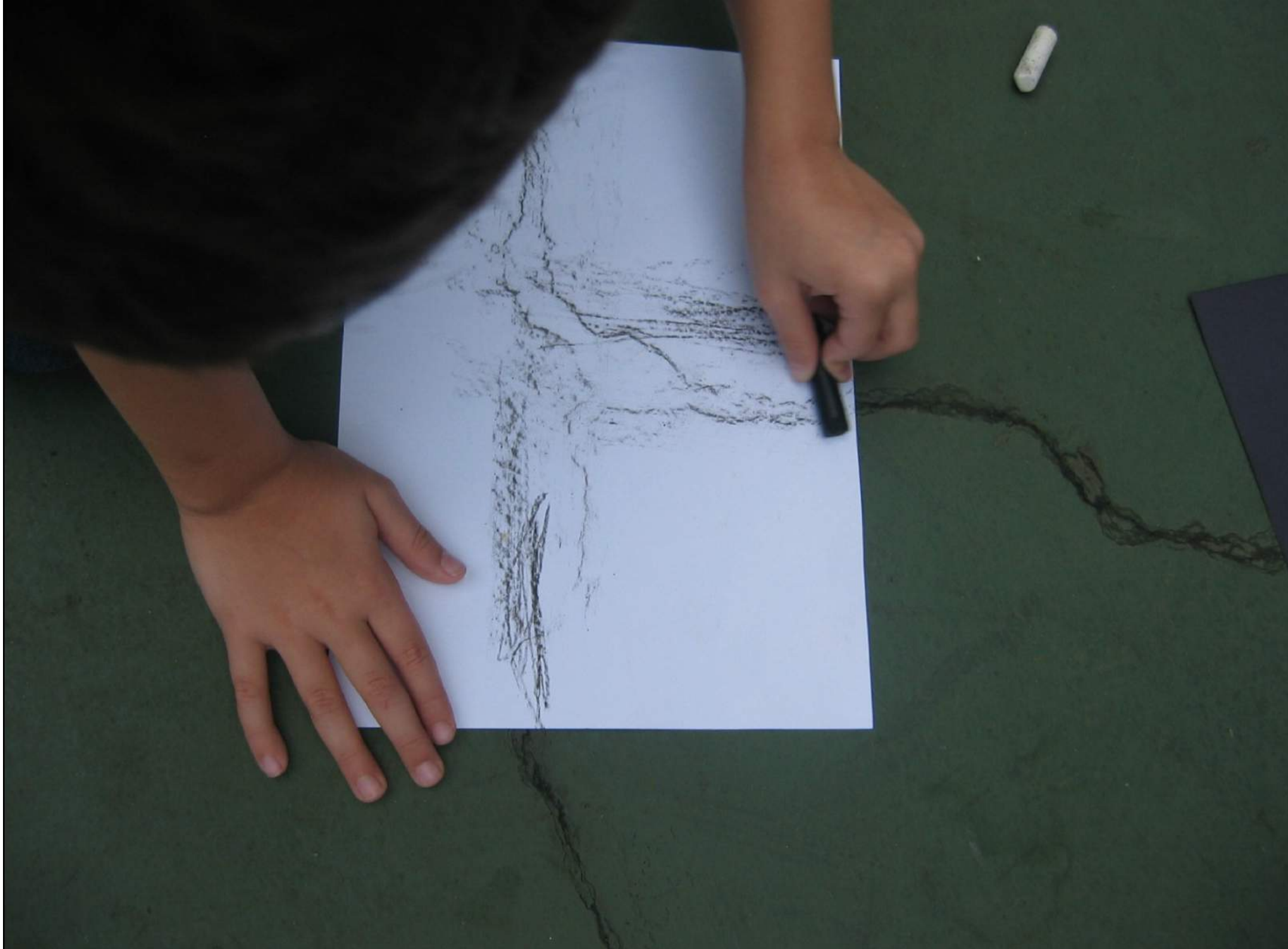


















# weeds - an art project



























# drawings

























# interventions









*Amaranthus lividus*

ervassp.com





*Eragrostis pilosa*















*Stenodia verticillata*







*Chamaesyce prostrata*





# outdoor workshops



























“Though men in their hundreds of thousands had tried their hardest to disfigure that little corner of the earth where they had crowded themselves together, paving the ground with stones so that nothing could grow, weeding out every blade of vegetation, filling the air with the fumes of coal and gas, cutting down trees and driving away every beast and every bird -- spring, however, was still spring, even in the town.”

Tolstoi, in *Resurrection*

Giving visibility to projects that are effectively promoting change in people's lives may help us break the vicious circle that excludes art, either by making it something unattainable or by driving it away from normal day-to-day life.



The question, therefore, is the following: instead of being just icing, could art education become the yeast that leavens the cake?

# Survival Kit

**Maria Jesus Agra Pardiñas; Cristina Trigo; Ana Vidal**

Grupo C3 | Célula de resistencia educativa y artística

10.24981/2414-3332-10.2020-12

## **Abstract**

This action was performed during the InSEA European Regional Congress in Lisbon, 2016, in the opening ceremony. 100 kits were distributed with instruction manuals in Portuguese; Spanish and English. The conception and design of the kit by Maria Jesus Agra Pardiñas; Cristina Trigo; Ana Vidal aimed to point the attention of art educators and researchers from the International Society of Education Through Art, InSEA to the cuts in the arts in the educational public systems of neoliberal governments in Europe, which were and still are trying to reduce or even eliminate the role of the arts and humanities in public education.



## 1- Who are we?

In 2012, at the Faculty of Education in Santiago de Compostela, Spain, we created C3 as a collective of teachers and investigators working together as a cell. We understand “cell” as a new way of art and educational activism (arteducativism) that has been updated to be a structure able to operate in any situation and context. The goal of this collective is to bring to light new methods of teaching and to explore them further. It is also a way of stimulating the propagation of ideas towards a vindication of new spaces to live art and education inside the public system, and to make our proposals reach this purposes. We are an interdisciplinary group, who live Arteducation through different experiences and come from different professional backgrounds: primary and secondary teachers, visual artists, art historians, researchers, designers, museum educators, teachers from universities, etc. Currently C3 is coordinated by María Jesús Agra and Cristina Trigo. Their collaborators are: Carmen Franco, Teresa Eça, Ana Vidal, Daniel Vilas, Inés Sánchez, Manuel Miguéns, Guillermo Calviño, Olalla Cortizas, José María Mesías, Silvia Capelo, Carol Gillanders, Ângela Saldanha, Luis Baizán, Joan Vallés, Maja Maksimovic and Silvia Garcia.

## 2- What is a survival KIT

A Survival Kit is a small box containing things that you need in order to stay alive if you are in a difficult or dangerous situation in which you are unable to get help i.

## 3- Why do we need a KIT?

When it comes to cultural contexts, visual arts teachers and educators confront a situation which gets more complex with time, and in which all the potential, all the energy and all that strength that our collective may have, becomes completely neutralized by all the government cutbacks, which provoke a progressive diminishing of any kind of resources we may have, and therefore, the quality of our very important and needed work decreases. We should never forget this: it is important and needed even though we live in this context of socioeconomic crisis, generated by global and neoliberal

consultants - who usually tend to be big art collectors - and even though there are some people who are insisting in breaking any basic principles of quality public education, and leaving artistic education in a type of residual space of invisibility or just lost in its own values. Nowadays, the economic situation is, of course, behind all this declining of the education but not only this, as we believe there is a gradually programmed kind of destruction which has a clear growing beneficiary: private institutions. C3 action proposes you think about all the main elements that are able to develop our very important and needed task. All of this is done by using artistic, metaphoric and of course ironic language. It is just a survival KIT which works as a metaphor of the educational situation that we are living, in which the change comes from within.

## 4- KIT's presentation

COORDINATION - Cristina Trigo & M<sup>a</sup> Jesús Agra.

ILLUSTRATIONS, DESIGN AND LAYOUT - Ana Vidal & Daniel Vilas

TRANSLATIONS | Inés Sánchez (English) | Rita de Torres Eça (Portuguese)

COLLABORATION - Carmen Franco, Teresa Eça, Manuel Miguéns, Guillermo Calviño, Olalla Cortizas, José María Mesías, Silvia Capelo, Carol Gillanders, Ângela Saldanha, Luis Baizán.

Support for Printing: Liter 21 Research Group from University of Santiago de Compostela, Spain

## THE KIT:

It will occupy a loss of mental space, but it doesn't need any physical space or industrial flooring.

You will be able to take it with you wherever you go, under any circumstances, but it doesn't weight a lot, it is all about attitude.

It renews itself with use, through the dynamic effect of feeding it with ideas.

It gets better with changes, with breakage, and with the negative answers. It doesn't ask for a PIN, a password or a points card. It doesn't need any kind of commitment to stay and it doesn't respond to the programmed obsolescence. Oops! Without us even looking for it, we have now got an anti-neoliberal KIT.

It doesn't change every six months with laws, decrees or dispositions. It changes when you use it however you like.

It is free.

It is global.

It is public.

It is personal and untransferrable.

It requires ideas, time, action, resistance, debate, dialog, poetry, staring.

It is art without a container.

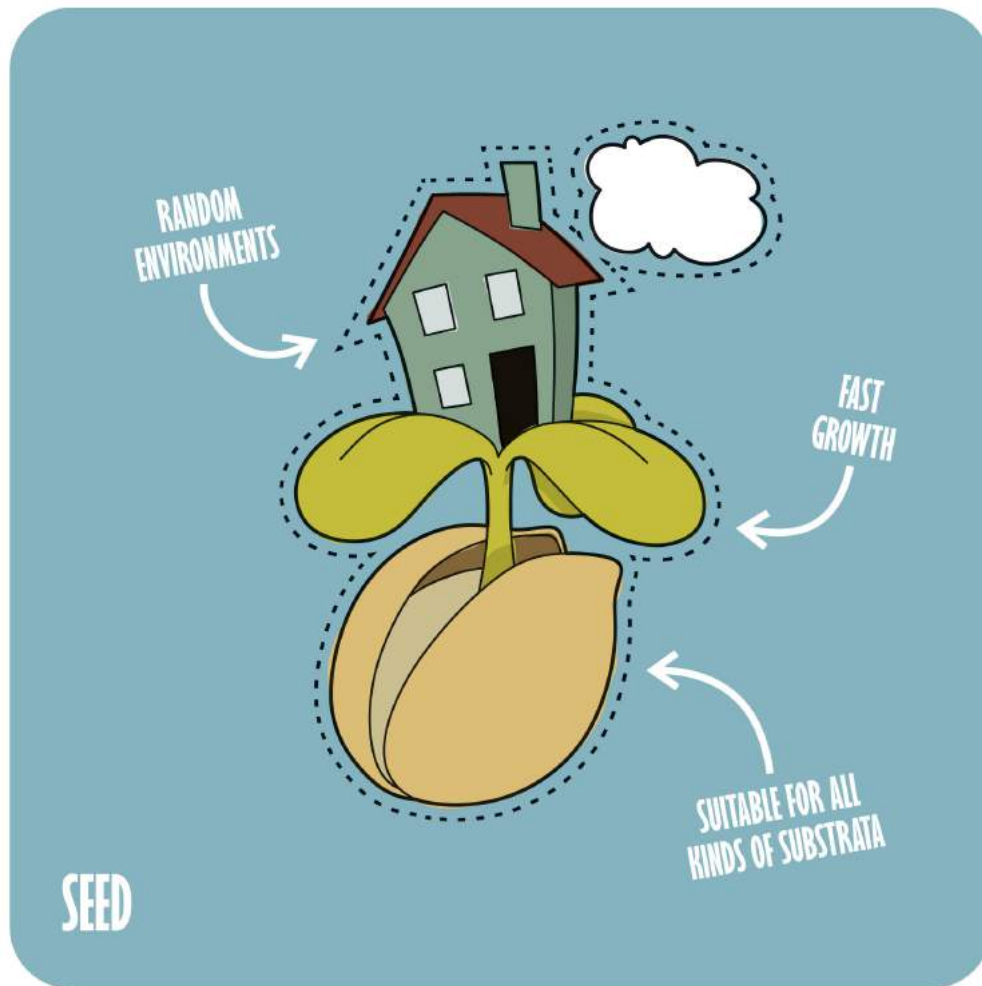
### **5- The KIT is composed of:**

Two types of objects. Those that help the user to defend against risks, which help you to generate possibilities for artistic education. We will start introducing the objects that have actually got a preventive purpose. OBJECTS THAT HELP THE USERS TO DEFEND AGAINST ANY RISKS THEY MAY CONFRONT WHEN IT COMES TO FACING THE PUBLIC EDUCATIONAL SYSTEM OR EVEN ARTISTIC EDUCATION.

**SURVIVAL KIT  
FOR ARTISTIC EDUCATION  
COACHES**



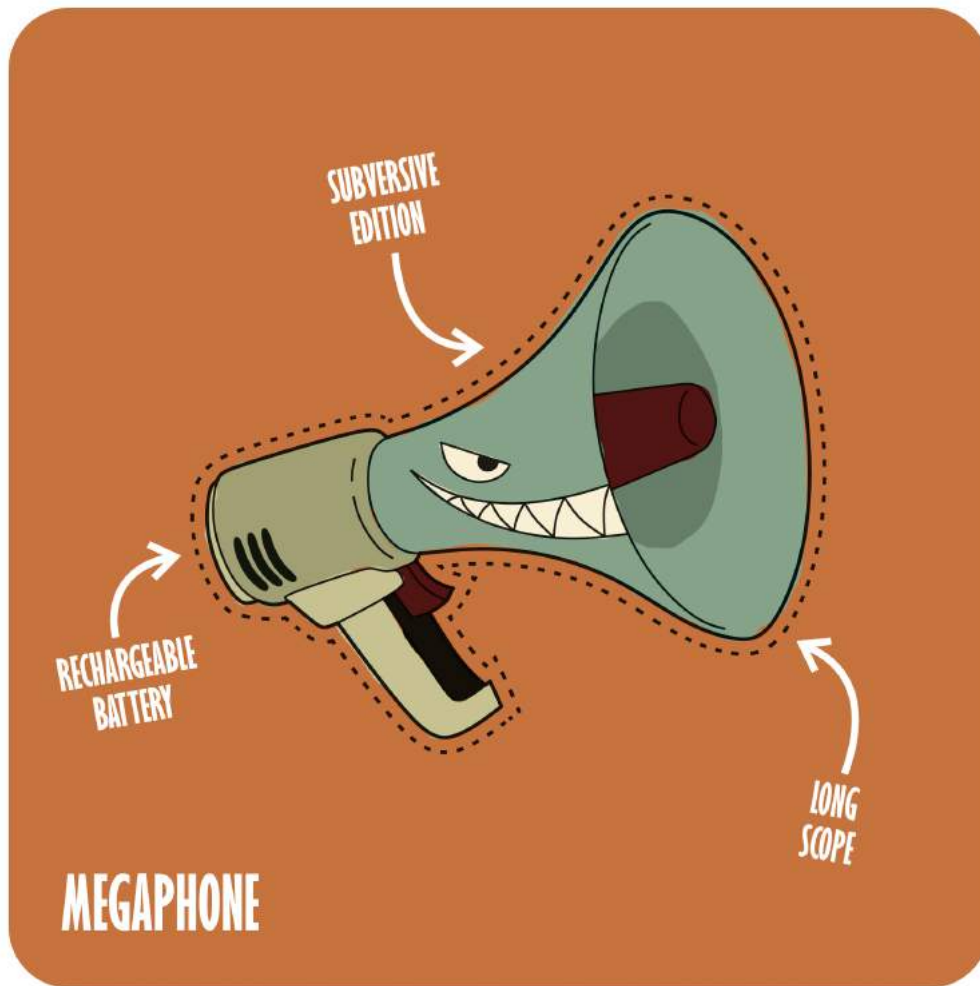
**OBJECTS THAT HELP THE  
USERS TO DEFEND AGAINST  
ANY RISKS THEY MAY  
CONFRONT WHEN IT COMES  
TO FACING THE PUBLIC  
EDUCATIONAL SYSTEM OR  
EVEN ARTISTIC EDUCATION**



## SEED

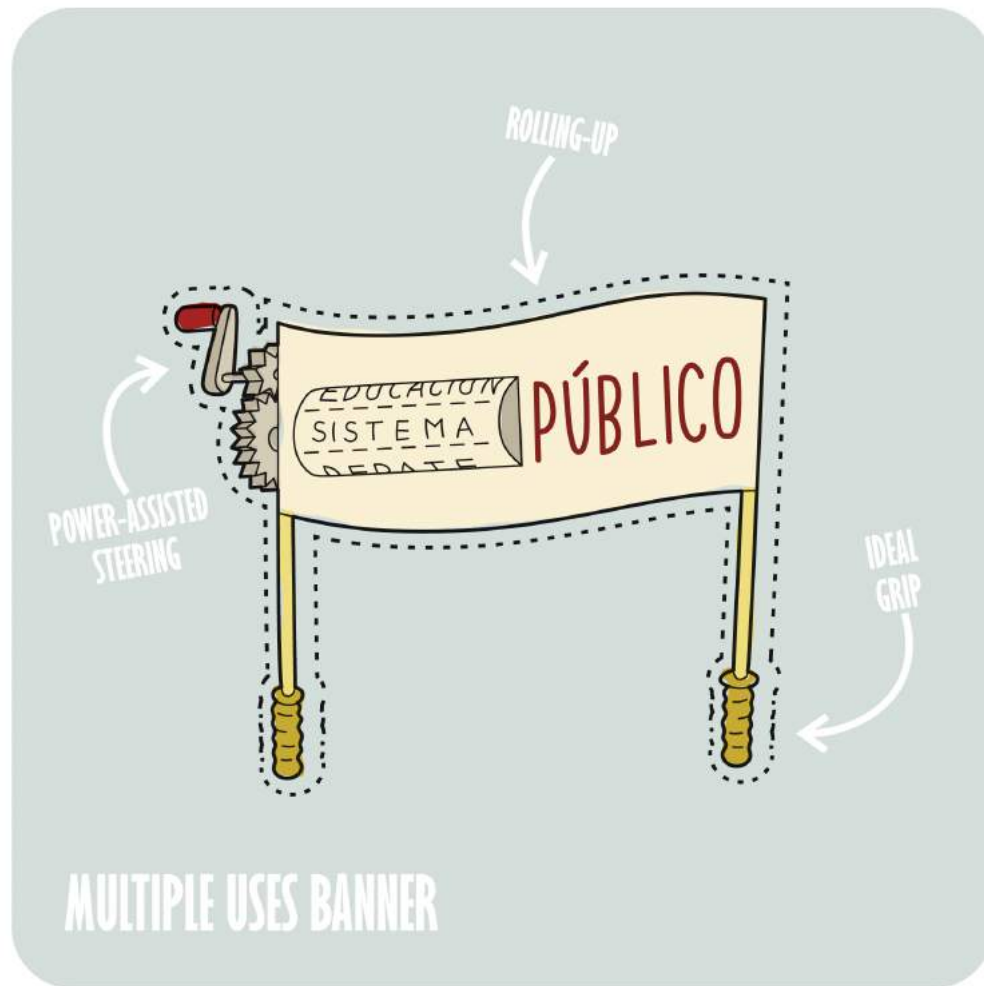
One of the risks of artistic education is that we might not be allowed to enter a space of dreams, so we need to plant some seed to be able to dream and to water dreams, so they can start expanding and, therefore, they can be our essential food. When the plant grows, it is continually looking for light, and its fruit allows us to share those dreams with other people. Plant and give seeds away so you can transform the reality of schools, houses, gardens...





## MEGAPHONE

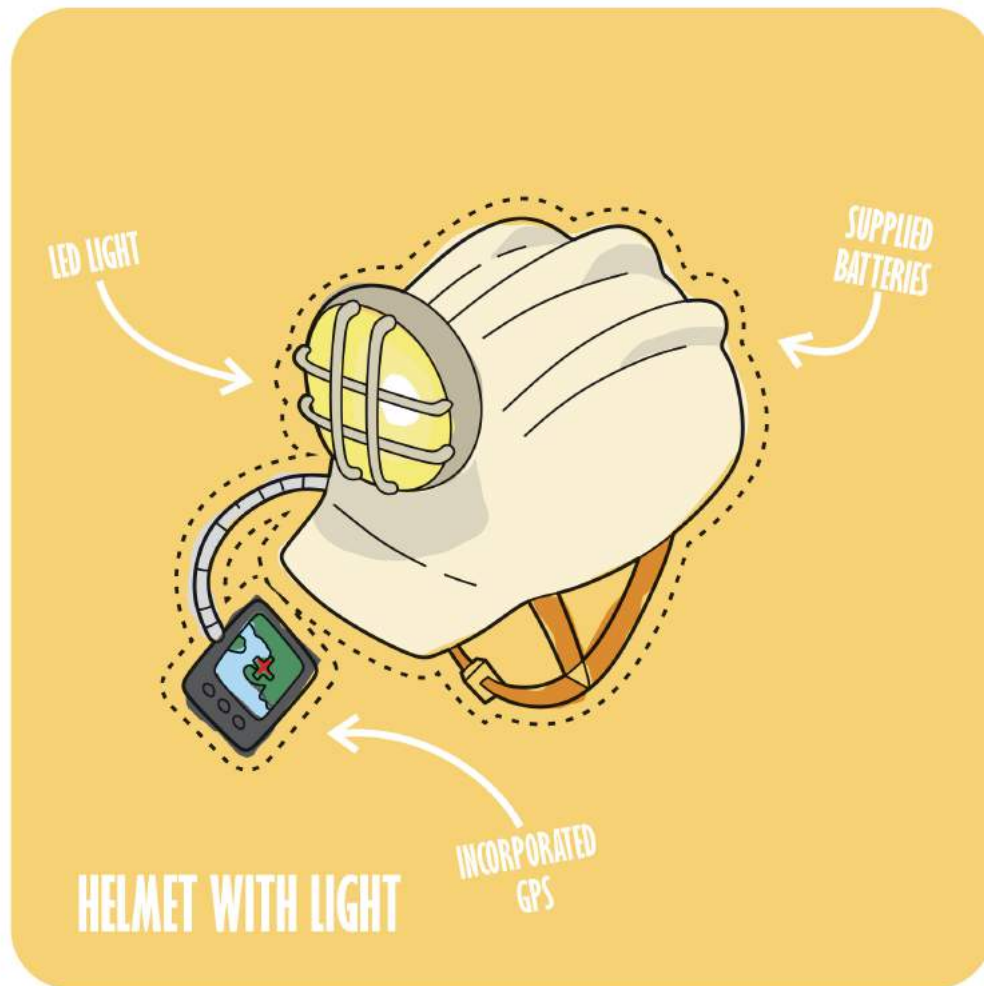
We run the risk that our voice is never going to be heard again. There is too much noise, too many imposed priorities. The megaphone allows us to be heard, to call other people and expand everything that is intangible. Its use is recommended at least once a day.



## MULTIPLE USES BANNER

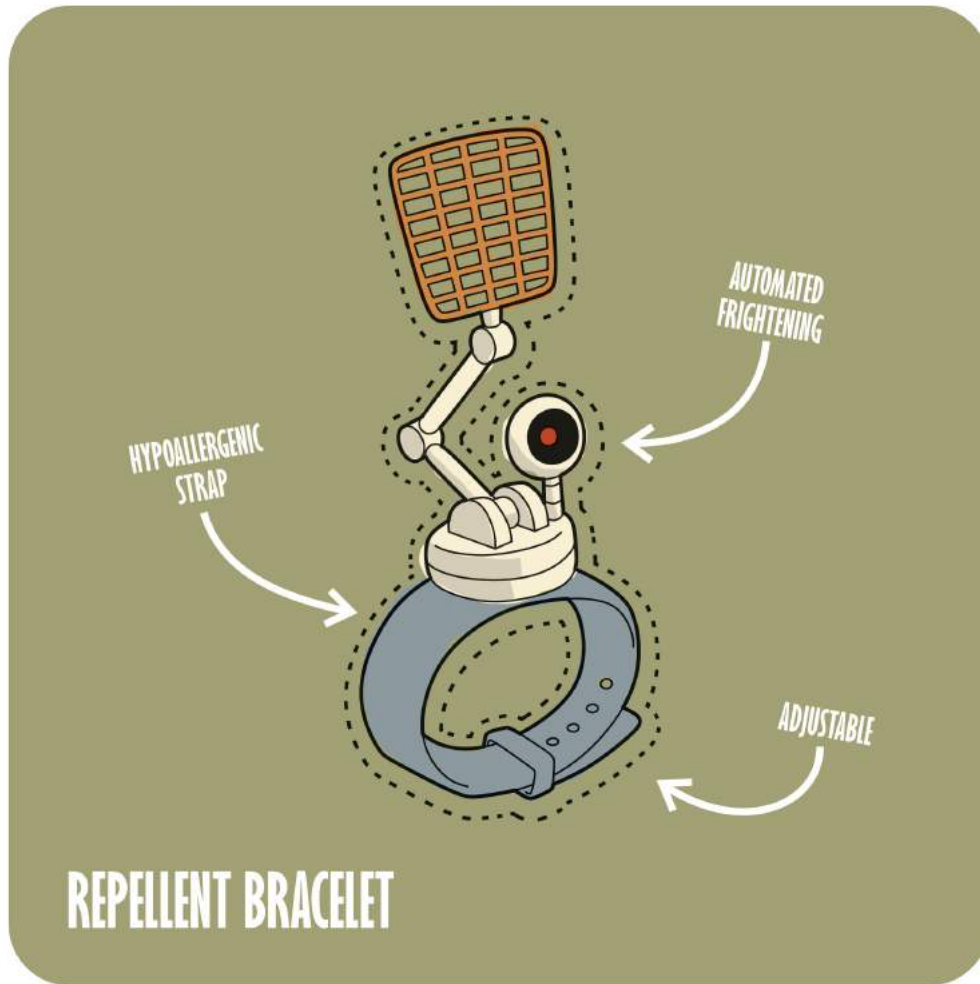
When facing attacks and cutbacks in public education, we need to have ready all the basic elements for public demonstration. We offer you a banner which already contains the word that always should be present: PUBLIC. So write in front of it any other word that you think it might be suitable to revindicate when the moment comes: system, education, debate, investigation, docent...





## HELMET WITH LIGHT

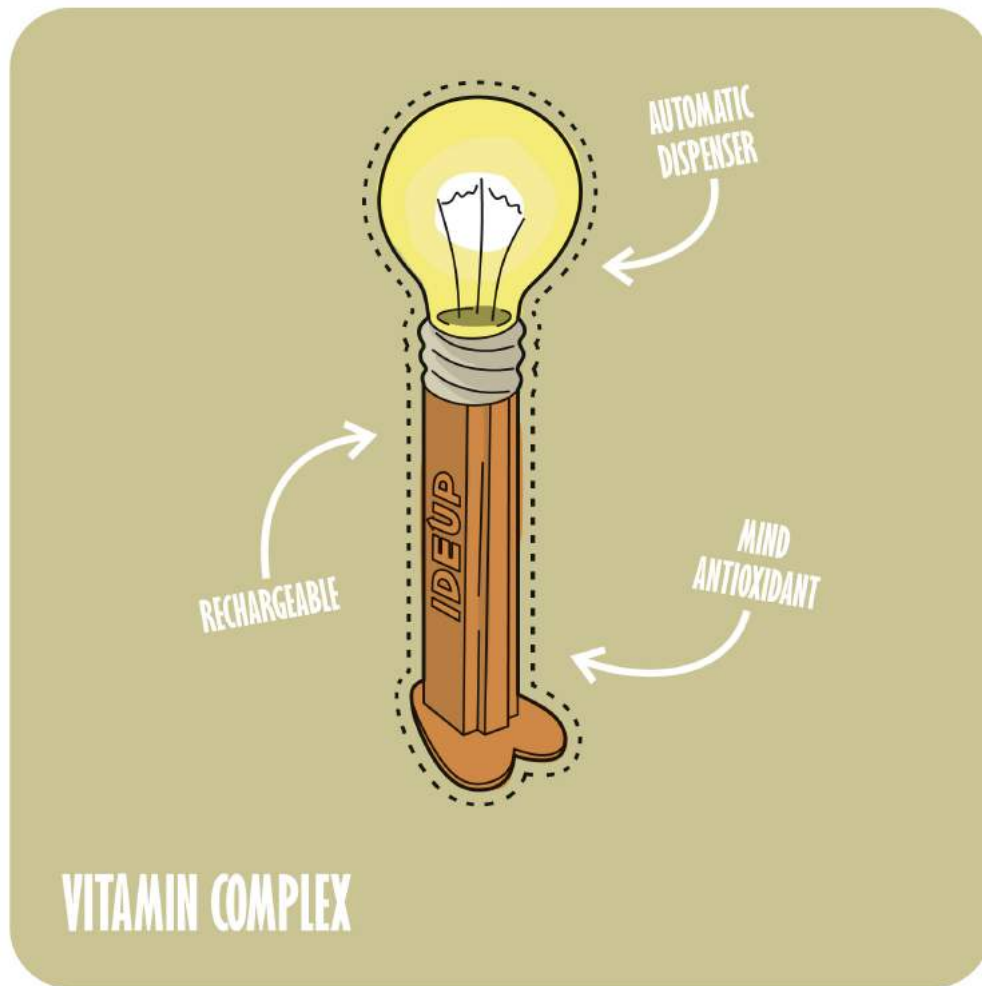
To be able to protect us and to illuminate difficult paths. We must avoid kicks onto your ideas, your culture and look for different alternatives. A helmet with a light is indispensable. to be able to find the way out of the darkness of our system, in which we can often find artistic education.



## REPELLENT BRACELET

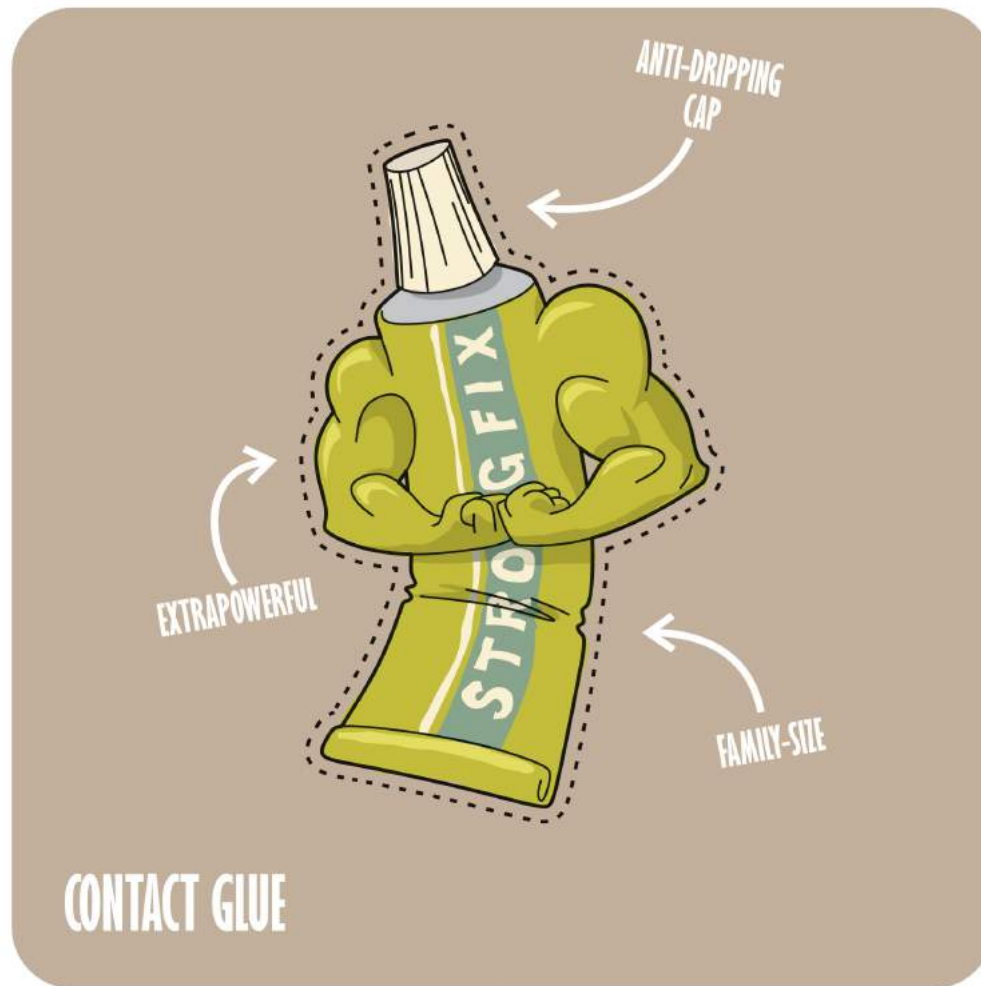
To move away from ideas and politics that make you go back, that implicate discrimination and loss of rights in the arts and education context. Some insects are very persistent, other ones are very dangerous for our balance and organism. These bracelets can keep them away for hours, but for this effect to last longer you must accompany this repellent bracelet with other anti-neoliberal remedies like the massive delivery of postcards to all the organizations in your country.





## VITAMIN COMPLEX

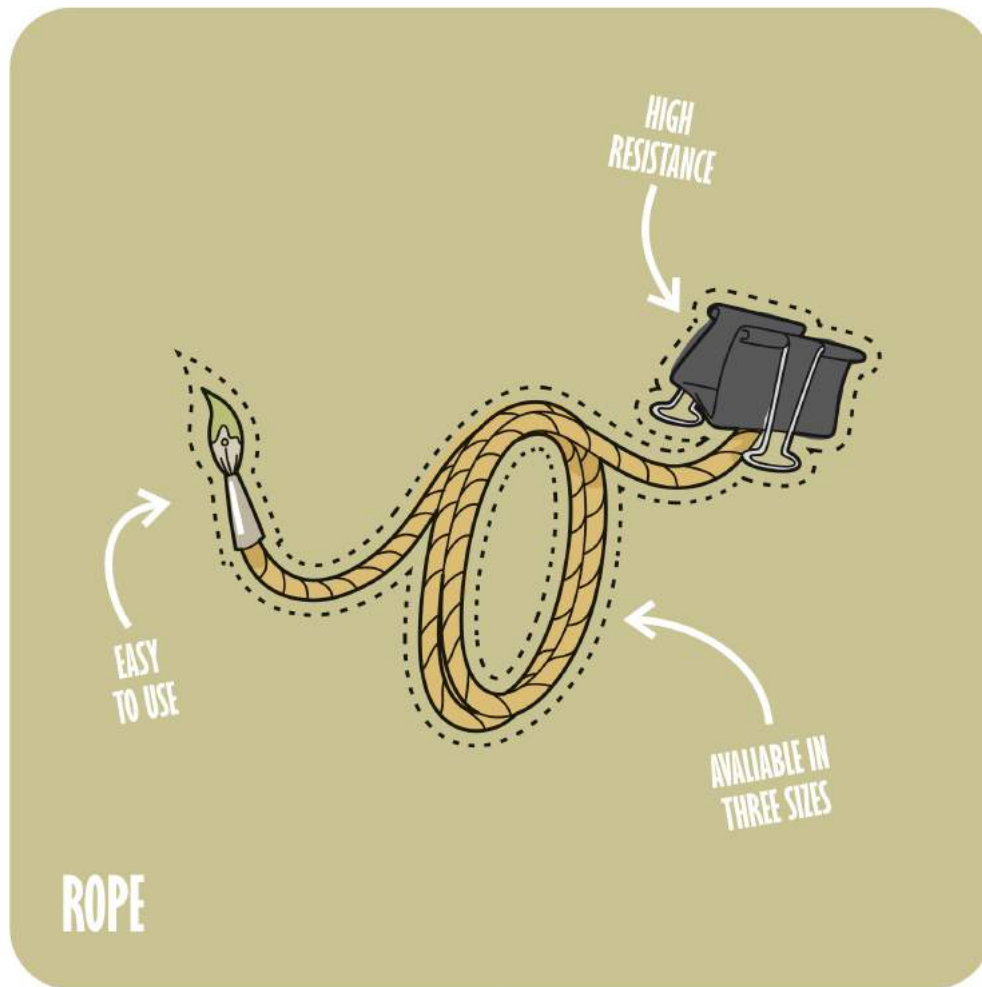
You can find it in different formats (pills, energy bars...) depending on our necessities. They are indispensable in your journey through artistic education, as you will burn a lot of energy. They feed the spirit, acting very fast. It is recommended to use this complex only when it is strictly necessary as the artistic education teacher (unlike other teachers) usually generates this vitamins in a natural way when him or her starts developing and thinking about new projects, actions or artistic objects.



## CONTACT GLUE

When it comes to confronting the risk of separating or isolating yourself from artistic education in the public system, you will need an extra-strong glue. It can stick any type of textures, surfaces or tangible or intangible materials (people, voices, ideas, geographical sites, matters or micro-utopias). Before gluing, you need to give yourself some time to get ready, and some time-off to be able to be certain about what you are actually sticking together are the most vulnerable parts with those that are a lot stronger. It is recommended to use them when you are getting the first symptoms of isolation or separation.





## ROPE

Another of the main objects that is going to allow you to tie artistic education up to the public system. It is made of dreams, ideas... that guarantee great resistance and duration. The rope has many other uses: to offer the other end to other people, to climb steep zones, to mark a territory and above all, to have the chance of starting a collective game.

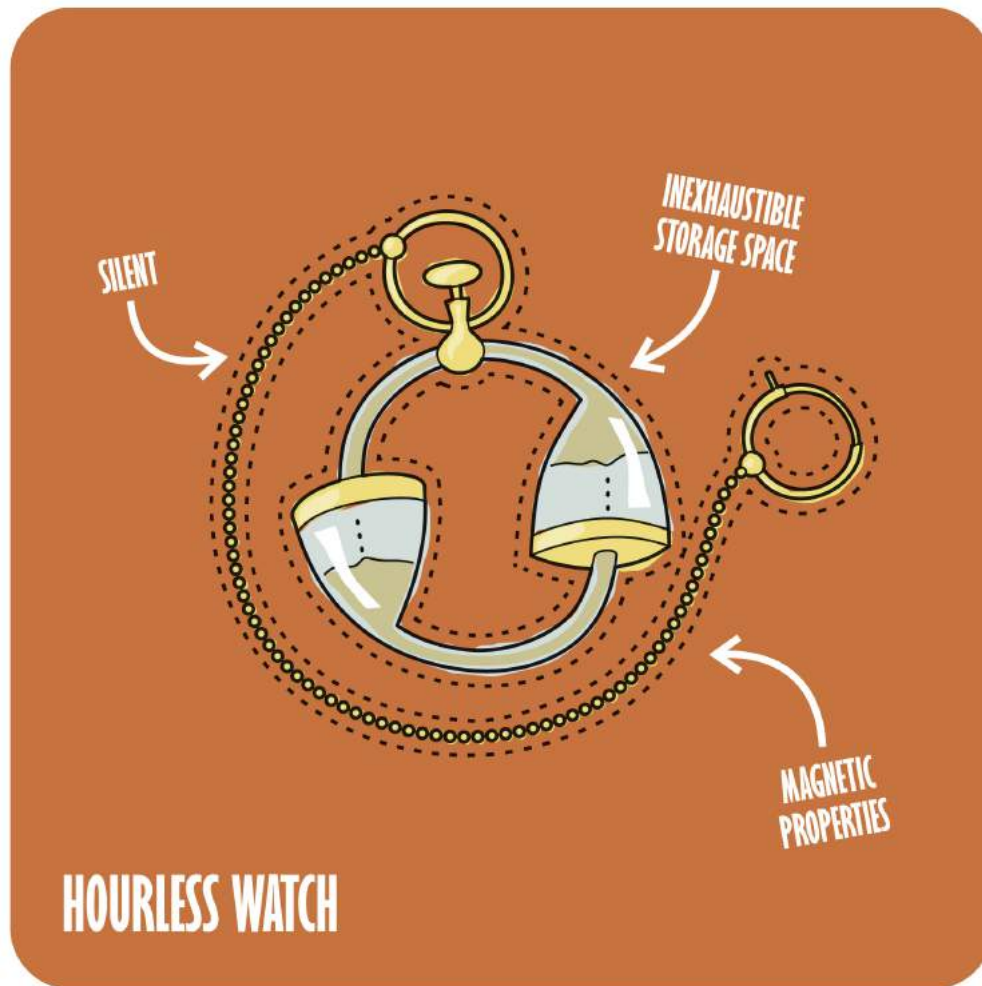


## DRINK

Either mineral water or an isotonic drink. This recipient incorporates a new technology that makes the liquid it contains everlasting. You need to make a great effort to fight against every risk that may appear, so the teacher needs liquids to help him or her recover all the energy and to be able to get through long professional journeys in very precarious conditions. Unlike other vitamin complex, this element of the KIT is never ending, so it can be use at any time.



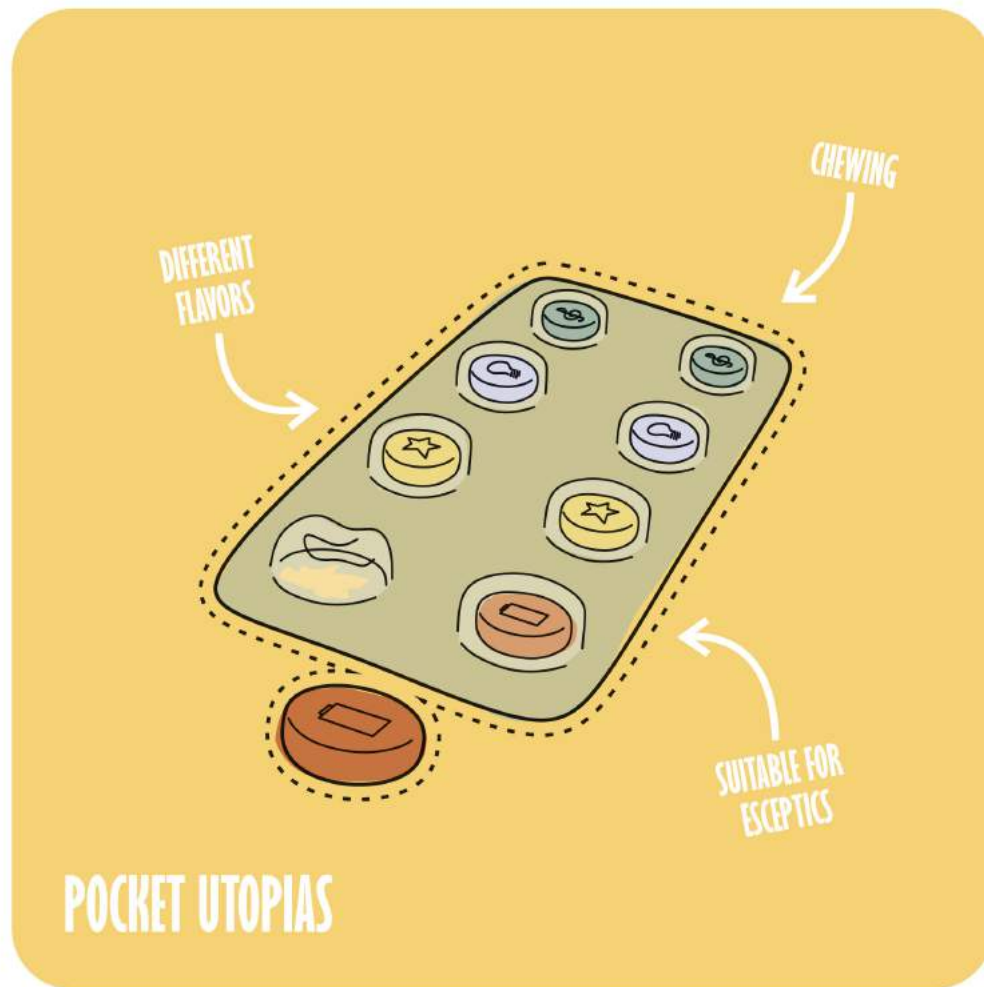
**OBJECTS THAT HELP THE USER  
TO GENERATE  
NEW POSSIBILITIES FOR  
ARTISTIC EDUCATION IN THE  
PUBLIC SYSTEM**



## HOURLESS WATCH

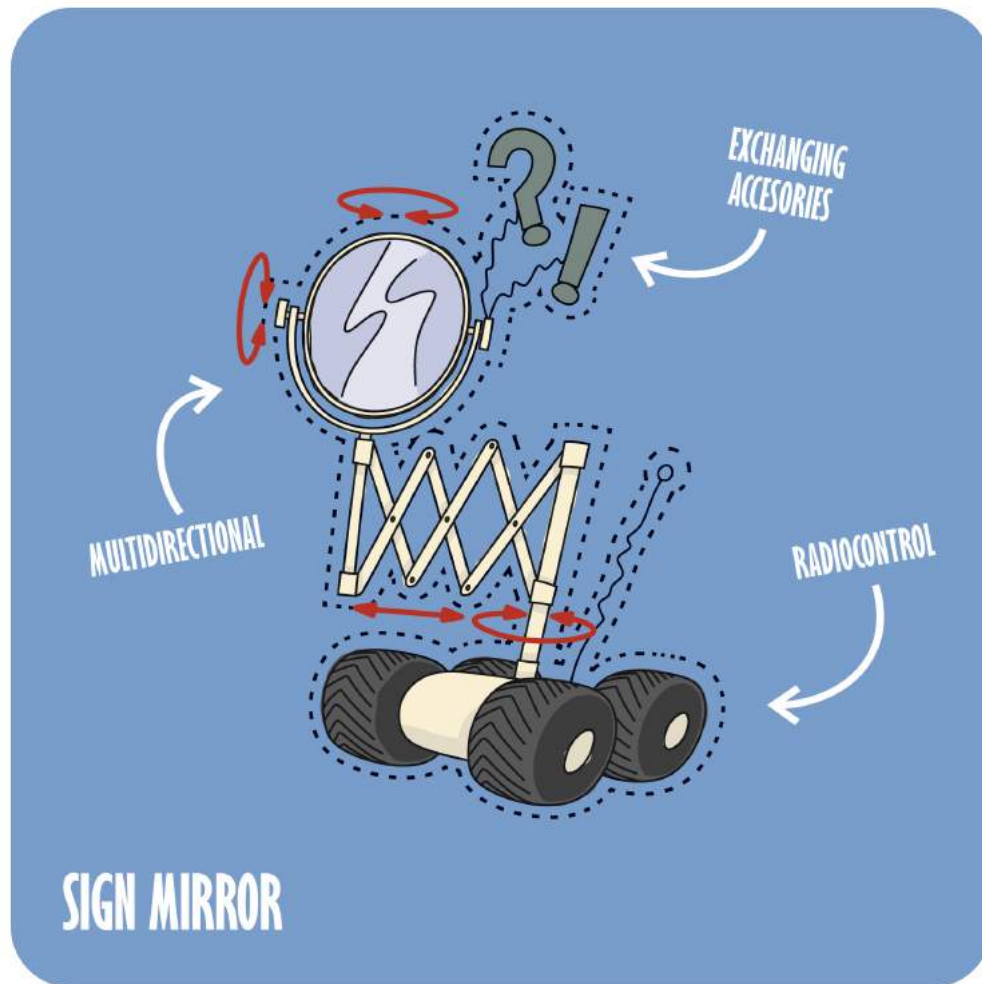
We need more time to think, to create, to study and to investigate to be able to generate excitement and sharing projects. A traditional watch separates time in compartments, in timetables, in subjects... But this watch introduces the novelty of not having clock hands or a ticking sound. When looking at the sphere of the watch, the user knows that he or she has all the time in the world. It can be taken on any part of your body. It is recommended to put it on a visible place as it has a magnetic power that seems to attract people who are around.





## POCKET UTOPIAS AND MICRO-UTOPIAS

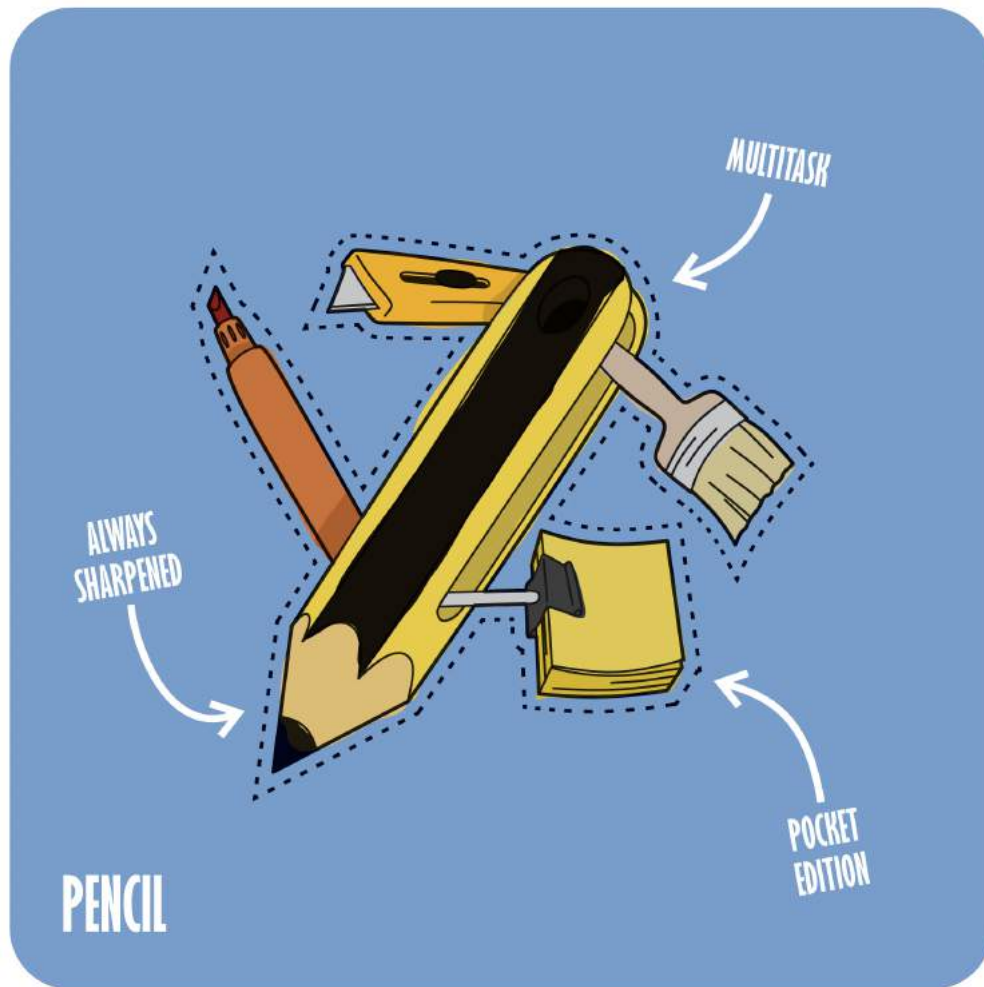
They generate themselves after the use of a hourless watch. The size and the weight are reduced but it is very effective. It is a need to generate one everyday. They are very useful when it comes to transform the teacher task into a great portable museum: the educational space becomes an artistic space, the teachers task becomes a creative process, and the projects become collaborative works of art. Pocket utopias or micro-utopias have got an easy-opening device so they can be used individually, even though the best results are given when they are generated and used in a collective way. They are also commonly known as: *I have to do something different, I would really like to..., why not?, what if?...*



## SIGN MIRROR

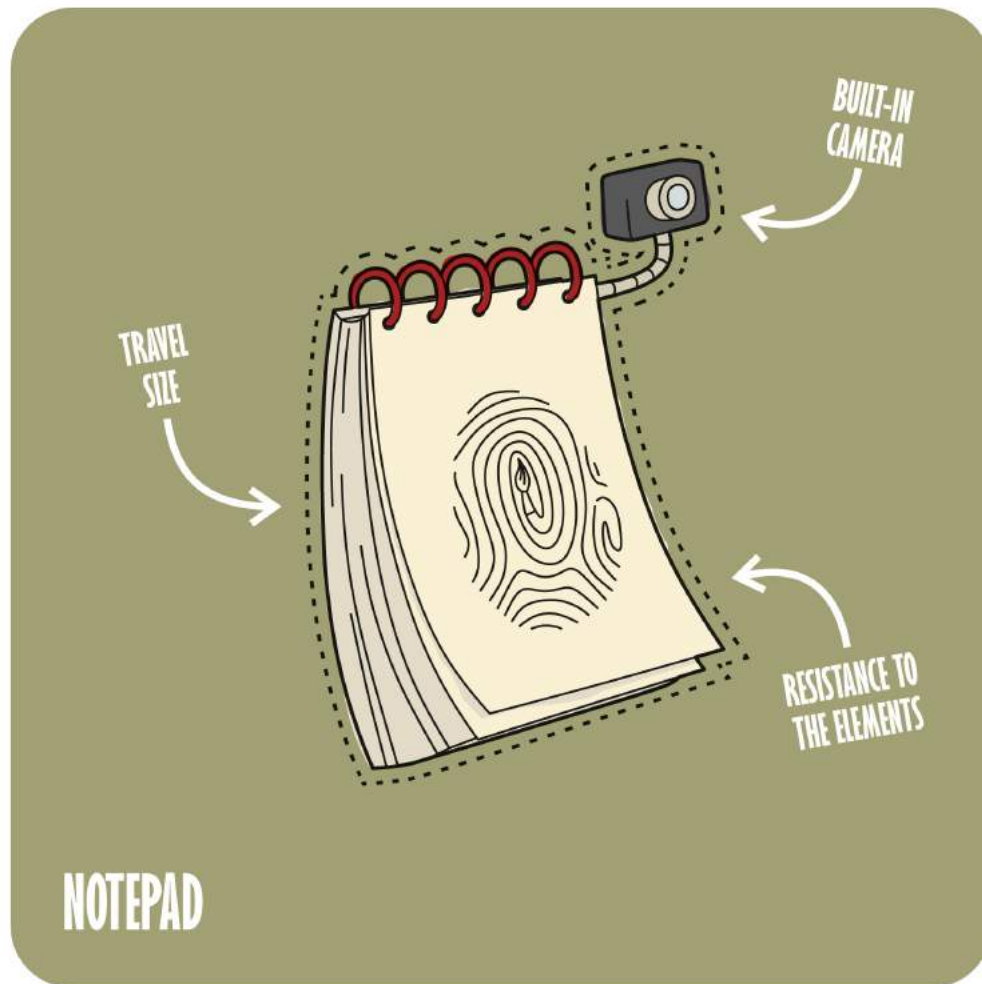
It doesn't make you up and it doesn't deform reality. This way we can reinvent ourselves from every possible angle: teaching, investigating, artistic, activist... It is accompanied by question marks, exclamation marks, suspension points and different shapes like speech or think bubbles. The user must always use it with some of these complements stuck to the middle of the mirror. This way there will automatically appear a question, an exclamation or an open idea. The model is guaranteed to overtake boredom, as when you are in front of it, the mirror will always make you start a new stage in life.





## PENCIL

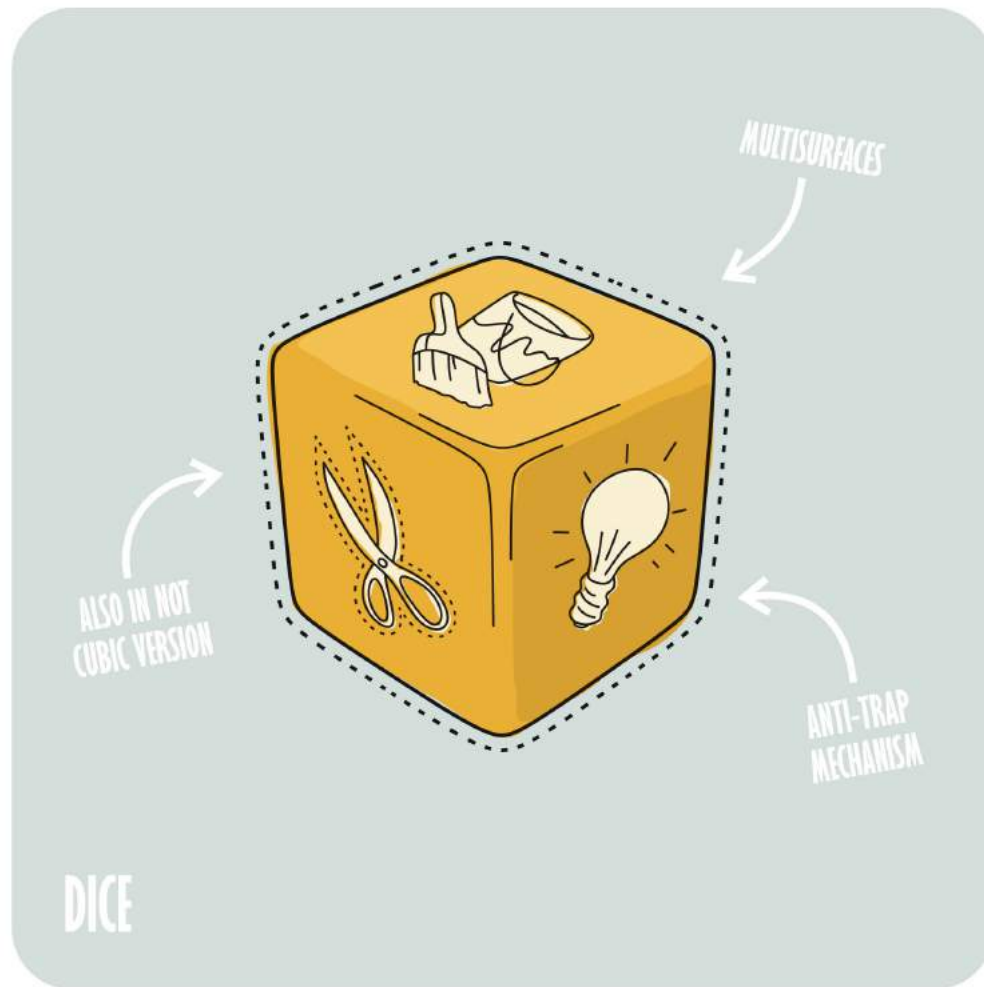
This tool has been used since time immemorial, due to its ability to transform the world. It allows us to translate a concept or an idea to any surface possible. From there to reality, there is a very short distance. It can be used on a wall, on a stone or on any kind of papers or fabrics. There are many types of formats: various thicknesses, colours, even with little messages on or with an eraser on top (the use of which is not recommended)... It is recommended to own a few of these pencils, as when you give one of them away, the effects on the transformation of the world are expanded.



## NOTEPAD

It offers you the opportunity of picking everything you think up. It is where the teacher's visions and thoughts are turned into images and text. A little object with blank pages, which are moving with the breeze, that can be cut, stained, written...It becomes a tool of memories and identity. It is the artistic education teacher's fingerprint as it shows all the creative processes, her or his reflexions, every step taken and it has got the capacity of transforming into a work of art at the same time. In what opportunities are concerned, this tool can turn into a global language.





## DICE

It is a very small object but it is a very important one. It can create opportunities of changing. It is an external agent that is used on those situations in which we do not know what to do. You only have to throw it in the air and to do whatever it tells you to. It creates new situations, in which randomness guides the way. In such a marked context by the closed education programmes, this object is used by every culture, it generates spaces and creative oxygen.



## WARNING

This kit is for public use. The citizens, who feel like utilizing it, can use it in all its strategic development, from the educational and art point of view. It is recommended the exhaustive study of the different contexts and situations in which the interested person wants to intervene. Any physical or intellectual risk caused by the use of it will be responsibility of the user.

## IDEA

Grupo C3 | Educational and artistic resistance cell

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GRÁFICAS GARABAL S.L.





## **THE END**

We have already completed our survival equipment. Here is the most interesting part: investigating, debating, experimenting, working on projects, creating networks, sharing voices and expanding our experiences. Participate on everything you can possibly contribute to Transform your own creative space into a space of action and resistance where everything is possible.

# International Artist 'Interactions'

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## Biography

Andy Ash is an Artist, Researcher and Educator who teaches MA & PGCE Art Education at the University College London and has a studio at Red Herring, Brighton.

Dr Kanae Minowa is an art educator who teaches undergraduates in the Faculty of Art and Design at the University of Tsukuba.

## Abstract

In this visual article we will share experiences of an artist-in-residency project at the University of Tsukuba in Japan. The article starts by explaining the reasoning and motivations of an international artists collaboration. It explores and visually documents the context of developing a learning community of artistic practice. It visually describes a range of interactions, and peer reviewing opportunities which aimed to develop new understandings, knowledge and skills. It also highlights the use of an international artist teacher to facilitate and support the community in its exploration. A buddy system, studio-based crits, museum and gallery visits, curating, exhibiting and speaking publicly are all shown as processes for enabling the artists' dialogue and development in an international context for making.

## Keywords

Artist-in-residency; international; collaboration; dialogue; studio-based practice; visual art; artist teacher; community of practice; learning community; meaning making; buddy system; studio-based crits; museum and galleries; critical & contextual; curation; exhibiting; peer review; artistic practice as research; interaction; communication; cultural exchange; Japan; higher education; undergraduate and postgraduate art students.





1. CAIR Artist  
2020 making

'Interaction' was a 10-day international artist-in-residency (AiR) project based in Tsukuba Japan. This was the second year of the Campus Artist in Residence (CAIR) programme designed to facilitate a more global exposure of art education and art practice for the University of Tsukuba Art & Design students and staff. Project Director, Dr Minowa, using the Tsukuba students' evaluations from the first CAiR identified the need for closer international collaborations and it was felt that on this occasion they wanted to create a learning environment to stimulate dialogue and genuine interactions. The open call attracted global attention and the CAIR student selection committee identified student artists of interest from Mexico, Poland, Egypt, China and UK. Their hope was that the international interactions could be enriching and stimulating to the participants and their learning community. This programme brought together 10 visual artists (5 Japanese, 5 international), along with other Tsukuba students (in particular 4 curators, 2 photographers and 2 graphic designer) for an intense residency and making experience.



2. CAIR Artist  
2020 interactions

So, why would you want to run an artist-in-residency programme? CAIR is an opportunity to invite artists to spend time and space away from their usual environments and work obligations. The intention was to provide time for reflection, research, making, discussion and presentation. It would allow an individual opportunity to explore his/her practice within another community (Wenger, 1998); a chance to meet new people, perhaps use new materials/techniques and to experience life in a new location. International artist-in-residencies are important (Sharp and Dust, 1990) because they provide opportunities for artists from around the world to spend time in a new atmosphere and environment (Lehman, 2017; Corbett, 2015). They facilitate cultural and artistic exchange, nurture experimentation and new ideas, and encourage research and the development of new work.





3. 'Art of Walking'  
exhibition at the  
T+ Gallery by  
Andy Ash

UK Artist Teacher Andy Ash was invited by Dr Minowa to consult the mixed group of undergraduate and postgraduate artists. Andy Ash draws upon Art-based inquiry concepts (Diamond & Mullen, 1999; Eisner, 2002; Sullivan, 2005) to theorize his position and he used his expertise to advise on the planning whilst also leading the studio and gallery-based sessions. He modelled an open approach by placing his own practice at the centre of the communities learning, offering his practice up for critique and discussion (Ash, 2019). During the residency Andy Ash exhibited his current work 'The Art of Walking' at the T+ Gallery in Tsukuba. The exhibition asked the audience 'What does it mean to be out walking in the world?' This exhibition was a collection of recent works which investigated the relationship between the brain, the body, the soul and art making: a kind of dialogue while walking. Through a series of prints, sculptures and objects a space was created to ask questions, questions about time, space and consciousness of the artist's world as much as about putting one foot in front of the other. Andy Ash invites the audience to walk in his shoes considering themes of footprints, lines, writing, intimate reflections, the inner and outer landscape, the sole/soul, and the interplay between body, mind and the world all whilst walking on the South Downs in the England.

Andy Ash had previously worked on a number of UK based residencies (Ash, 2019) and is skilled in using his own contemporary art practice and research as a stimulus for students' learning and debate (Irwin and de Cosson, 2004). Many themes were considered during the debates, including eastern and western philosophies; different international art scenes; embodiment; knowledge production; journeys; mapping; curation; installation; contemporary and modern art practices; and meaning making.



4. University of Tsukuba plaster model room and sculpture store

CAIR 2020 received financial support from the University of Tsukuba and was designed to promote the universities 'Educational Strategy 2019' (University of Tsukuba, 2019). The University of Tsukuba, like other Japanese universities, has been aiming to develop a more global profile not just in its student intake but also in its curriculum content.

Japan has a long history of Art education (Masuda, 2003) which in the recent past is influenced by traditional Japanese and Western notions of art, emphasising the development of technical skills and representation. Drawing is seen as core to making in all the different specialisms. Traditional Japanese painting is an option to pursue for the art students but interest in this appears to be declining. Observations from Dr Minowa's research (Minowa, 2018), her practice in the Maldives and university teaching led her to want to challenge her students understanding of art making and to explore more multicultural and global perspectives of art education. By inviting artists from a range of countries, languages, religions and continents it was hoped to inspire her students to engage with a culturally diverse environment.





5. CAIR poster's and logo design

The CAIR 2020 student working party started in the summer of 2019 and was led by Dr. Minowa. Initially ideas were vague and somewhat confusing but Dr Minowa helped them move forward with regular focused discussion. The working party took its time to decide on the framework of the programme, including the theme, purpose, aim and objectives, while building upon their reflections and participants evaluations on the previous year's CAIR. From the beginning the desire to engage with more contemporary art practice and processes was evident. At this point the designers planned the main visuals/ logo which helped to make their direction visual and tangible.

The team agreed on 'Interaction' as the theme of CAIR 2020 and aimed to create an active 'community' of artists (Wenger, 2007), with communication and collaboration at the centre. To achieve this, it was agreed that at the residency's core would be making, talking, regularly reflecting, sharing and discussing in an open and supportive creative environment (John-Steiner, 2006). To ensure all could contribute Andy Ash proposed a buddy system so that participants could be brought together and supported.



6. Studio buddies

The buddy system was to enable a welcoming and productive studio environment for the participants. A buddy system is defined as ‘a cooperative arrangement whereby individuals are paired or teamed up and assume responsibility for another’s welfare or safety’ (Lexico, 2020). Each international artist was paired with a local artist who was then allocated their own local curator to collaborate with. The buddies were introduced a month or so before arrival and online communications were started to initiate an early dialogue. It was hoped that this would allay any anxiety about entering into a different culture and act as a point of contact to facilitate an introduction to the AiR, the university campus and the ‘interactions’ theme. It was anticipated that the buddy approach (Benzel, 2005) would enable opportunities for dialogue as they would feel more at ease talking and asking questions peer to peer.





The purpose-built studio made it easy to establish a daily routine for making and dialogue. Each artist worked on their individual practice in a space next to their buddy, this enabled them to share skills and ideas in an informal and relaxed manner. Andy Ash and Kanae Minowa were on hand in the studio each day to support and facilitate the making and reflecting. Each artist kept a diary and at the end of each working day they would collaborate with their buddy to make a video diary recording the day's discussions and thoughts. These reflections would then feed into the daily whole group and crit discussions.

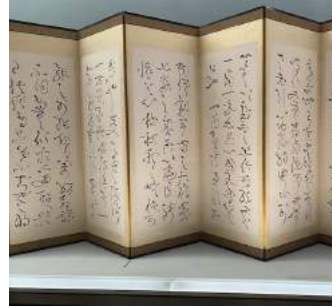
7. Studio working environment



Formal opportunities to engage in a whole group dialogue was orchestrated by Andy Ash. These included the crit (Goldstein, 2020), gallery and museum visits, exhibition presentations and social activities. Andy Ash saw himself as a facilitator, someone who engages the audience in line with a 'constructive' learning model (Watkins, 2003), generating spaces for the participants to be active makers of meaning rather than passive recipients of knowledge. The crit enabled each pair of artists to present their work to the group (Thornton, 2009). Each artist explained their ideas, the background for his/her investigations and choice of technique/materials, whilst the rest of the artists, tutors and curators gave feedback. For most this was a new experience, the use of a crit was not always common practice in art education back in their home countries. Andy Ash was able to create an atmosphere of respect, understanding and constructive thinking and the artists were able to express their ideas freely – without judging.

8. Studio critts





To complement the discussions on meaning-making and to extend the understanding around context a series of opportunities was made to investigate Japanese culture, to exchange experiences and insights while visiting museums and galleries in Tokyo and Tsukuba; incorporating contemporary and historical collections. The critical and contextual element of any art education should be a 'reflexive process in which making and understanding (production and reception, encoding and decoding) are held in a symbiotic relationship where both are responsible for the construction of meaning' (Addison & Burgess, 2000). These opportunities were moments for the artists to look outside of their own points of reference, to explore other social and cultural practices in a historical and contemporary context. These trips usually also involved a healthy element of socialising, eating/drinking, shopping, music and fun!

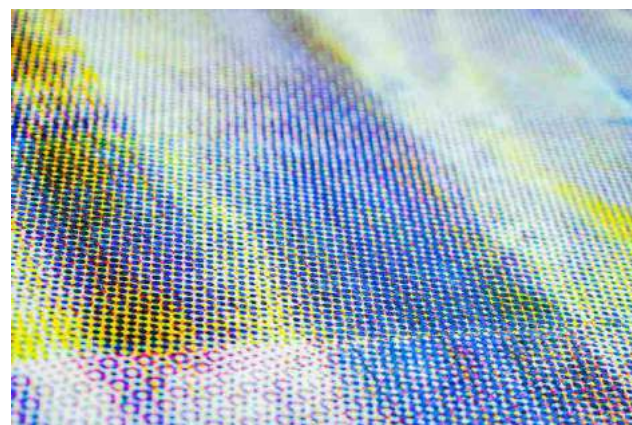
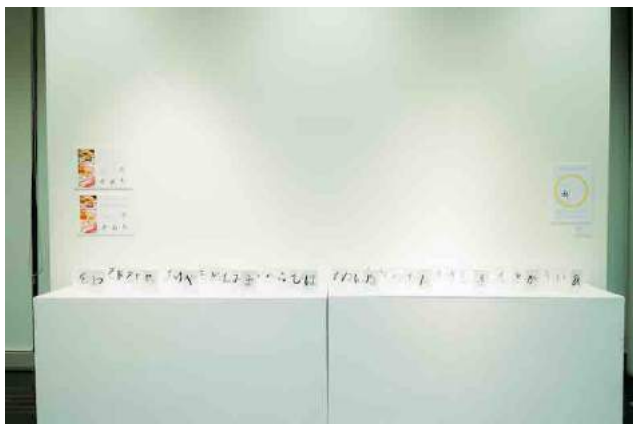
9. Cultural & social exchanges



10. Exhibiting  
and articulation of  
curation

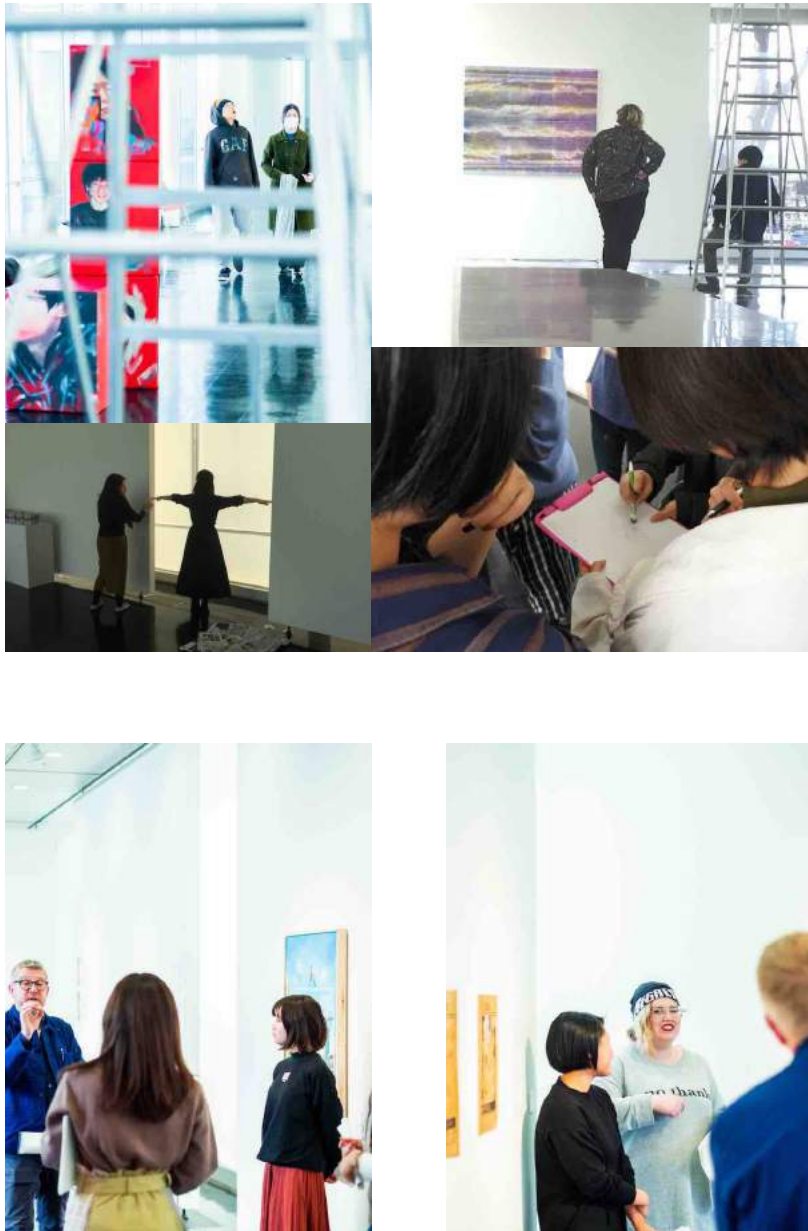
Developing confidence in speaking about art, articulating ideas and developing art language to communicate to each other was also important in the preparation for the final exhibition. The artists were encouraged to engage with the general public who visited the studio as well as each other while making decisions about how to describe their work, how to write about their work and how best to express themselves. Many themes are evident in the artists' practice and meaning making; including their friendships and relationships; personal and psychological factors; understandings about identity; challenging issues in society; gender and politics; environmental concerns; language and culture; all relating to young people's reflections on aspects of contemporary society that are personally and socially meaningful.











11. Final presentations in gallery space

An important outcome of the studio conversations, the sharing of ideas and engaging as a community of artists was the need to bring the work together in a gallery space to show an audience what had been achieved. For all of them it was the first time they had had a chance to get public feedback and look at their work objectively. Andy Ash used an 'artist-led pedagogy' (Pringle, 2009), an opportunity for the artist and curators to be challenged to make collaborative decisions about how they would curate the work; how to use the space/venue; how to write an artist's statement in English and how to address the public in the Private View presentations. An emphasis was placed on producing a professional and thoughtful collection of work whilst being able to express their new understandings and knowledge to an audience. In a way the private view presentation was a celebration of the new accumulated experiences as much as a show of the art work made.



12. World-wide art community in the making

A more detailed article will follow soon using the research data gathered from the daily video reflections, the dairies, the art works made and the evaluations completed by the artists and curators. Emphasis will be placed on the experience of the studio making, exhibiting, the dialogic with observation, reflection and discussion. It is hoped that this 'grounded' approach (Charmaz, 2003) will help develop an understanding of the holistic overview, whilst the reflection points towards a need for more detailed, 'fine grained analysis' informed by context. But at this point it is already evident that this kind of short intense AiR experience, where international artists and curators are brought together to collaborate with experienced artists, can generate significant learning opportunities for personal and group development. This kind of supportive cultural and artistic exchange can nurture experimentation and new ideas and support research and the development of new work. Being a part of a supportive community (Wenger, 1998) individuals can explore their practice and engage in important life experiences in a new location. But on top of this, it was fun! Everyone who took part described how their own making had been re-energised, their own passion taken to a new level and they felt they were now more connected to a world-wide art community.



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