



IMAG

IMAG InSEA MAGAZINE N.º5

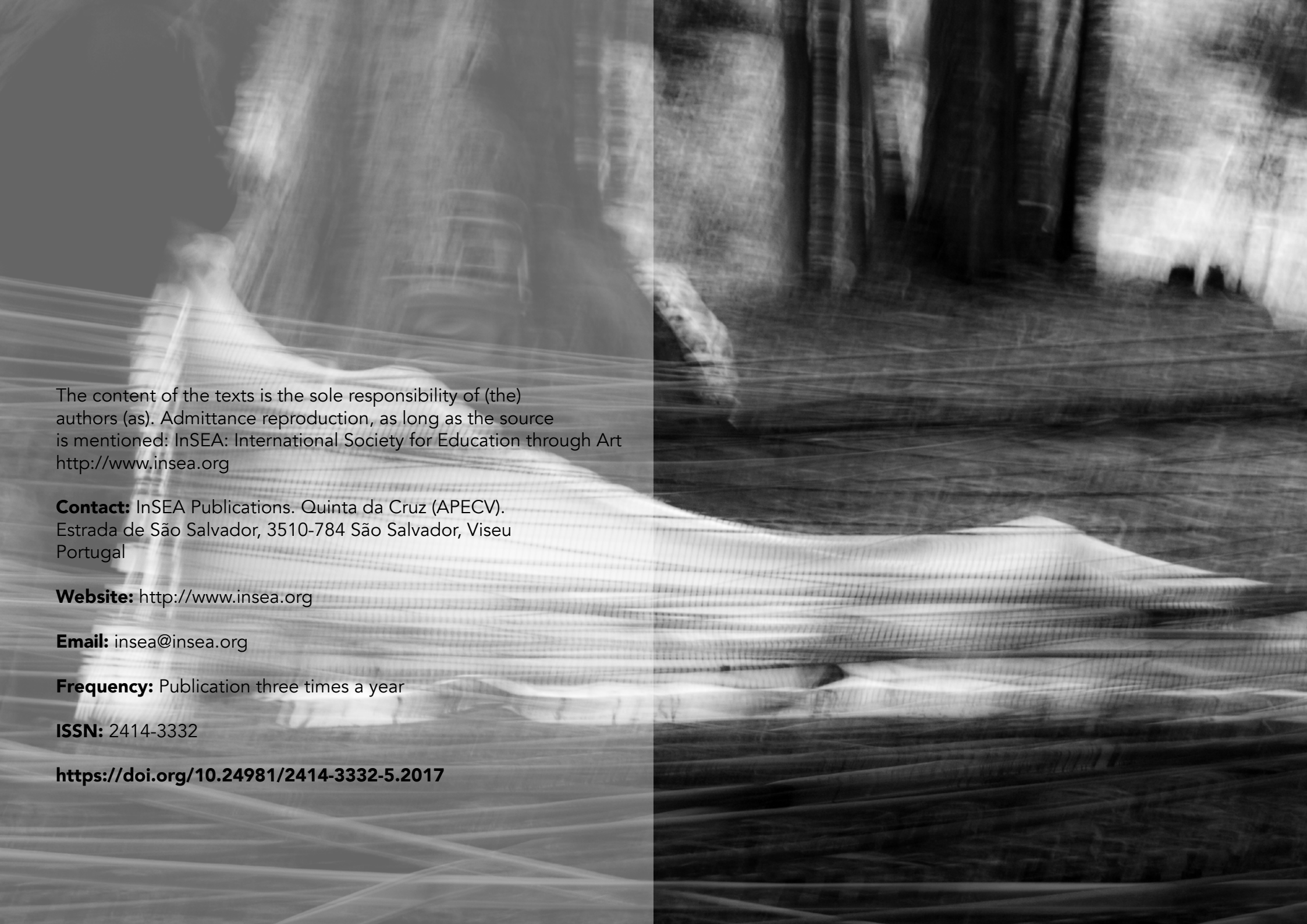
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EDITORIAL

by Teresa Eça and Ângela Saldanha



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IMAG n.º 5 has a long trajectory; it started to be compiled by Peter Gregory inviting InSEA members who presented their works in the InSEA regional European congresses in Lisbon to send articles to the e-magazine. Later other members who showed their projects in the Vienna Congress were invited by the permanent editors. The current issue doesn't have a particular topic or focus on a defined region; instead it is intentionally diverse to show the rich and different approaches to art education practices. We expect our readers will enjoy the visual narratives and we hope that some of them will help bring new horizons and new ideas to enforce the value of art education in the school curriculum, especially because we are witnessing a tremendous reduction of arts in the educational systems of many countries.

This issue includes the precious Ziegfeld lecture received by Deborah Smith-Shank during the 35th InSEA world congress in Daegu, Korea, 'New Directions in Art Education' where she was awarded with the The Edwin Ziegfeld Award. Her visual essay is a touching tribute to the first President of InSEA. From Canada, Juan Carlos Castro, Ehsan Akbari, Lina Moreno, David Pariser, Bettina Forget, Martin Lalonde, and Melissa-Ann Ledo contribute the visual essay 'The missions of MonCoin: A curriculum for mobile media and civic engagement in the visual art classroom'. The contribution is about a research project that investigates the practical, curricular, and theoretical implications of teaching and learning using mobile and social media in the visual arts classroom, an example of how mobile media can be used as a creative tool to explore one's environs and to connect with others. From Cyprus Phivi Antoniou, Tereza Markidou and Gianna Theocharous-Gkantzidou tell us the story of a collaborative pilot project organized by the Cyprus Society for Education through Arts in primary schools during the academic year 2014-2015 called Creative Partnerships – Artists in Schools' (CP-AiS) fostering the development of meaningful partnerships amongst participants as well as the development of children's creative thinking, engagement and motivation through a variety of art practices. The visuals show us children's excitement, engagement, collaboration,

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and problem solving through hands-on experience of art making. The issue includes results from three transitional projects initiated by members of InSEA demonstrating the networking power of the Society, where people engaged in art education and willing to experiment and to make actions together, meet peers with the same energy and start to cooperate. InSEA members are open to opportunities to engage in intercultural education and involve their students in exploring the world through art in transcultural contexts. The first essay reported by Gabriella Pataky presents a cross-cultural exchange project for teachers-in-training developed in European teacher training institutions since 2011. The project involved an International educational project based on the creative possibilities of contemporary art; the results are brilliant as Gabriella expressed "different cultures, countries and languages spice up this entente". Language barriers and time differences are challenges to be enjoyed and overcome; from these differences, collaborative knowledge is constructed.

The second project 'People Heritage' by Seija Ulkuniemi and Alfredo Palacios entangle North and South European countries which present an integrative art exchange project between universities carried out during 2013 and 2015. The project included art expression, knowledge in art, environmental education, media and cross-curricular contents focusing on artistic site heritage. From the third international project Ângela Saldanha; Estrella Luna and Icaro Pintor present 'Aprender', one of the experiences of projects carried out by artists in collaboration with primary teachers in Portugal within the CREATTE European project, inspired by the pilot project developed in Cyprus Creative Partnerships – Artists in Schools' (CP-AiS). Those three projects, fostering intercultural dialogues, were made possible because InSEA offered a place where art educators could share ideas and invent ways to make projects in collaboration.

In addition to presenting visual representations of global art-making and art education collaborations, ImAG also intends to spread ways of working with images and objects in art and in education.

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Toward this important end, Magdalena Jaume from the Illes Balears shows us how using, paper cutting as a reductive medium can be a fundamental technique in book reshaping. Employing this method, Jaume creates a beautiful collection of art works full of visual poetry.

Letizia Balzi, in her article, approaches media literacy, arts pedagogy, and globalization in high-school, explaining how art can be used as an emancipatory tool. And finally another extraordinary piece of work was selected from Austria for this very broad issue: young people working in collaboration with an excellent teacher Michaela Götsch and a great artist Verena Faißt, discussing youth problems through art film.

IMAG #5, in the end of this issue consolidate its dimension of an open journal for arts and education and arts in education with a great potential for praxis and research within the educational and artistic fields. We wish to thank to Peter Gregory who started this issue; all the authors, reviewers and collaborators who are making this dream coming true.

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Creative Partnerships – Artists in Schools': Reflections on the outcomes of a collaborative programme between art teachers, pupils and artists in Cyprus

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Markidou, Tereza**

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Cyprus Society for Education through Arts (CySEA)

Keywords

Creative partnerships, teachers, artists, collaboration, art lesson, learning, action research

Abstract

This visual essay presents the designing and implementation of a collaborative project among teachers and artists, entitled 'Creative Partnerships – Artists in Schools' (CP-AiS). The project was initiated and organized by the Cyprus Society for Education through Arts and was instigated in Cypriot state schools during the academic year 2014-2015. It involved local and contemporary artists, art educators and children and was organized in diverse school environments. Thus, eight teachers – artists' collaborations were permeated through the formation of meaningful partnerships within school settings. The partners implemented multisensory artistic projects, aiming to enrich children's self-confidence, interpersonal relationships and learning opportunities created during the art class. There was a variety of media and methods used in the overall program, from recycled and natural materials to digital art. Overall, the pilot implementation of the CP-AiS program was successful, since all partners were satisfied by all stages of the process, including CySEA's support, inasmuch as they expressed their wish for continuation of such initiatives.

‘Creative Partnerships – Artists in Schools’ (CP-AiS) is a collaborative project initiated and organized by the Cyprus Society for Education through Arts. It expected to develop and promote teachers and artists’ collaborations through the formation of meaningful partnerships within school settings.

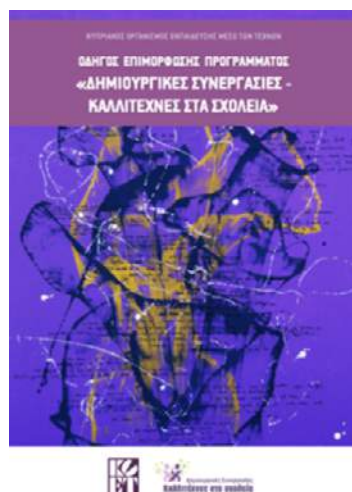
Similar collaborative projects that were implemented abroad have been characterized as significant means that nurture critical thinking, creativity, communication, as well as children’s aesthetic appreciation and self-esteem (Creative Partnerships, 2007). At the same time, not just the children, but also all partners benefit from these collaborations (Orfali, 2004; Sharp, et al., 2006).

So far, in Cyprus, such collaborations were mainly based on the initiatives of enthusiastic art teachers, who invited an artist to their school, mainly for a day, to work along with the children, share their experiences and techniques with them and produce art works together. The “CP-AiS” Program was the first organized program of this kind, aiming to be added to the official programs ran and supported by the Cypriot Ministry of Education and Culture.



Program Logo and The Program Training Guide

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THE PROGRAM

The aim of the CP-AiS Program was the development of meaningful partnerships amongst participants as well as the development of children’s creative thinking, engagement and motivation through a variety of art practices.

The program ran as a pilot in Cypriot state schools during the academic year 2014-2015. It was completed in three phases:

Phase 1: Seminars for teachers and artists

- Informing them about the Program and its aims
- Bringing them in contact with each other
- Inviting them to join the Program and proceed to collaborations

Phase 2: Partners’ planning of projects

- Deciding on the topic
- Planning activities
- Deciding on each partner’s role
- Feedback from other participants

Phase 3: Implementation of projects in schools

- Artists’ visits to schools
- Class trips
- Creation of individual and team works
- Dissemination and presentation of projects

The partnerships:

- 8 projects
- 7 elementary schools and 1 kindergarten
- 181 children
- 8 art teachers
- 7 artists

PROJECT: 'THE CITY AND THE SEA'

In this project took part 44 children from Grades 5 and 6 of a small school, not far from the city port. The artist who collaborated with them specializes in creating miniatures with the use of recycled wood. The aim of their project was to create a map of the area where their school is located.



1. Visiting the artist's workshop



3. Creating individual works with wood



2. Visit to a neighboring shipyard and collection of wood pieces



4. Working on the group work



5. The finished work, decorating one of the school's walls

PROJECT: 'MESSAGES FROM E.O.K.A.'S STRUGGLE'

Nine 6th graders from a small sub-urban school collaborated with their teacher and a digital artist to create a group work inspired by the Cypriots' uprising against the British colonialism, which led to the independence of the island and the declaration of the Republic of Cyprus in 1960.



1. Meeting with the artist and his work



2. The children are introduced to the software by processing self-portraits they had created in a previous lesson



3. Working on the group work



4. The finished work



5. The work exhibited in the Municipal Gallery, among works of established artists also inspired by the struggle of E.O.K.A.

PROJECT: 'THINKING OF OUR NEIGHBORHOOD... DIFFERENTLY'

In this project twenty 5th graders collaborated with a mosaic artist. The aim of the project was to help children think about the industrialized and barren from visual stimuli neighborhood through a different lens and be able to use and transform industrial wastes to resources in order to create unique mosaic art; hence improving the aesthetics of their school's environment.



3. Experimenting with materials and deciding on the group works



1. Preparing the ground: getting to know about the art of mosaics and creating small works with hand-made tesserae



4. Collaborative work



5. The completed works



2. Collecting and classifying material from their neighborhood for the group works



6. The finished works on the school's entrance wall

PROJECT: 'EXPLORING OUR TRADITION THROUGH CLAY'

In this project 18 children worked with a well-known Cypriot ceramist. The project aimed to improve their artistic aptitudes and expand the possibilities of working with clay as a traditional medium. The children created clay pots and plates, presenting traditional musical instruments. The children's final work was presented at a school exhibition at the end of the year.



1. Meeting with the artist



2. The first clay works



3. Working on the clay plates



4. Visiting the artist's workshop



5. The final artwork

PROJECT: 'IT'S A FASHION TREND; IT 'LL PASS!'

In this interdisciplinary and inter-generation project, a fashion designer shared her expertise with 17 pupils of 6th grade at a rural school. The pupils collaborated with their grandparents to create jewelry and clothing, made from recycled materials. Moreover, they explored the history of fashion trends and discussed about body aesthetics and values across the years. The main aim of the project was to strengthen their self-confidence. The pupils' creations were presented during a successful fashion show.



1. The artist working with the children and grandmothers



3. Tailoring a wedding dress and a tuxedo by using plastic bags



2. Exploring the fashion trends on different body types



4. The school's fashion show



5. Earrings and bags created during the project were sold to raise money for a voluntary organization

PROJECT: 'FLORA AND FAUNA OF CYPRUS'

Sixteen children of a rural kindergarten collaborated with a ceramic artist. The aim of this second clay project was to learn about the Cypriot flora and fauna and create an art piece for their school inspired by this theme. The project also included excursions to nature, to the artist's workshop as well as school planting activities that involved children, parents and other members of the community.



3. Exploring the medium



1. Identifying the need for beautification of the school's entrance



2. Visiting the school and working with the children



4. Nature inspiration



5. Visiting the artist's workshop

PROJECT: 'THE SEA WASHES UP STORIES'

This was the second collaboration in the context of the CP-AiS Program of an artist working with waste pieces of wood. In this project, she joined 28 3rd Grade children and their teacher. Their aim was to transform old pieces of wood washed up by the sea into meaningful objects and figures that they incorporated in a theatrical play.



1. Visiting the artist's workshop and getting to know her work



2. Experimentation with the materials



3. Transforming the old wood pieces



4. Collaborative work



5. Completing the works

PROJECT: 'WORKING WITH AN ARTIST'

This was a project where two fine artists-painters visited a very small rural school and worked with all the pupils for three days. During their visits, the pupils created individual drawings, collaborative collages, three-dimensional work with recycled materials and alteration of old clothing. This was a lifetime experience for the children, who proudly exhibited their work to the whole school.



1. Exploring the work of the artists



2. Drawing session



3. Collaborative collages



4. Working with recycled material



5. Transforming old clothes



6. Finished work



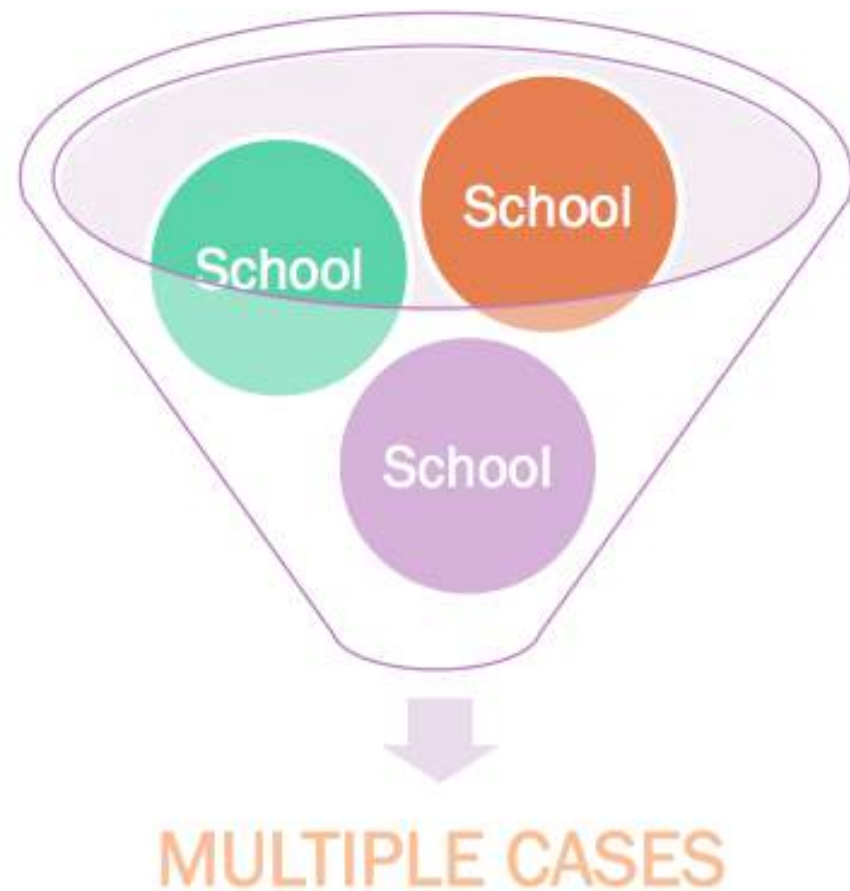
EVALUATION OF THE PROGRAM

Along with the implementation of the CP-AiS Program, data was collected for the assessment and evaluation of the Program's outcomes and its impact on the children, educators and artists.

The evaluation took place in two levels. In the first level, every participating teacher conducted an Educational Action Research study, gathering data through interviews and questionnaires with children, and using them as tools for reflection and melioration of their practices. They also assessed each lesson in after class meetings and discussions with the artists. They reflected on the outcomes and scheduled or re-scheduled together the next lessons.



For the assessment the overall outcomes of the Program, the CySEA research committee approached each school as a unique case. Using the data collected by the teachers, the overall Program assessment was based on a Multiple-Case Study.



THE OUTCOMES OF THE PROGRAM

I liked that she started with things that we thought that only artists do, and then we made our own creations.
child

We worked together and we created something beautiful!
child

It was a fulfilling experience, despite the work load. I enjoyed it and I felt satisfaction for the fact that the children welcomed my methods. I was also very touched by what they made and the way they responded to our collaboration.
artist

They kept asking: 'When is the artist coming again, teacher?'
teacher

The parents came and worked with their children, and the children were showing them how to do it as equal partners.
teacher

Every day we did something different, strange, unheard.
child

My most difficult pupil, who never works and is always bored during art classes, not only worked with excitement but also created some really beautiful works and received his classmates' congratulations!
teacher

Some of the [clay] works broke during transfer, but the children were not discouraged and they asked one another if they need help to remake it, and they helped each other and so they finished in a very short time.
artist

ENCOURAGING FEEDBACK

Excitement

Engagement

Collaboration

Problem solving

Hands-on experience

Experimentation with new materials/techniques

CHALLENGES

Material/equipment availability

School engagement

Economic factors

Participation

Time issues

Distance

We wanted the artist to come more times. We didn't do many things.

child

Some of the children who didn't participate in the program complained, and we promised them that we will invite the artist again next year.

teacher

We needed time between the meetings to reflect and re-organize the lesson. Sometimes the time was not enough.

teacher

The school didn't have the money to buy the software, so I found and installed a cheaper one on their computers. But then I had to learn the new programme myself. One pupil sat next to me and he helped me. They even didn't have enough computers, so I brought one laptop from home.

artist

We didn't get the chance to visit the artist's workshop because our school is so far and the cost for a coach was very high.

teacher

It was very hard because the other colleagues were suspicious and didn't help. They even didn't come to greet the artist.

teacher

PUPILS

In all schools, teachers referred to the positive impact of pupils' behavior and attitude towards the lesson and the school community. Enthusiasm, self-confidence, team-working, personal responsibility and satisfaction were only some of the benefits accentuated in teachers and pupils' interview data. Moreover, pupils appreciated the opportunities given to contribute to the wider community, demonstrating, thus, high levels of social responsibility.

TEACHERS

Teachers became confident on their own creative potential and professional skills. Each project consisted of a new learning opportunity for them; implementing new techniques, overcoming challenges presented by new mediums, reflecting on their teaching practice, showing resilience and reflexivity were only a few of the new skills and methodologies they acquired by working with another expert individual in the school environment.

ARTISTS

For the artists, this was a refreshing chance to share their knowledge and expertise with an interested audience and to create a collaborative artwork. All participants offered their knowledge, experience and working space with generosity and humbleness, enabling genuine relationships to flourish.

CONCLUSIONS

Overall, the pilot implementation of the CP-AiS Program was permeated with success since all partners were satisfied from their participation at all stages. According to the initial analysis of the results, teachers, pupils and artists enjoyed the learning opportunities offered and wished for the continuation of such initiatives.

PROCESSES

Overall, the CySEA organisation team received positive feedback regarding the way the whole process of the CP-AiS Program was delivered. Apart from the development of the initial guide, there was a genuine effort to provide support (financial, consultation, organisational) whenever requested. Further in-depth analysis of the data collecting tools will enable their reformation and improvement for future references. Hopefully, the dissemination of the aforementioned results will enable the continuation of successful creative partnerships to take place in many Cypriot schools; hence, diffusing the benefits of quality art lessons to as many children as possible.

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New structures In paper and words

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Keywords

Art, artistic education, Hanna Höch, Mar Arza, Ann Hamilton, Stéphane Mallarmé

Abstract

The analysis of the work of artists, who have proposed explicitly new perceptual abilities, add to university teaching method for future teachers and teachers. Know the artistic process allows you to take over the work, interpret it. Exercises try to collect experiences with other works, Hanna Höch, Mar Arza, Ann Hamilton, Stéphane Mallarmé, and its appropriation by the students.

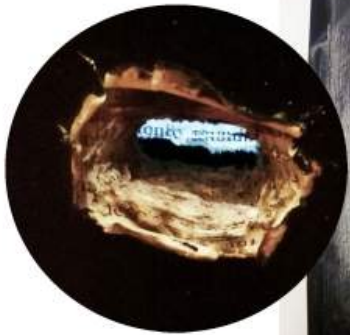
These works use the radical cut as a fundamental technique although its result is the apparent fragility. The book is manipulated. Its shape is altered in the process, its text is rewritten, and another reading is proposed.

Is it possible to give shape to a book, an standard and everyday object, and present it as a new object never seen?

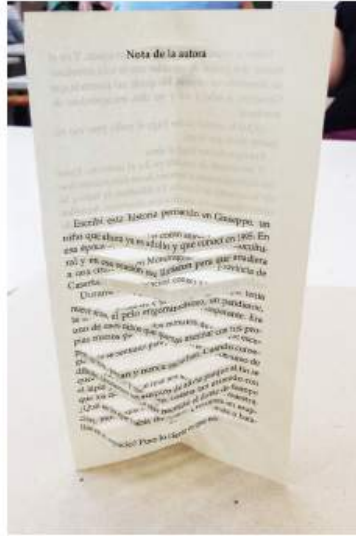
The book helps us - not only - to read. The language is not necessary for this unexpected reading. Old habits of reading are reverted. The body of the paper has been empty, returned to the white, silenced the word. Its pages are folded, cut, are rolled back.

The ingenuity of the perception of that look, touch and deploy is claimed.

The educator must try to understand the artistic process as a stimulus to the creation of new perceptual systems, and be able to transmit it to the "children and adolescents awake, lit, living for the future" (Jorge Oteiza, 1964-65).



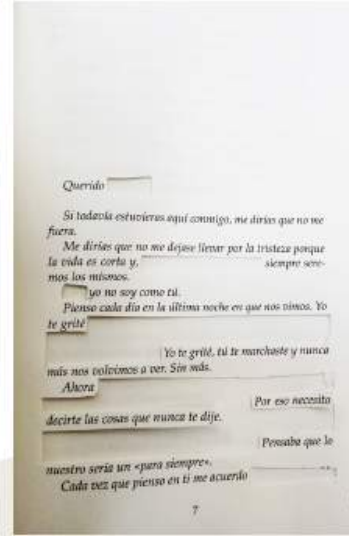
Marina Segol



Aina Liompart



Marta Morey



Aina Liompart



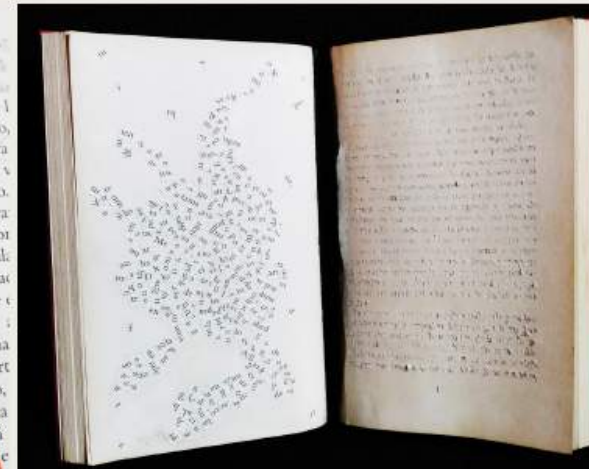
Francisca Capó

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Marta Duran



Antonia María López



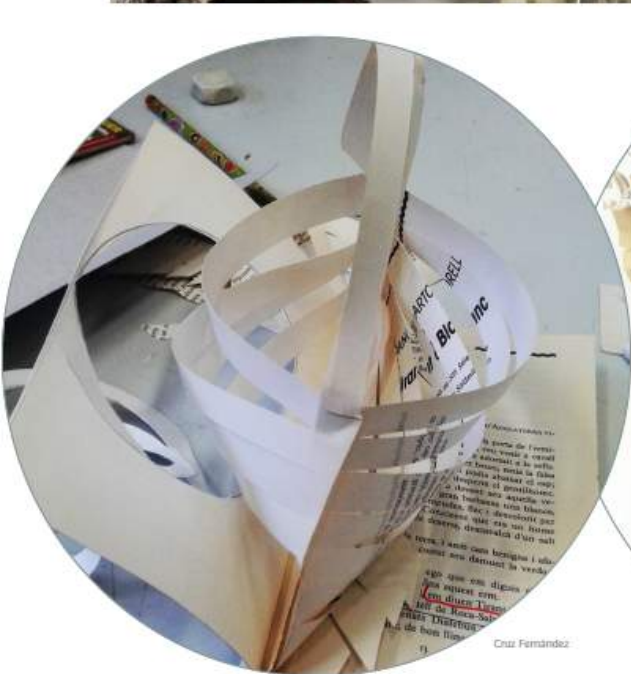


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Laura Morón

Marta Cañellas



Cruz Fernández



Marta Romo





Carolina Prato



Lorenza del la Peña



Gemma Moyá



Francisca Cego

Is it possible to give shape to a book, an standard and everyday object, and present it as a new object never seen?



Crisolina Roldán



Alma Uomquere



Lucía Marfisi



Mª Isabel Palazón



Laura Baurá



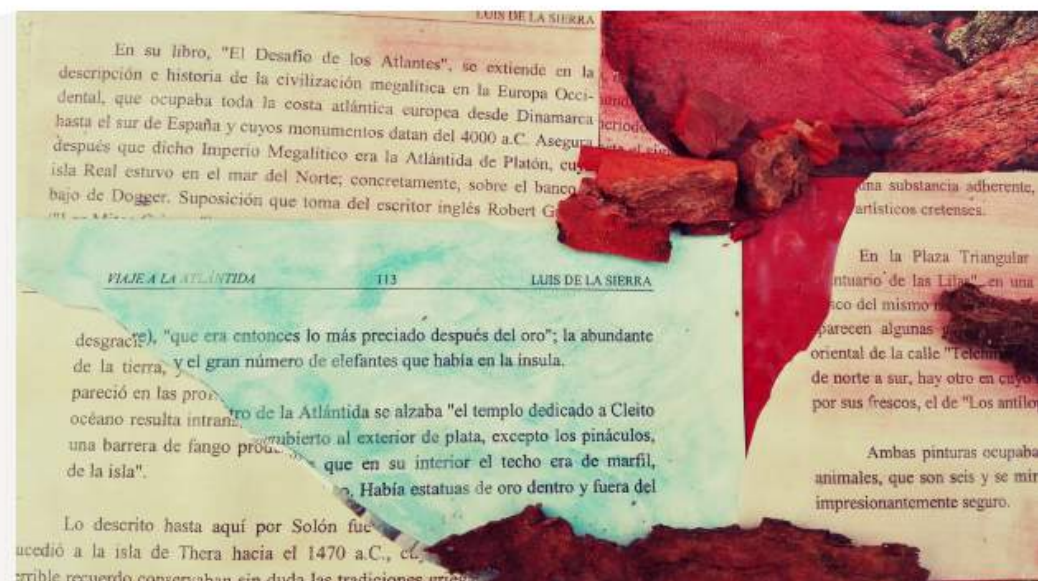
Alicia Cimó



Tania Capó

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Jessica Martin





Esther Román



Francisca María Solís



Ariadna Monjo



Cristina Román



Ana Camero

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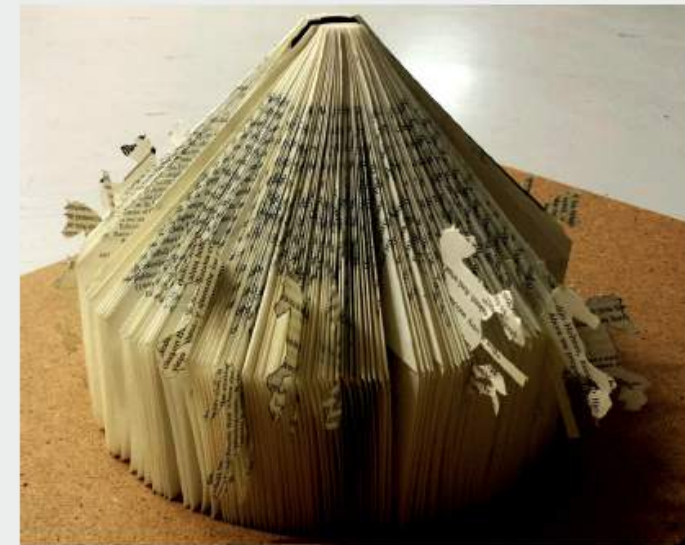
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People and heritage: an art education project between students from Finland and Spain

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Keywords

art education, heritage, public art, culture, integration, media, collaborative project, international, blog

Abstract

We present an integrative art exchange project between the University of Lapland (Finland) and Cardenal Cisneros University College (CUCC) (Spain). This project has been carried out over two academic years, 2013 and 2014, and there is an ongoing version of it for 2015.

The main aim was to invite students to approach their cultural heritage, such as public art and architecture, from an artistic point of view. The students were asked also to exchange visual creations and ideas with the students of the partner university.

The project presents effective integration within the discipline: it included art expression, knowledge in art, environmental education and media. In CUCC the project was also cross-curricular with contents of Didactics of Social Science.

The principal task was to create a poster of the town (Rovaniemi or Alcalá de Henares), focusing on an element of artistic heritage. The students should also include a image of themselves and some essential words in the poster, and upload it in the joint blog on display. Partner university students wrote their interpretations about the poster, and finally the authors gave their explanation of the cultural meanings of the work.

Students' feedback was mainly positive, especially considering working internationally and in teams. With the help of critical feedback we improved the project, e.g. making it more structured. Some timing problems still remained.

Heritage Education can be used as a powerful resource to reflect upon cultural values and develop attitudes of respect, tolerance and a better understanding between cultures. Considering current political, social and economic issues in Europe, we believe that educational initiatives aimed at building stronger bonds between countries should be enhanced. For this purpose, cultural and artistic heritage appears as meaningful content to be studied and explored. In this context, universities can play an important role, working collaboratively, to foster a sense of belonging to this shared project and to nurture a feeling of European citizenship among their students.



CIRCUS OF LAPLAND (2014)
by Eerika Karppinen, Jutta Paloranta & Hanna Oksa

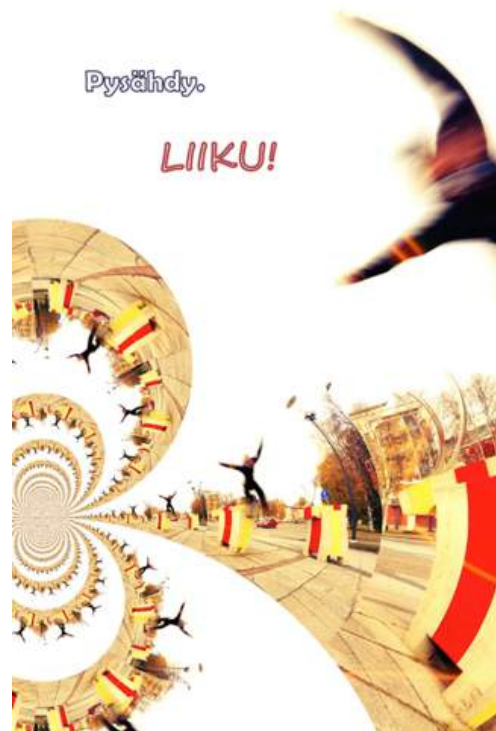


WE HAVE BODY (2014)
by Alba Espinar & Natalie Oligney

According to this, we present an exchange project between two European universities: the Faculty of Education of the University of Lapland in Rovaniemi, Finland, and Cardenal Cisneros University College (CUCC) in Alcalá de Henares, Spain. This project was carried out over two academic years; first, as a pilot in autumn 2013, and then in autumn 2014. The content of the project was common to the syllabuses of both faculties of Primary Education teacher training. Specifically, three subjects were involved: Art Education (in both the Finnish and Spanish university) and Didactics of Social Sciences (in the Spanish university). In CUCC, the project became a cross-curricular experience. We aimed to conduct a joint project with mostly similar aims, but which was also adapted to fit the specific curriculum of each university.

In 2013, a total of 115 students participated in the project, and 113 students in 2014. The same number of groups was arranged in each country and each group had its equivalent group in the partner university in order to establish a communication via a shared blog.

The general aim of this project is to reflect, using an artistic medium, on our perceptions and ideas about local artistic heritage, and to exchange these ideas with the partner university. The main task of the project consisted of creating a poster of the town where our faculties are located (Rovaniemi and Alcalá de Henares), in order to transmit something essential about the culture of this area, namely, by focusing on an element of artistic heritage. The Finnish students focused their attention on public art, being able to start from examining a virtual gallery (Rovaniemen julkiset taideteokset), whereas the Spanish worked on a broader concept of heritage, including architecture, sculptures and other elements of public space. In Spain, the project was also cross-curricular including the approach from Social Sciences.



STOP. MOVE! (2013)
by Karoliina Pellikka

Two different posters of the same sculpture "Oonko mie tiellä" (Am I on the Way?) by Tom Engblom



BEWARE OF DANGER!
by Anni Rytinki, Ville Turunen, Pauliina Markoff

We tried to avoid creating a poster that resembled a typical tourist brochure and decided to research and find out new meanings and cultural values in the city heritage. Therefore, students were asked to look for something with a personal meaning or just something to be discovered. The posters were supposed to crystallise something essential about the significance of local heritage and tempt spectators to getting acquainted with it.

The meaning of this element was explored from artistic, social and historical sources. Photography was chosen as the visual medium to create the images and the students had to appear in the picture, using their bodies to create meaning within the image. For this purpose, a number of visual artists who explore the relationship between their bodies and the landscape were studied as a reference. For the Spanish students, discovering Arno Mikkinen's work was a way of understanding some important aspects of the Finnish culture, such as the importance of landscape and natural environment. In Finland students were introduced some ideas of phototherapy, as well as works of e.g. Jo Spence (<http://jospence.org/index.html>) and Rosy Martin (2001).

We also wanted the task to be an example of effective integration within the discipline, so we included the four content areas of art education: art expression, knowledge in art, environmental education and media (Figure 1, see: Finnish National Board of Education. 2004, 234-238). The students had to edit pictures and write a piece of text (no more than four or five words) in their mother tongue, emphasising a specific meaning drawn from the image. The students researched the key facts, socio-cultural meaning and historic-artistic importance of the element of artistic heritage from a social and historical point of view. Another important facet of the project was to reflect upon cultural meanings and their interpretations from a different country. Besides the visual pieces created by the students, this reflective exercise was one of the most interesting outcomes of the project.

MULTIPLE AREAS OF VISUAL ART

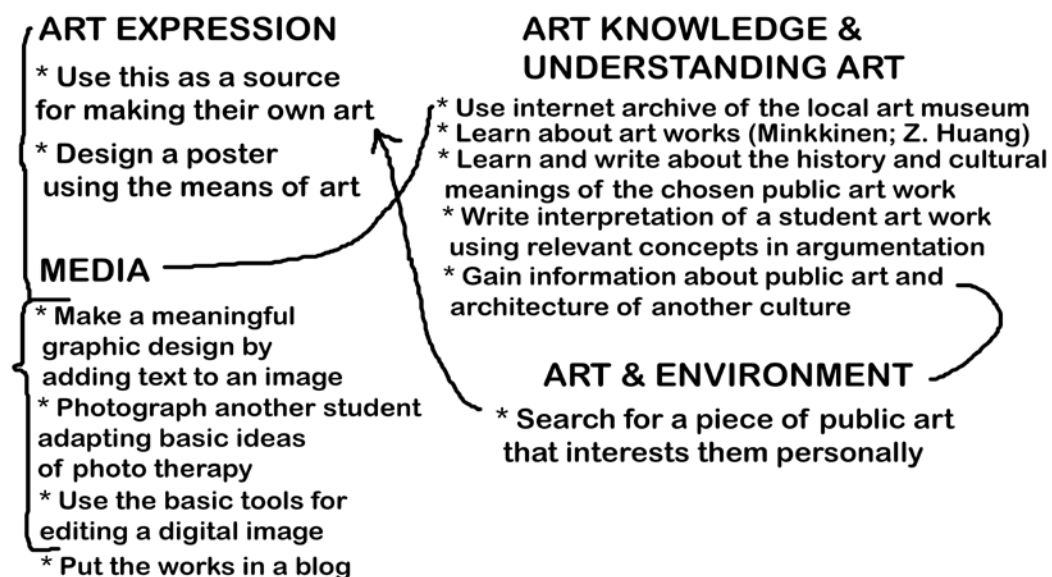


FIGURE 1. CONTENT AREAS OF ART EDUCATION OF THE PROJECT

Student groups from both countries uploaded their posters to a blog, specifically created for this project, and then commented on each other's works. In these commentaries, they analysed the visual aspects and considered the meaning of the images. Finally the authors of the posters presented some basic facts about the heritage element, explained the meaning of their piece of work to their partner groups and described the process that was carried out. English was used as the common language for this communicative purpose. Both of the subjects involved in the project in the Spanish university are taught in English, and the CLIL approach is used to facilitate the teaching and learning process.

After analysing all of the results and student feedback, we can say that most of the difficulties related with the project arose from organisation. Significant sticking points included deadlines to upload the pictures and commentaries to the blog, organization of group work and giving instructions to the students from both countries. These issues have to be clarified as much as possible when running these kinds of collaborative and exchange activities. Luckily, some students found the challenges being part of their personal growth. As one Finnish student said: "One can get most energy out of by putting oneself

in inconvenient situations”.

On the other hand, regarding the positive outcomes, most students were satisfied with working internationally and in teams. In collaborative work one learns to take new roles, to share, to compromise, and to put everyone's skills together. Finnish students also valued the chance to go out of the classroom and to study new ways to make art: “Modern technology is good means for making art easily and in various ways.” Some pointed out the importance of modern technology in pupils' daily life.

Some Spanish students highlighted they were satisfied with learning about cultural issues from another country and even with discovering new things about the artistic heritage of their own town. They also acknowledged the possibilities of visual art and cross-curricular work as a powerful tool to learn about culture.

Drawing from student feedback and our own experiences, we made the following improvements when realizing the project in autumn term 2014:

- We gave all the guidelines in the beginning in exact way and strict deadlines for each phase.
 - As one of their requests was to have a more fluent way to communicate between both countries groups, we provided a voluntary Facebook group, although this wasn't very successful.
 - In Finland students first chose an interesting public artwork individually, then we created the groups; also more contact teaching time (4 h) was devoted for digital editing.
- Despite the changes, some problems with timing remained: it was hard to make the deadlines work properly. Otherwise the results were satisfying, and the feedback mainly the same as in the pilot project. . Positive feedback and visual results have encouraged us to continue with the project at least for one more year, and to improve the activity taking into account our two years of experience.

The following posters crystallise some reached aims: students were in interaction both bodily and internationally, and followed

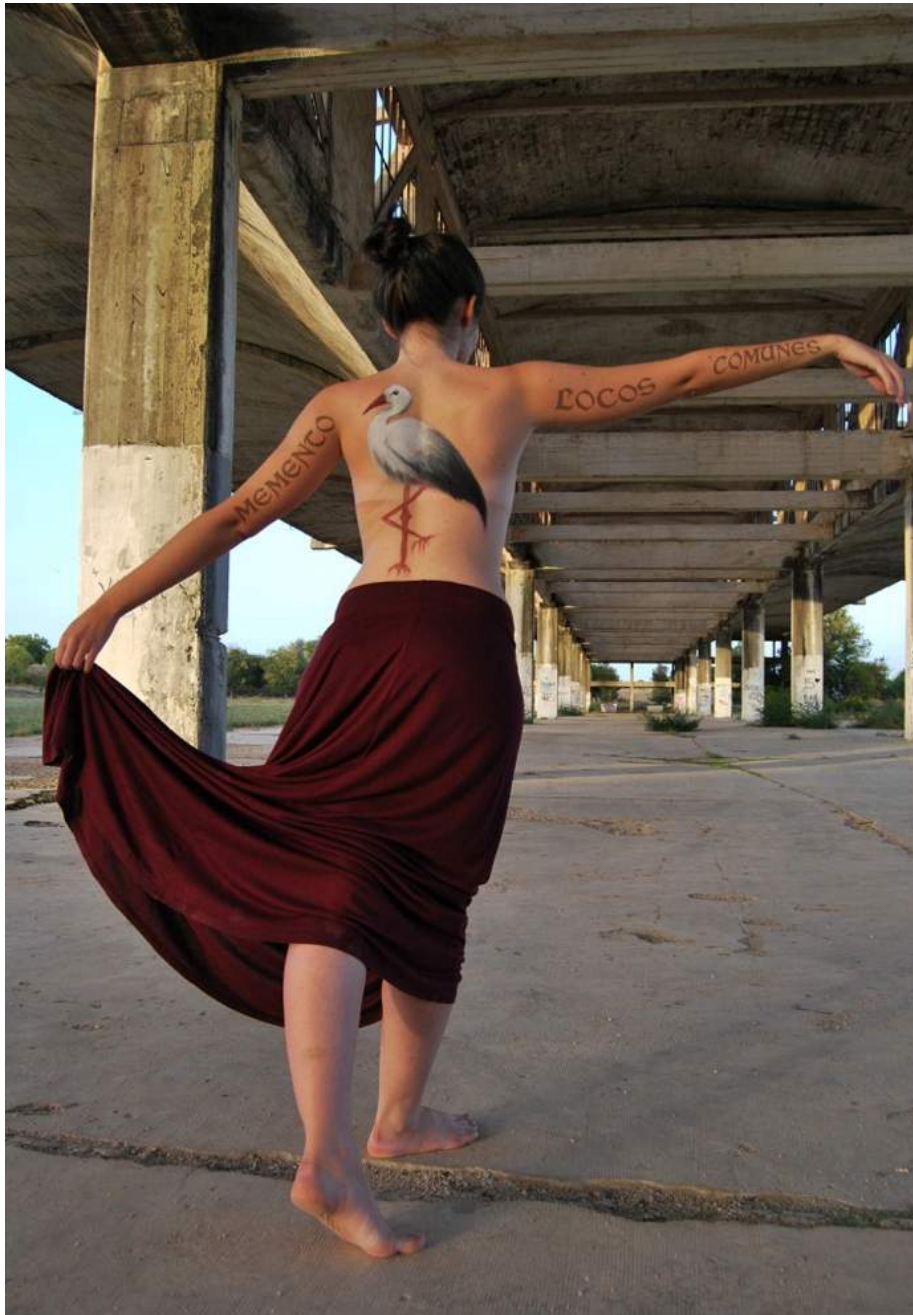
the good old principle “No (wo)man is left behind”.

The results of both projects can be seen on the blog (People and heritage). We would appreciate reader feedback that can be sent to both of the authors by email: seija.ulkuniemi@ulapland.fi, and alfredo.palacios@cardenalcisneros.es.



YOUR SENSES ARE OPEN (2014)

by Katarina Vestman, Pinja Puumala, Maija Suominen
& Sanna Ylipuranen.



REMEMBER COMMON PLACES (2014)
by Diego Guzmán & Elena Bermúdez



DIFFERENT LOOK
By Mónica Moya & Nuria López

FINNISH COMMENTARY TO: DIFFERENT LOOK

The poster consist of multiple camera lenses, each reflecting a different image.

Buildings in the pictures all seem to relate to different religions, same as the girls, pictured bowing towards a tower, wearing veils. Combining these images with the sentence in the poster, that I think translates near "looking through another/different eyes", makes you think of international and multicultural Spain, and how we all should sometimes try to see and experience the world with "otros ojos", another eyes.

The pictures are intriguing, warm, fun and of good quality. The use of body is clever and brings life to the pictures and the whole poster.

All in all, its a very good, clever poster that's fun to watch and wonder. Reminded me to visit Spain again.

SPANISH COMMENTARY TO: FROM THE ASHES, LAPLAND ROSE

...We present the different cultures which existed and lived in Alcalá. Most of buildings that there are nowadays in Alcalá, are created by these cultures, and also Alcalá still keep some aspects of this heritage.

Our poster named Mirando con otro ojos/ Different look. We choose this name because, according with the pictures, we want to show Alcalá but seeing into the past, referred to distribution of the city, some belongings of each culture...

...When we thought about the way to photograph the different monuments, we had an idea relate to our topic. Each picture represents the three different neighborhoods (christians, jews, muslims). Because of this, in each picture there is some characteristic elements of each culture. Also in two pictures of them, we appear prostrating according to each religion.



"FROM THE ASHES, LAPLAND ROSE"

By Minna Suominen, Hennariina Syrjä & Ville Valtanen.

We chose to do our poster from Kari Huhtamo's work of art called Lapin jälleenrakentamisen muistomerkki 1944-45. It is made of bright, acid-proof steel and if you look closely you can see a shape of tulip rising from the ashes. This memorial is an important part of Lapland's and also Rovaniemi's culture.

SPANISH COMMENTARY

The picture is located outside. We can observe a big statue held by three students. On the right side of image, we can identify three scenes. In our opinion, the scenes tell something about the history of the city where it is located.

We think that this statue has a commemorative character because in 1944 the city suffered a huge fire which destroyed most of the city. In our opinion, this statue represents that part of its history and the scenes at the back tells what happened there. We describe the atmosphere as emotive and melancholic because it's a place to remember their history and their past in which they suffered an explosion that destroyed the city.

Regarding the artistic part of the image, we can say that it is based on different greys. The most interesting is the position of the bodies in relation with the statue. They are "holding" it as if they were helping the statue to grow or to stand up.

We would like to emphasize the simplicity of the photo because they only have used a photo with a short sentence that transmits a lot of information about it. The black and white color is very important to transmit the meaning of darkness, and sadness.

We have related the phrase "FROM THE ASHES, LAPLAND ROSE" with the explosion that took place in that city in the past. The fire and the explosion destroyed practically all the city so they had to start again. We have related with this part of its history with the phrase written because we think it means that they fought to start again, to build a new city. They have rebuilt since the ruins of the explosion; which means that they built it up from the ashes.



ANOTHER POSTER EXAMPLE OF THE SAME SCULPTURE BY KARI HUHTAMO
by Herkko Ruuska, Karoliina Suhonen, Tuuli Savelainen & Valtteri Ylä-Jääski



RELATIONSHIP WITH NATURE (2013)
by Juha Jänkälä, Maiju Kolppanen, Anna Kokko & Aino Kinni

SPANISH COMMENTARY TO: RELATIONSHIP WITH NATURE

...Taking into account the most prominent visual elements of the mural, we could remark about the word that seems to be written in the street because it is quite eye-catching.

Looking at it deeply, we consider that is a strongly metaphorical picture. Thinking which meaning, it seems to us that the people who are touching the reindeers (represent nature) want to protect them from the driver and the car (represent the dangers), and this could be interpreted as the protection of nature from which human beings and their artificial invention (in this case the car).

Another thing related with the meaning, which is at the same time quite eye-catching, is the word that seems to be written on the street. If we are right it

means something similar to "Relationship with Nature"
Because of that, despite that we are not sure if we are right or not, the connection between the picture and their culture that we can infer by observing this photograph is that probably they are really concerned about the topic of looking after the natural environment.



A RETREAT IN MADRID
Ana Bellvis, Ana Medrano, Makhabat Murzabekova



FACTORY OF BEAUTY
Alicia de Miguel & Teresa Sánchez



CULTURE, STUDIES,
by Paula Luque & Laura Cabrera

HISTORY & RELIGION (2014)



NO MAN IS LEFT BEHIND (2014)
by Lauri Laitinen, Tuija Koivuranta, Mika Korpi & Juha Luokkanen

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New Directions in Art Education: The Edwin Ziegfeld Award

Smith-Shank, Deborah
The Ohio State University

Introduction

I want to thank the InSEA Awards Committee for this amazing honor. It is humbling to take my place among the previous winners, Ana Mae Barbosa (2006), Michael Day (2008), Rachel Mason (2011); Josip Roca (2014). I am especially honored to receive an award named for InSEA's first president, Dr. Edwin Ziegfeld whose work continues to inform the field of art education.



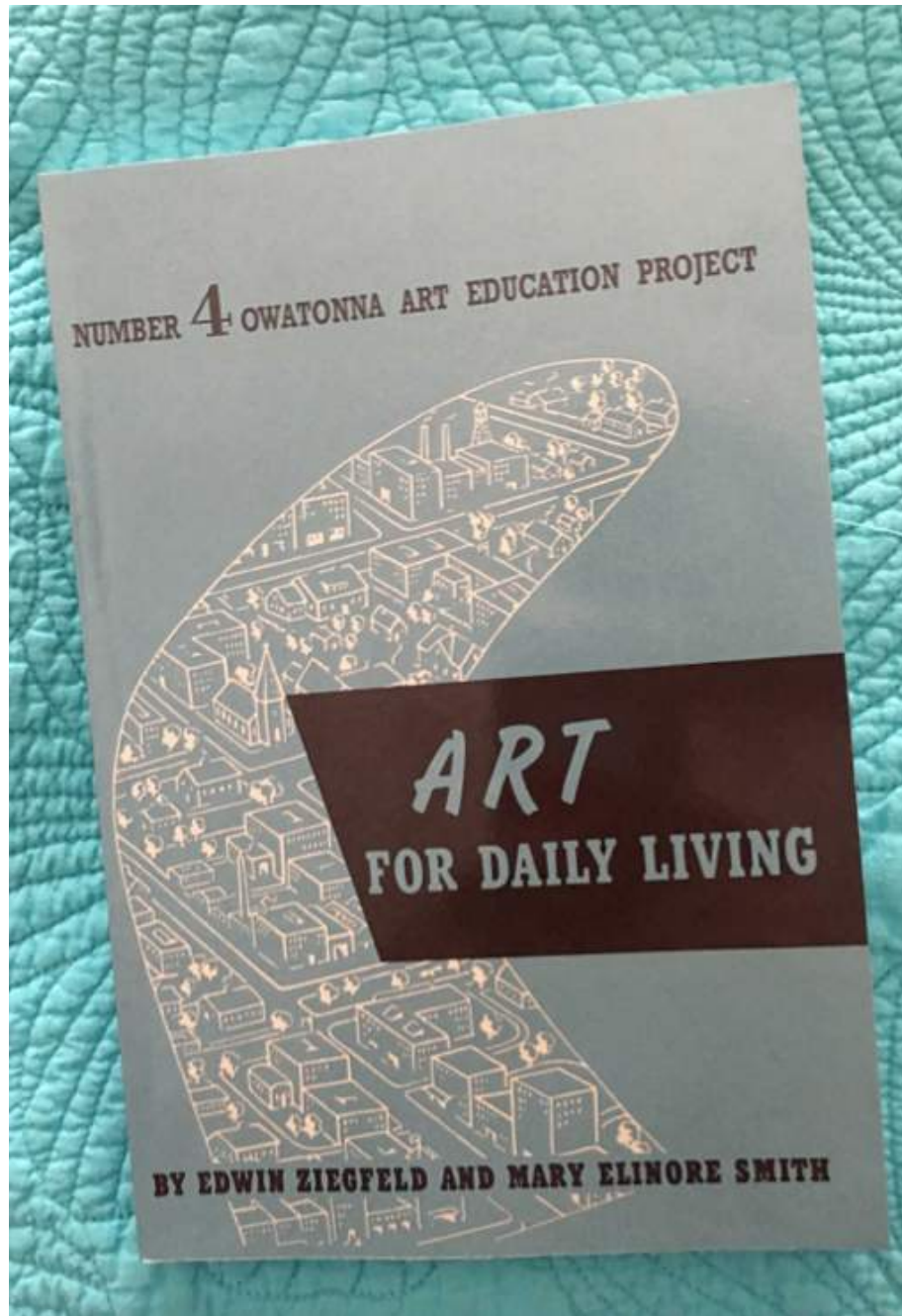
**Dr. Edwin Ziegfeld was the first president of InSEA,
Serving this organization from 1951-1960.**

Dr. Edwin Ziegfeld was the first president of InSEA, serving this organization from 1951-1960. He was an incredibly talented leader and educator, serving as Head and faculty in the Department of Fine and Industrial Arts at Teachers College of Columbia University in New York. He was an active

Dr. Edwin Ziegfeld was the first president of InSEA, Serving this organization from 1951-1960.

author and frequent lecturer all over the world. Aside from the importance of his work for InSEA, he was most proud of the Owatonna Project he participated in from 1933-1938. The Owatonna Project, according to Al Hurwitz (<http://hurwitz.tc.columbia.edu/taxonomy/term/36>) was a "classic example of social reconstructionist or practical life centered curriculum. This project responded to the needs of the citizenry, promoting and advising on home decorations, art in public places, landscaping, and even window display, thus demonstrating that art can be public as well as private and personal as well as utilitarian, and that art teachers are capable of raising the general aesthetic level of an entire community." In this talk, which is to focus on new directions in art education, it's useful to revisit this extensive project in order to look to the future. Edwin Ziegfeld forged new directions in art education including innovations in pedagogy, international collaborations, and research methods which continue to be relevant. His responses, through art, to the needs of the times in which he lived are legendary and can help us understand how art education can continue to be relevant in our own time.

The Owatonna Art Education Project (1933- 38)



Ziegfeld wrote *Art for Daily Living* in 1944 and explains: The Owatonna Art Education Project came into being in the early nineteen-thirties. At that time, the life of every person in America was shaken by an unparalleled economic depression, just as today the life of every person is being shaken by war. He notes that at every time of crisis, culture becomes skeptical of traditional institutions, including education which causes us to ask: "What programs, what courses are vital to us, to our survival? Which ones ought we to discard because they are, for the present at least, no longer useful?"



Ziegfeld continues: In the 1930s ... many people [came] to the conclusion that art was one subject which could well be spared from the public school curriculum. All over the country art teachers were dismissed because art seemed to be one of education's frills, a pallid luxury-subject without sufficient vitality to be considered essential to the training of children. (p. 1) Sound familiar? While art teachers were being fired, Ziegfeld and others also noticed

that businesses were paying more and more attention to the new field of industrial design and to artists who were hired to design "labels for coffee cans and olive bottles; new packages for toothpastes and corn starch; new containers for face creams and inks; new bodies for automobiles; and even whole new streamlined trains" (p. 2).



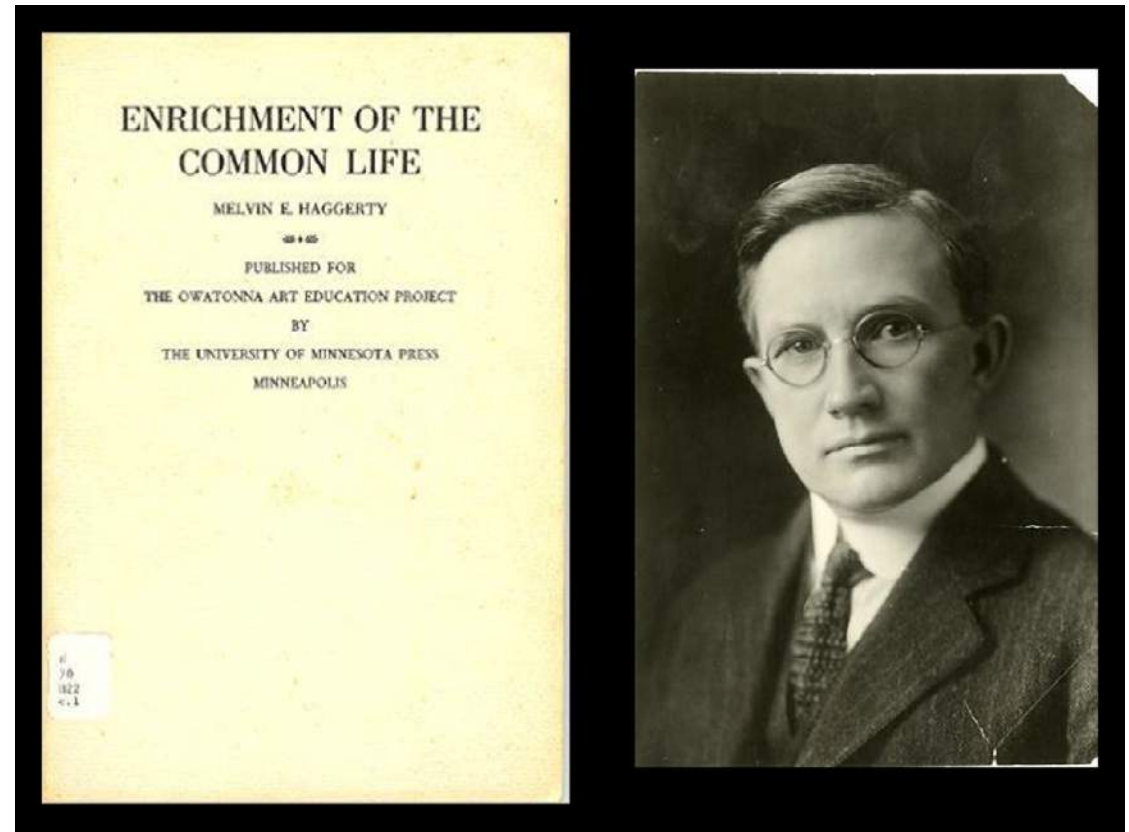
He continues:

Thus, we had a peculiar situation. Art was being withdrawn from courses of study because it was nonfunctional and an expensive luxury, but art was also playing a new and extremely vital part in business and industry. (p. 2)

Melvin E. Haggerty, dean of the College of Education at the University of

Minnesota and director of the project until Ziegfeld took over after Haggerty's

death in 1937, developed the ideas for this experimental project and hired Ziegfeld to be the art supervisor and teacher of art in the high school.



Haggerty wrote:

"Art is a way of life . . . It cannot be detached from life. The impulses which lead to art lie deep in human nature. . .

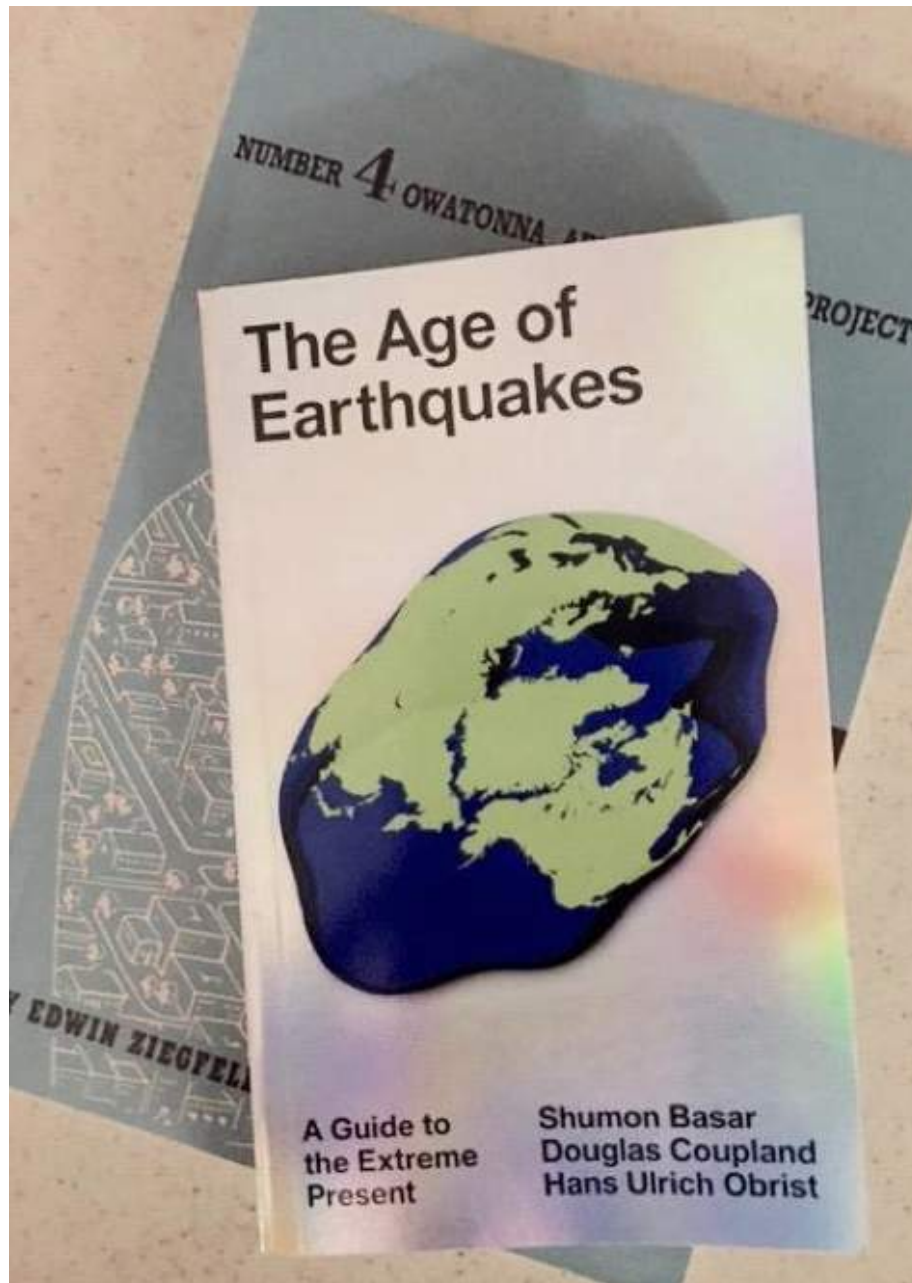
The problem for education in this matter is to discover how the art interests of people create art needs, and to formulate a plan of teaching that is related to these needs in a thoroughly realistic way.

If this could be adequately done, far from appearing as a marginal activity, a kind of parasite upon the school program, art would be recognized as an essential component of a sound educational plan. It would take its place alongside mathematics, science, history and language as a necessary part of the school curriculum, to be fostered and defended as are these better recognized subjects."



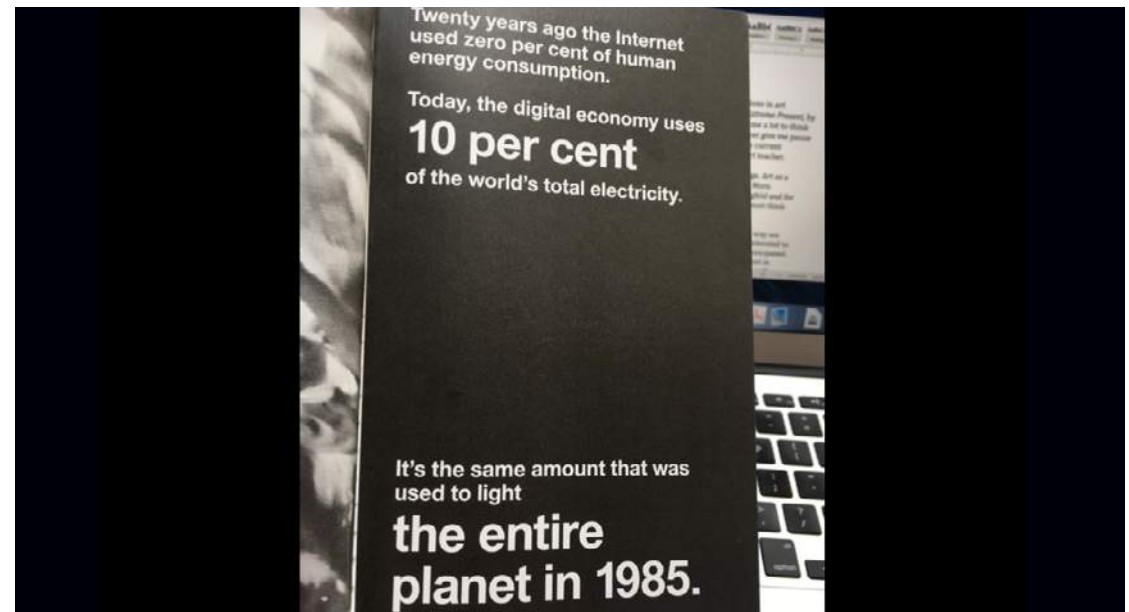
Eventually, they found a “typical” American city for this research in Minnesota called Owatonna and attempted to understand the community’s relationship with art and according to Eisner (1965, p. 80) to develop curriculum “to raise the aesthetic standards of a small community.” Initial funding for the project from the Carnegie Foundation was \$11,000, and there were additional grants over the five years of the project which ended with the start of World War II. The first part of this novel experiment was to discover the part that art played in the life of Owatonna. Ziegfeld lived in Owatonna for the full five years and had up to four researchers with him at all times whose job was to observe, interview, photograph, take detailed notes of their reflections and interactions with the people in this city. Using surveys, questionnaires, and recorded observations, the staff evaluated Owatonna’s homes, gardens, and places of business. They developed surveys and based on their detailed observations, they developed art curricula for elementary through high school, and for community-based lifelong art education which shifted the life of the community.

The Extreme Present



Ziegfeld worked to make art relevant to his times. The challenge for us is to make it relevant now. While I was trying to figure out how I could actually address “new directions in art education,” I found a book called *Age of Earthquakes: A Guide to the Extreme Present*, by Hans Ulrich Obrist, Douglas Coupland and Shumon Basar. This book gave me a lot to think about. The “extreme present” is a concept that continues to fascinate me, yet give me pause as I re-think (after over 40 years of teaching) about how to engage with my current students whose lives are very different from those students I met as a 21-year-old art teacher. The world has shifted in ways that would be unimaginable for Ziegfeld and even as it would have been for me as a newly licensed art teacher in 1971, when the cell phones, the internet, and digital copiers were still in the future.

The rise of globalization and rapid pace of digital technology have changed the way we know, experience, and participate in our world. Technological progress has accelerated to the point that the future is happening to us far faster than we could ever have anticipated. The internet is changing the structure of our brains and the structure of our planet in extraordinary ways. Obrist and his colleagues write: “This new world is what we call “extreme present,” a time in which it feels impossible to maintain pace with the present, never mind to chart the future” (no page number).



They note that “Twenty years ago the Internet used zero percent of human energy consumption. Today, the digital economy uses 10 percent of the world’s total electricity. It’s the same amount that was used to light the entire planet in 1985.” Wow.

But even with these extraordinary changes, some things remain the same; culturally inclusive art education is still a challenge even in a time of instant communication across cultures, time zones, and language groups.

Ziegfeld believed that culturally inclusive art education fosters tolerance, appreciation, and mutual respect among diverse peoples. Art can still be a vehicle for peace and social justice, and this is as important now as it was in Ziegfeld’s time. These issues still motivate and challenge us as we move to the future in art education.

Conclusion

I urge you all to read Ziegfeld’s Art for Daily Living. The Owatanna Project was not perfect in light of advances in contemporary research methods. But for the 1930s, it was revolutionary and even now, we can consider new directions in art education by looking to the past. In spite of its shortcomings, the Owatanna Project is an amazing example of situated, action research that was intended to meet the needs of the community and the larger culture.



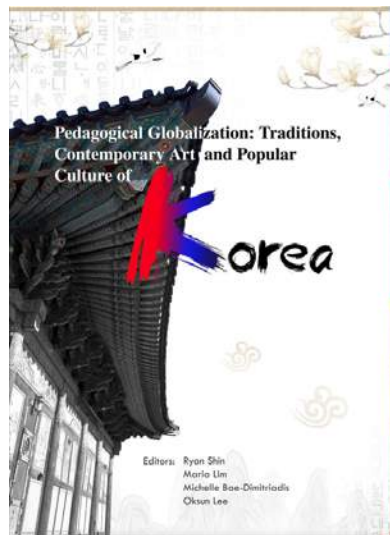
Browsing the literature on art education, research, and curricular experiments can be overwhelming. It becomes imperative to acknowledge the extreme present. What to do in the wake of this new epoch? Do we resist? Or do we work to create new art education experiences that include the needs of communities and global cultures? Our students are ‘digital natives’, and they cannot go back. While there is merit to the anxieties inherent in neo-capitalist enterprises that threaten to obliterate the fundamental tenets of art education, we are at a crossroads, and we must consider the kaleidoscopic spread of the arts in the digital world that Ziegfeld could never have imagined. I believe our challenge is to combine new digital opportunities with the issues Ziegfeld addressed including:

Community-based art education
Socially-engaged art practices
Community based projects

- Community art
- Environmental art
- Art-based action research
- Interaction between artists, researchers, communities
- Community empowerment
- Art for social justice
- Art for increased environment responsibility

I want to finish by sharing a wonderful new digital book on art education that situates art education directly in the extreme present. The book, *Pedagogical Globalization: Traditions, Contemporary Art and Popular Culture of Korea* is edited by Ryan Shin, Maria Lim, Michelle Bae-Dimitriadis, Oksun Lee. It addresses the history, contexts, and many practices of art education that focus on issues that affect our rapidly evolving global village.

Art education continues to be a critical player in the creation of creative industries, and art educators everywhere have a huge stake in this phenomenon. I believe that this book honors art education traditions while it also exemplifies new directions in art education.



Edwin Ziegfeld was an amazing art educator whose work continues to inform our field which is filled with many dedicated art educators across the globe. I am so honored to have been selected to receive this honor in his name. Thank you for your attention.

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Entering a heterotopia

The potential of free participatory art projects within the educational field

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Götsch, Michaela

AHS Kenyongasse, Austria

Keywords

participation, co-authorship, heterotopia, artistic experience, creative process

Abstract

"Inside Me" is the title of a short film that 59 students between 14 and 16 years produced in 2016 for the project "Yes, it's magic". There was no script or given topic. Within a collective process, the film was developed from the contributions of all participants. What arose is an eerie story about the archaic fear of losing oneself.

(You can watch "Inside Me" (8 mins) here: www.yesitsmagic.rocks)

Still frame from "Inside Me"
produced by 59 students between 14 and 16 in 2016.

Within this project, the students gained experience they would usually not have in everyday school life: They faced the challenge of deciding for themselves their individual form of contribution while also experiencing new modes of communication. The students were part of a collective process that formed a unique artistic expression, creating a synergetic effect that was unique to the particular constellation of people, space and time.

This example presents the potential of participatory projects within the educational field, in particular of collaborations between schools and artists: The creation of an “Other Space” (Foucault 1984) beyond the familiar structure of school environment, where different thoughts and creative expressions can be set free.

The following text analyzes the requirements to achieve this aim and emphasizes the need for close cooperation between the artist and the art teacher in every respect – as artistic quality, social aspects and educational impact are inseparably connected and can only be of benefit if different approaches can work together productively.

STARTING POINT AND CONCEPT

The initiative for the project “Yes, it’s magic” was taken by the form teachers (Klassenvorstände) of two ninth grade classes and the art teacher Michaela Götsch. Their goal was to strengthen the pupils’ community through a filmic work that could only be realized through the collaboration of multiple contributors. Therefore, they were seeking the external support of the artist and art educator Verena Faißt.

So the big challenge was: How could a participatory creative process with 59 students be instigated? The team of teachers, art educators and artists came together with their different ideas and approaches and developed an extensive concept in collaboration with Filmarchiv Austria, enabling the students to research the many varied dimensions of film making.

The students were encouraged to engage with film and

its history as a medium of sensory expression that creates realities of transformation, surprise, illusion and deception. This examination of the complexity of filmic reality opened up a large playground for individual expression. Through this process the students prepared for the collective artistic work they would produce together with Verena Faißt, the musician Oliver Stotz, the cameraman Klemens Koscher and a team of teachers from different subjects.

At the cinema and exhibition space METRO Kinokulturhaus, run by Filmarchiv Austria, the students’ work was presented to the public.

TIMELINE

•Teaching Focus + Excursions:

The concept and development happened in the autumn of 2015. In December, M. Götsch and the music-teacher Alexander Kropp started to broach the different dimensions of film mediums within the context of art and music lessons. They dealt with stop-motion, sound design, foley and pre-cinema-objects. The students went on excursions to the exhibition “Kinomagie” at METRO Kinokulturhaus, where pre-cinema objects from the collection of Werner Nekes have been shown, and attended the lecture “In Space: Das Kino und der Raum” on the construction and perception of film space at the Austrian Film Museum.

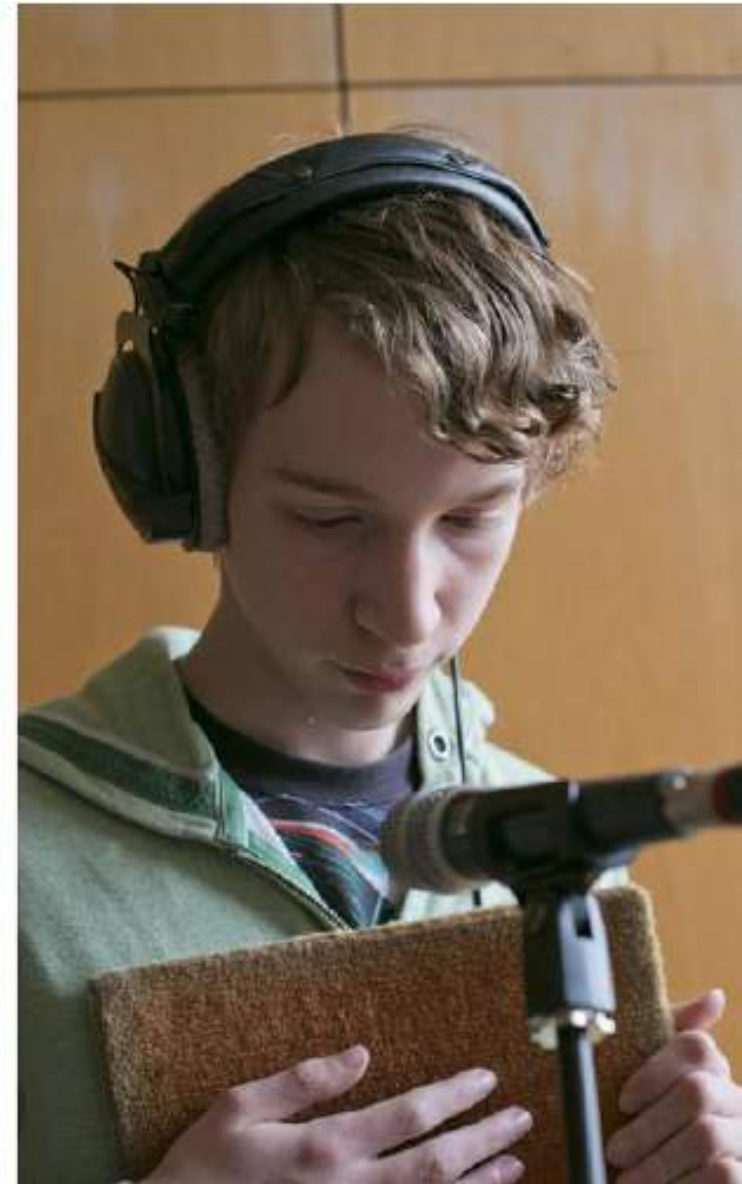
•Teach the teacher workshops:

The idea was to also involve teachers from different subjects. No specific artistic skills or prior knowledge of any technical equipment were needed. Instead, the teachers were encouraged to contribute to the collaboration according to their personal perspectives, interests and qualifications. Within one afternoon, they were briefed by V. Faißt about the project’s special structure and mode of collaboration. This included the proposal of a basic guideline to initiate, moderate and accompany a creative process within the framework of the project. Prepared this way, they were able to support the production of the students’ film over a period of three days.

•The Soundworkshops:

The practical workshops took place in February and the first step was the sound. During six art and music lessons the students produced the soundtrack for the film together with the musician O. Stotz and V. Faißt. A professional pop-up studio was set up in the art education’s storage chamber

and different everyday materials, including the body and a cello, served as instruments. There were 12 short workshops of only 20 minutes with 5 students in each. Every group listened to what the group before had recorded and piece by piece an abstract audio drama was produced.



Students during the sound workshops producing the soundtrack for "Inside Me".

- The Film Production:

One week later, this pre-recorded soundtrack was the starting point for the film production itself, which took place over three days. There were five working stations that provided different artistic tools and media which allowed the students to work at individual stations at the same time.

The stations were called "Light & Space" (experimenting with slide- and overhead-projectors), "Mask & Sculpture" (building masks and sculptures out of paper, wire and textiles), "Text & Speech" and "Movement & Performance". The four stations were overseen by the team of teachers who had been briefed about the project beforehand. The fifth station was the video shoot station, which was supported by V. Faißt and cameraman Klemens Koscher. Here, the students combined the different elements into sequences for the film.

The students could also choose to act as observers and document the process with their iPads. Supported by a marketing expert from Filmarchiv Austria, they also produced footage for the public presentation.

The participation happened on a voluntary basis: The students were free to engage in and move between the workshops as they saw fit, taking breaks as they wished. The only common rules were, that no one disrupted anybody else's work flow and that everyone needed to refer to the shared soundtrack when creating content.



Students working on "Inside Me", respond to a shared soundtrack using light, masks, text and body

- Screening and Exhibition:

The outcome of this collaborative process was the production of the film "Inside Me". On April 19, 2016 the screening of the film and an exhibition of the props used in its creation took place at METRO Kinokulturhaus.



Exhibition view / Poster "Inside Me" at METRO Kinokulturhaus

METHODICAL APPROACH

This project had a process-based approach. Because of this the project's framework was continually fluctuating and shifting to accommodate creative changes that were initiated by the students and their collaboration with each other. To create a framework to support this process the project was given a specific structure, a set of available tools and collaborative working expectations to help create a dynamic artistic and social environment for the students.

This artistic and social space was characterized by:

- A Transparent Setting:

The aim was to set up a clear structure that enabled the participants to orientate themselves within the project. It was important that the project's settings were not limiting to the students, but instead offered a solid and inspiring basis for their collective work to blossom. So for example it was decided on in advance, that the starting place and only point of reference for the film's production would be a shared and collaboratively produced soundtrack.

- Trusting Atmosphere:

From the project's inception V. Faißt and M. Götsch tried to establish a trusting and encouraging atmosphere with the whole team – for both students and teachers. It takes courage to commit and invest in an unknown creative process. You cannot demand creative commitment from a student as an artist or teacher, while withdrawing yourself. Joint commitment and respect for the shared work also means respect for each other. So the mission was not: "Get the others involved!" but "Get yourself involved!"

- Inspiration and Sharing:

Still, the spark needs to ignite. If everything just falls into place – great. But if not, you need to inspire. The idea was to do this through engaging the students in a sensory space of expression, while also clarifying to them that sensory perception and creating artistic expression is inseparably linked. Listening to the shared soundtrack, exchanging ideas of what it evoked,

asking: "What can you hear? What kind of scene or site could this be? Is there something moving? Is it up-close or far away? Hot or cold? Strange or familiar?". Helping the students form these questions further supported them to find the right visual and verbal cues to realize the content via images and sounds.

SO SOMETHING HAS HAPPENED ...

A strong artistic outcome: a unique creative expression and collaborative circumstance of people, space and time was achieved. The creative process temporarily inverted the rules of the ordinary school environment.

Apart from a shift in time and space (using normal school classes as creative workshops, working on a voluntary and individually timed basis) there was a role transformation: Teachers, students and artists perceived themselves and each other in new ways, discovering new skills and passions, developing ideas and together finding new modes of communication and expression. The teachers were asked not to lecture and the students were asked not to expect instructions. They were challenged to find their own way of contributing, to make up their own minds, evaluate themselves and collaborate with each other. Everyone involved did this successfully and the group was able to experience the power of collective effort.

It was quite a challenge for teachers and students to withstand this shift of the familiar structure of school and for the artists to work within the expected norms of the scholastic framework. Sometimes it caused confusion, uncertainty and struggle amongst teachers and students. But working with artists who are positioned outside the school system helped to facilitate these shifts and enter a kind of counter space - or "Heterotopia" - as Michel Foucault has named it (Foucault 1984).

When normal school life recommenced, it was discovered that the project had instigated reflection on how school, teaching, learning and creativity in a collective can be engaged and could work else.



Still frame from "Inside Me",
that turned out to be an essay on the archaic fear of losing oneself

DAS BLAUFLAMMIGE ONIGIRI

But maybe the best way to talk about the project's benefits is to tell the story of "Das blauflammige Onigiri". This is the pseudonym of one of the participants.

In the beginning of the project, she was a very shy and fearful girl. She never spoke and her face was hidden behind her long fringe that ended at her nose. During the project she chose the smallest tool she could find (which was a slide frame) and proceeded to make a miniature landscape. When she had completed its construction and we projected it into the space, the effect literally blew her mind. Her little, almost invisible work suddenly took over the whole space and plunged all of us into her moody and dark mountain landscape. The group cheered. This was an important turning point for her, with the landscape becoming a key contribution to the collective work. By the end of the project's duration she had decorated the whole festival room with her projections and she was applauded by her classmates. On the day of the presentation at METRO Kinokulturhaus, she had her fringe cut, was self-assured, chatted with teachers and classmates and confidently gave everyone eye-contact.

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Still frame from "Inside Me"

CAPTIONS

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Image 1: Still frame from "Inside Me" produced by 59 students between 14 and 16 in 2016.

Image 2: Students during the sound workshops producing the soundtrack for "Inside Me".

Image 3: Students working on "Inside Me", respond to a shared soundtrack using light, masks, text and body.

Image 4: Exhibition view / Poster "Inside Me" at METRO Kinokulturhaus

Image 5: Still frame from "Inside Me", that turned out to be an essay on the archaic fear of losing oneself.

Image 6: Still frame from "Inside Me"



Ap(e)nder

Dialogue map of artistic practices and local cultures

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Universidade Aberta

Luna, Estrella

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Pintor, Ícaro

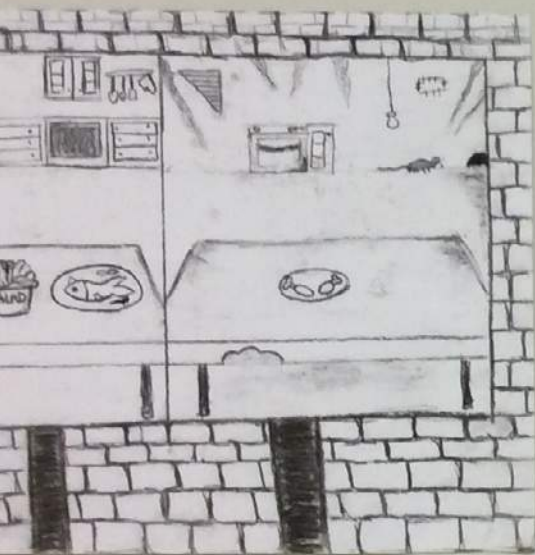
artist

“Ap(e)nder - Dialogue map of artistic practices and local cultures” is a project that is being developed in partnership between three artists (Ângela Saldanha, Estrella Luna e Ícaro Pintor) and three primary schools (Escola de Torredeita – Viseu; Escola n.º 1 do Bombarral - Bombarral and Escola da Capela – Gulpilhares) in order to create a dialoguing map of artistic practices and local cultures.

The three artists act, normally, in different contexts, but understand the need of collaborative and relational work (Bourriaud, 1998) – characteristic of contemporary art – so they intend to develop a work based on sharing of knowledge and the one acquired in their previous educational and artistic practices.

Starting in the knowledge that each one has collected before from the school area (because it is located near their residences, because they know their direct actors or because they have made some activity at the space – resident artist) the goal is to begin a new look (from the other two artists) and remake the resident artist’s look.

This way it is proposed a participative construction of all the actors (artists, educative community and others) where a place of dialogue can be discovered together about what is contemporary for each one. This new look is built with students, mapping the path that each one takes (social aspects, urban, experiences, collective places of memory...) to the school and it develops, ethically, a place where each one as his/her place.



Using contemporary art, media literacy and action research in a co-operational classroom to teach about globalization

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Keywords

Media Literacy, arts pedagogy, high-school, globalization

Abstract

In this visual report, I expose how art can be used as a tool to empower students as social researchers and artists, while acquiring media literacy skills. As an art educator, I planned this lesson based on the pedagogical approach from Paulo Freire and John Dewey. The aim of this lesson was to help students read a world that bombards all of us with advertising among other content, changing the way we perceive reality. The lesson took place in Mas Camarena International School in Valencia, Spain where my former high-school students addressed the questions of: What's Globalization? and How did image and sound changed our perception of reality? During this 3 months project, students from grade 12 learned the technical skills of animation, photography, drawing and storytelling; while developing a unique individual short film inspired by different relevant social issues and contemporary artist William Kentridge. The project had been presented to the school community using the art classroom as an open studio, in which, the smart board functioned as a movie screen. As a result, this lesson strengthened the relationship community-teacher-student while developing a "co-operative" (Dewey, p. 72) process, where teachers also learned from their students while appreciating their films and findings from their art research based project.

Using contemporary art, media literacy and action research in a co-operational classroom to teach about globalization

In the book "Pedagogy of the oppressed" (2005) author Paulo Freire suggests there's a powerful connection between the style of pedagogy used in school and the way the larger society operates (Freire, p. 6). As teachers, I am convinced it is our responsibility to understand the globalized society context because schools are replicas of the society in which we live. Not only that, but also, schools are institutions where people influence one another's lives. Having said that, this is the reason why What's Globalization? has been used as the overarching question. During this project, students' ages range between 16-17 years, worked collaboratively to discuss social issues in connection to globalization and share their visions about the world. In the first place, they developed an individual question addressing different themes such as consumerism, environment, social networks and modern slavery. Later, I taught them to make accordion books in which they gathered the information that informed their projects. These accordion books functioned as sketchbooks where students made collages, wrote notes about class discussions as well as, the action research results. Students carried out interviews for the project, starting from their own personal experiences, as well as, their community members. They interviewed friends, family, students and teachers. As a result, students gathered this information and developed an idea for a short film. To do that, they elaborated a script, a storyboard, and the accordion book was later exhibited as a research artist-book. In their animation project, students used chalk drawing techniques, photography and edition applications. This project has been presented to the school community using the art classroom as an open studio, in which, the smart board functioned as a movie screen. The animations short films have also specific artists music students chose which includes songs such as: "Society" (Eddie Vedder, 2007), "Of Monsters And Men" (Dirty Paws, 2011) among

others. It is important to mention that, before showing the animations, each student presented their findings to the audience.



Image 1. "After All This Time" Short film by student I.

Link to video: https://youtu.be/B_vSf3_9C24?list=PLAV0S46uBj6po9hfx3bzDou_9DNWd800T



Image 2. "New World, Same World" Short film by student II.

Link to video: <https://youtu.be/AJIXSs-4TsE>



Image 3. "Gratis" Short film by student III.
Link to video: <https://youtu.be/fBLD9BieRcg>

This project took place in Mas Camarena International School in Valencia, Spain during the year 2016. The school offers the national curriculum and the International Baccalaureate Curriculum (IB). While working there, I taught both curriculums, but decided to integrate this project into the national curriculum. Among the reasons that moved me to do that I would like to highlight two. First, the national curriculum is more content based, since it is only focused to prepare students to access the spanish national university system. Second, after studying my MA in Art Education at New York University, I understood the importance of connecting contemporary art and social justice to the school curriculum. In addition to that, I made my decision based on the book "How People Learn" (Bransford, Brown and Cocking, 2000, p.136) in which it is explained that: "An isolated environment would not necessarily help students acquire the knowledge. Each of them are culturally responsive, appropriate and relevant for the student." In my opinion as an art educator, relating the world and the school environment are a key factors that guide

our understanding of the human behaviour in its contemporary context. More, this helps educators to arrange the design of the co-operative ground that hosts new models of education with enough room for creativity. In contradiction, the national spanish artistic baccalaureate curriculum demands students to learn lot of technical content about visual communication. Often times, guided by content centered books, it only makes students study by memory lot of technical vocabulary, as it is part of the entrance examinations to access universities. In this system, few space is left for creativity and critical thinking skills. For this reason, I designed this lesson plan in which students incorporated the national curriculum required objectives, while making a creative project. My goal was to create a space in which they were able to express themselves. Not only they learned about photography, animation, sound theory and writing skills, but also, they applied the techniques of action research methods and animation inspired by artist William Kentridge.



Image 4. Action research session

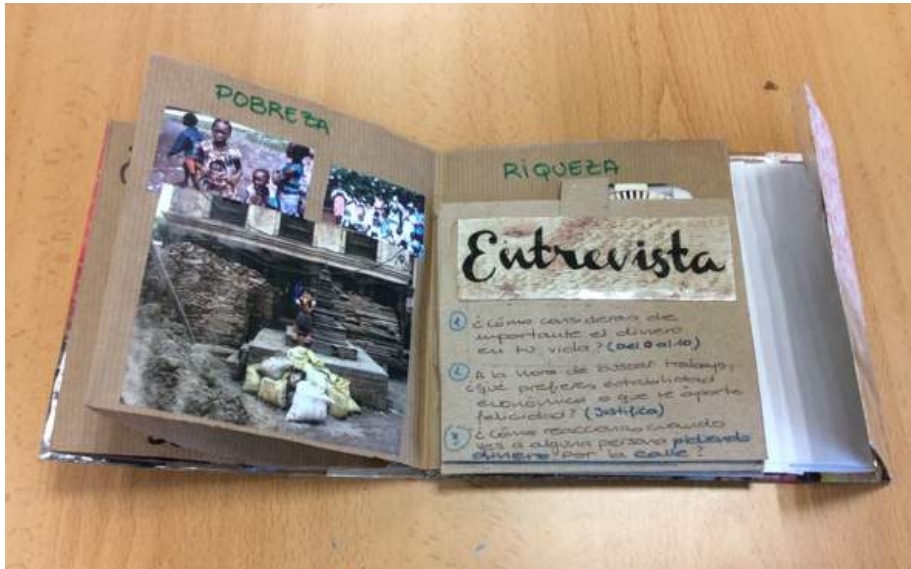


Image 5. Student accordion book

Stages of the lesson plan, its development applying contemporary art, media literacy and action research

The lesson plan was divided into 3 different stages. At the beginning, students were asked to make an accordion book and were introduced into the action research based method. They started to analyze the expressive function of sound from the scene of "Powaqqatsi" (Godfrey Reggio, 1988) and the final speech of "The big dictator" from Charles Chaplin (1940). Guided by the overarching question What is Globalization?, students described images and sounds while discussing personal impressions about these films. Because they have art 3 times per week, one class was focus on theory, another in action research and the third one in studio time. This means that, while learning about technical skills, students also had time to develop their research and include the secondary question of How did popular culture, digital communication and virtual communities change our way of perceiving reality? in their projects. During this segment of the project, the students' task

was to use the data they retrieved from their research to create a storyboard and a technical script. Among the theoretical content —required by the spanish national curriculum— students learned about the cinematographic, videographic and television industry according to the historical evolution of audiovisual production activities, creating motion pictures and digital effects. There has been also an edition workshop in which they learned basic editing.



Image 6. Student accordion book and storyboard

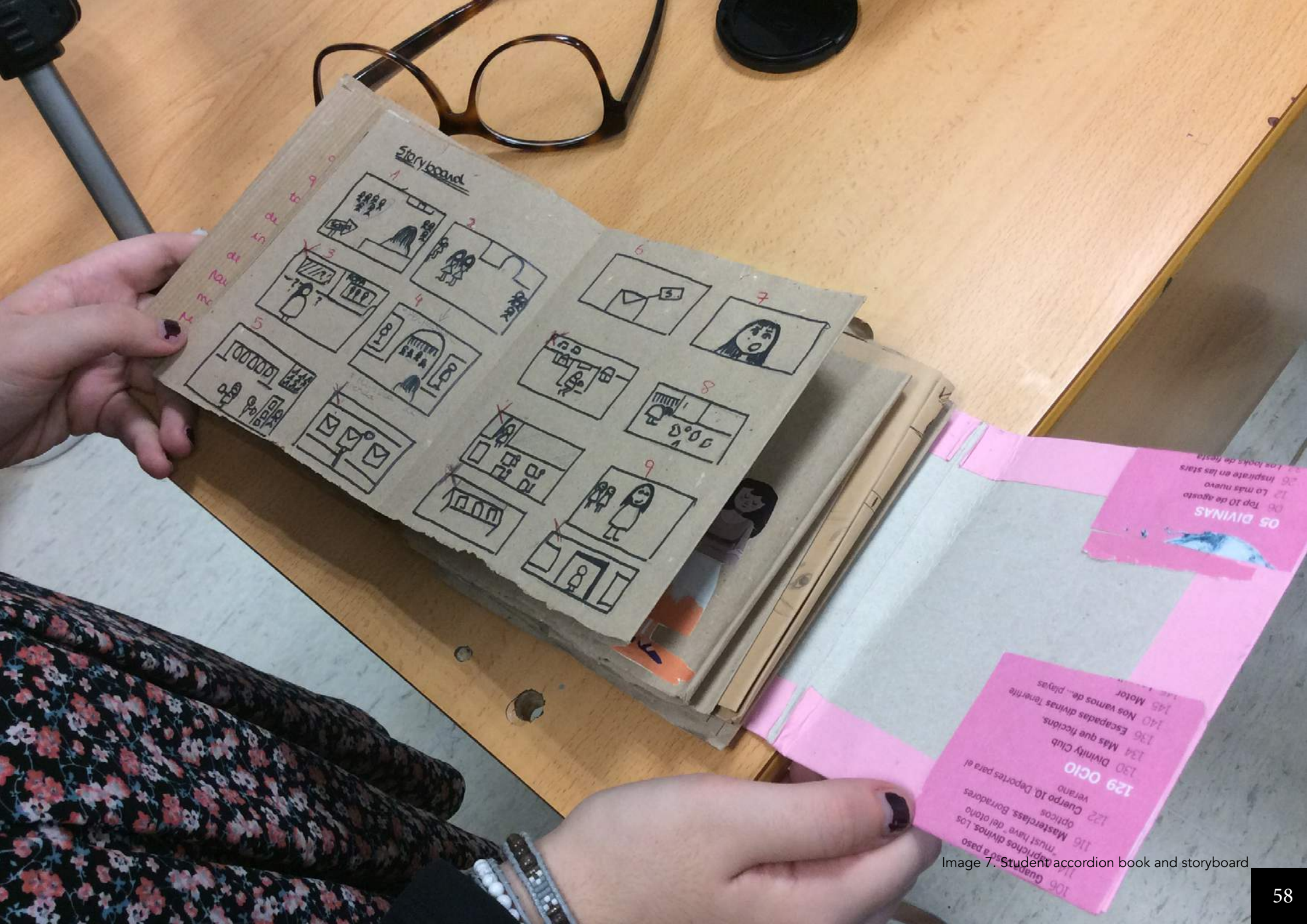


Image 7. Student accordion book and storyboard

Project outcome and cultural competence: What globalization means for each student

The lesson plan What is Globalization? had a successful outcome because it empowered students as researchers and artists while opening a dialogue about relevant social issues they will face after they finish high-school. It brought up students self-addressed questions, provided a space for collaborative environment, teacher and peer feedback. For example, students questions connected their personal history to their social context and while doing action research, they let learning happen by discovering different points of views and broadening their horizons. They came up not just with an artistic project but made relevant conclusions which informed other members of the school community.

Among these reasons, as cited in the book "How People Learn" (Bransford, Brown and Cocking, 2000, pp. 140-144), having an appropriate formative assessment, produces a feedback from which students, as well as teachers, can look back and re-think their practice. In this case, the assessment will help them to grow connections about the globalized world in which we all live because they have revised their thinking, and in the case of the other subject teachers present during the students' presentations, to rethink their practice in order to provide more space in which the students can feel empowered as researchers.



Image 8. Student drawing for stop motion short film



Image 9. Students drawings for stop motion short film



Image 10. Student during a drawing and photo shooting session



Image 11. Student during a drawing and photo shooting session

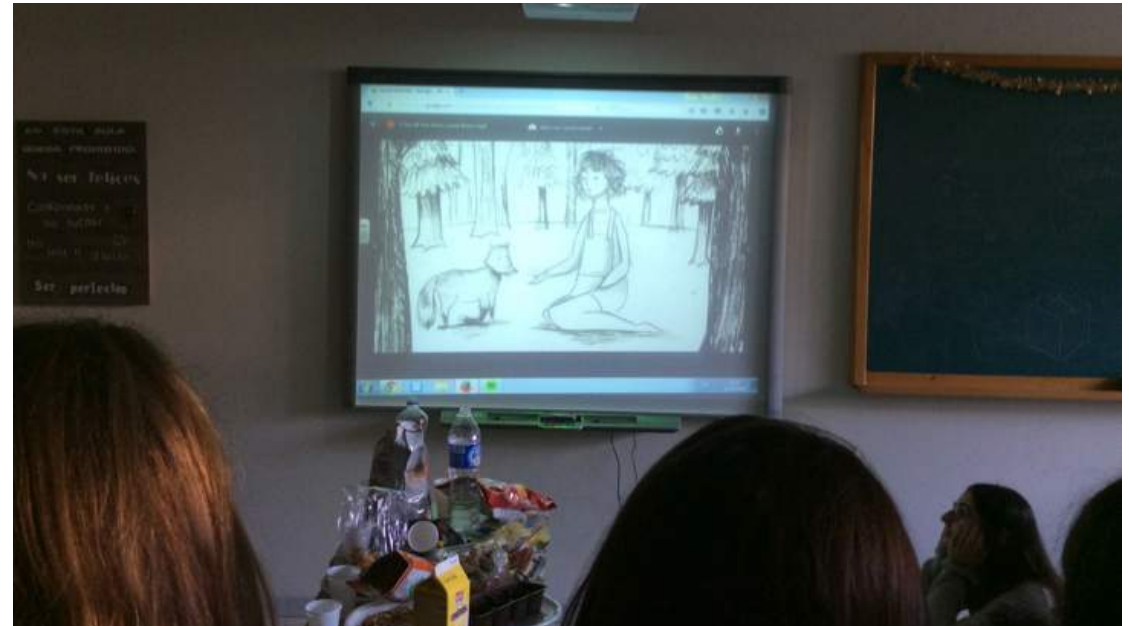


Image 13. Presentation of short films to the school community



Image 12. Student during a drawing and photo shooting session

Conclusion

From a personal perspective as an art teacher, I found that the contemporary society is a consequence of an old conservative educational system. Robinson says that: "Education should be like agriculture, we need to plant according to the climate" (Ken Robinson, 2014, 19:36). And, we, the teachers, I understand, are the farmers. So, this little seeds that our students are, need the water for the adequate educational nourishment that will enlighten their way up through the progressive spiral of knowledge. In Dewey's words "experience is a moving force" and it is the center from where the path that challenges our mind, emerges by the "exercise of intelligence" (Dewey, p. 79). To sum it up all, I believe an innovative school curriculum has the potential to positively impact students lives since it helps them to understand how the world works. Therefore, shaping an art curriculum based on contemporary art and social justice, as a mean to teach creativity and critical thinking skills, are key to art education today.

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Contemporary Art in the teacher training. International collaboration, students' dialog in visual language

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Keywords

Contemporary art, teacher training, international collaboration, visual education, school practice

Abstract

The presentation shows the artworks of an on-going contemporary art project between Hungary/Budapest&Finland/Rovaniemi based on the idea of Pataky Gabriella in cooperation with Seija Ulkuniemi. In addition to such traditional techniques as oil painting, graphics and modelling, visual artists freely experiment with unconventional materials, or employ customary ones in novel ways, and even the latest technology becomes a vehicle of expression as a matter of course. Using a variety of methods and materials, working in an experimental spirit, relying on curiosity and seeking originality: these have indeed been the fundamental goals of the currently employed methods of arts instruction. With changing basic conditions, however, we must lay a special emphasis on their conscious use; we must refresh our repertoire, we must combine tried and tested exercises with new ideas, we must deal with the subjects from the perspective of contemporary man. The artist involves the viewer in the creative process, and occasionally makes him or her an element of the artwork, making the latter a joint enterprise, an "open work." Most works of contemporary art are calls to a dialogue, an expression of opinion. Openness, an unprejudiced outlook, a receptivity to things old and

new: these are key to a contemporary strategy in life. To develop our students' creativity and innovative attitude, it is not enough to contemplate works of art in a passive manner: when we involve them in artistic creative processes, we ensure that the experience is consolidated through a multitude of senses. The examples of contemporary art provides new input for visual education, whether for project education or to attain adaptivity. Several of the qualities of the contemporary artist coincide with what is needed for good-quality visual education. The world transforms at an immeasurable rate, and education is hard put to keep abreast of the changes. Instead of the transference of data and knowledge, the emphasis should be laid on effective communication. We need to train educators who are aware of TODAY's problems and can handle them. Making contemporary art part of teacher training curricula successfully engenders a modern outlook on the part of the trainees, and helps them to deal with the conflicts of the age, as well as identify with the profession they are learning. The presentation introduces the results and effects of a project that is based on the apparatus of contemporary art, and which has been in progress in the teacher training institutions of several European countries since 2011 (the InSEA World Congress in Budapest), emerging in an unusual dialogue whose language is visual.

PAPRIKA: A cross-cultural visual communication exchange project for teachers-in-training. An international educational project with elements of contemporary art. Contemporary Art in the teacher training. International collaboration, students' dialogue in visual language



Photo 1. Project: Pataky Gabriella, Photo: Preisz Tivadar

Contemporary Art reflects the issues of all our todays, of our society, our private lives, and also the most up-to-date questions in and of the arts (Bodóczy,2012). The role of contemporary art is to ask questions, and not to give answers. It could be said that contemporary art is a diagnosis rather than a cure or a therapy. In contemporary art ethical issues are more important than aesthetic aspects. In addition to such traditional techniques as oil painting, graphics and modelling, visual artists freely experiment with unconventional materials, or employ customary ones in novel ways, and even the latest technology becomes a vehicle of expression as a matter of course. Using a variety of methods and materials, working in an experimental spirit, relying on curiosity and seeking originality: these are the fundamental goals of the current methods of art

instruction. With changing basic conditions, however, we must lay a special emphasis on their conscious use; we must refresh our repertoire, we must combine tried and tested exercises with new ideas, we must deal with the subject matter from a contemporary perspective (Pataky, 2013).

The artist involves the viewer in the creative process, and occasionally makes him or her an element of the artwork, creating a joint enterprise, an "open work." Most works of contemporary art are a summons to dialogue, and an expression of opinion. Openness, an unprejudiced outlook, a receptivity to things old and new: these are key to a contemporary strategy for life.

In order to develop our students' creativity and innovative attitude, it is not enough only to contemplate works of art in a passive manner, but when we involve them in actively creating works of art, we ensure that the experience is consolidated through a multiplicity of senses. The examples of contemporary art illustrated here, provide exciting new input for visual education, whether for project education or adaptive education. Several of the qualities of contemporary art coincide with what is needed in good-quality visual education. The world transforms at an immeasurable rate, and education is hard put to keep abreast of the changes. The emphasis on the transference of data and knowledge should rather be laid on effective communication. We need to train educators to be aware of today's problems and to be able to handle them.

Making contemporary art part of teacher training curricula successfully engenders a modern outlook on the part of the trainees, and helps them to deal with the conflicts of the age, as well as to identify with the profession they are learning.

The report introduces the results and effects of the PAPRIKA project that is based on the creative possibilities of contemporary art, and which has been in progress in teacher training institutions in several European countries since 2011, emerging as an unusual dialogue whose language is visual. InSEA members are open to opportunities to engage in intercultural education and involve their students in exploring the world through art. A couple of

years ago at an InSEA Conference Melanie Davenport from Georgia State University, Atlanta, a German colleague Manfred Blohm from Europa University Flensburg, and I, decided to make a cross-cultural collaboration through art between our students!

In 2015 approximately one hundred teacher training students of the University of Lapland joined the project with Seija Ulkuniemi. This project could not exist without the encouragement of Bodóczy István (H) and Wendy Randall (UK).

The first steps of the project by my students of Eötvös Loránd University (ELTE TÓK) and Moholy-Nagy Art University (MOME) were of vital importance to the organization and management of InSEA's world congress in Budapest, 2011. The group of students forged together by this experience formed the core of this subsequent PAPRIKA project. They wanted to stay together, and initiate a dialogue with other students of their age who live in different cultures, while enjoying the effervescent international atmosphere of an arts education. Different cultures, countries and languages spice up this entente. Language barriers and time differences are challenges to be enjoyed and overcome.

¹ Already we have two reports published:

<http://www.edition-kupaed.de/wp-content/uploads/2013/08/05-2013-07.pdf>

http://www.edition-kupaed.de/wp-content/uploads/2013/08/05-2013-08_englisch.pdf

PAPRIka



P=Project

P=BudaPest

saints, but models of ships.

I=InSEA – but also for Internet, sharing our artworks on the web.

"-ka" is a diminutive suffix in Hungarian, and served to emphasize our humility towards high art. It can also stand for the Hungarian words for "adventure" (kaland) and "creation" (alkotás).

Paprika is also, of course, the Hungarian word for 'pepper', thus this acronym also stands for something often associated stereotypically with Hungary.

What can we show of Hungary that cannot be found in any guidebook? You can see a selection of the works of the Paprika project students here. In addition to the individual creative projects, we made joint works, creative happenings and performances. Taking inspiration from contemporary art, my students concentrated on certain parts of their lives to create a personal response to life at the university, in the city, their immediate environment, and their national or global identity.

The results of the brain-storming were mind maps with drawings instead of words. (this is only 1 example of 6, about 2 square metre each)



65

Simonyi Enikő

We worked much after dark in night-time Budapest, though we prepared during the day at the university. We sought to emphasise our identity as a group by all wearing red clothes - the colour of paprika. This conspicuous look contributed to many delightfully interesting unexpected encounters and new acquaintances.



Photo 5. patakygabriella

We created luminous, kinetic or mobile (rocking, floating, exploding) inscriptions, some of them very large.



Photo 6. patakylgabriella Project of Wágner Bendegúz

We made an exhibition of light-boxes made from children's plastic lunchboxes (referencing paprika, the foodstuff)



Photo 7. patakygabriella

Following a poll of students as to which was their favourite food ever...we cooked great vats of paprikáskrumpli – the winning choice – as a complete performance in the art studio for all the people of the university.



Photo 8. patakygabriella

On a little aside, the students were self-critical about their daily choices to take the easy option of unhealthy fast food. This resulted in paper sculptures of food stuffs, denoting the valueless nature of much of such food.



Photo 9. patakygabriella Project of Szabados Dóra

One student chose to express her social empathy by baking gingerbread men, not in traditional cutesy form, but in the sadly recognisable untidy or baggy shape of most homeless people. She then handed out these provocative biscuits to passers-by in one of the main gathering points for these people to help to expose this major problem of homelessness in Budapest.



Photo 10. Project and Photo of Buzás Alíz

We also created a symbolic object saved from one of our exploding happenings on the Danube. This we called "the travelling pepper" as we took it on all our excursions, documenting each event. It travelled the whole country, not only Budapest, even at weekends and during the holidays. The main thing was not the travel itself, but through this action the students connected with each other in order to transfer care of this object, thus there was face to face communication and contact constantly.



Photo 11-12. patakygabriella

One student has to make a journey every day with 10 public transport changes, taking over an hour. Recognising that it isn't easy to go to school when entertainment beckons, she made a photographic list of all of these buses etc, with pictograms alongside of the alternative occupation at the change point, if she were to decide just to get off the bus or tram right then.





Photo 13. patakygabriella Project of Kovács Bettina

This project looks at the layout of the furniture in the rooms of the student hostels. The student asked her peers about their rooms and the circumstances of use. A colour code denotes the everyday importance of these basic objects (bed, chairs, table, wardrobe). The picture below shows in an aesthetic way the findings: objects are reduced to simple lines overlaid on transparent layers on a lightbox.

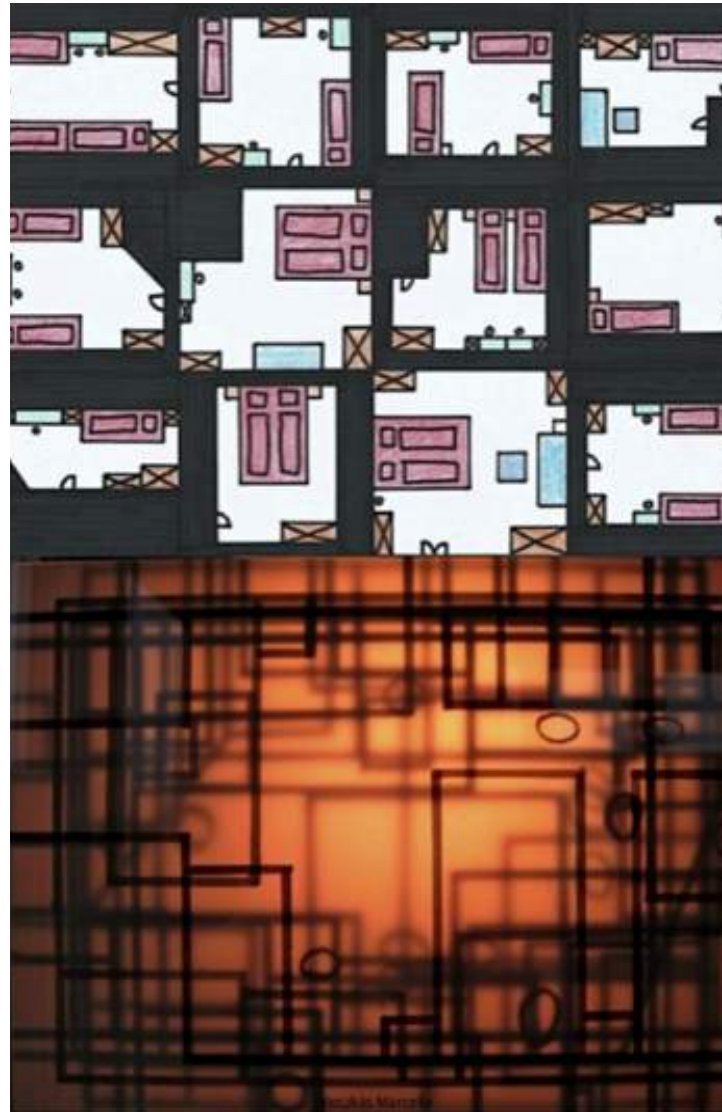


Photo 14. patakygabriella Project of Koczkás Marcella

Instead of crying because we are poor and the houses are in a bad condition, one student decided to find the stories visible in their crumbling plaster and peeling paint. She went up close with a telephoto lens and documented some of the tales that anyone can see just by looking. Here we have a Japanese princess, and a two sea creatures...



Photo 15. Project and Photo of Lehofer Noémi

Inventory of the contents of students' bags: one student chose to photograph and photogram all the objects contained in our bags. A dominant statistic is that we have many keys, as we have to lock everything because of the high national crime rate. We also see evidence of a national hypochondria: there were medicines and pills in every bag...

"Unequal" is the title of a project in which a student matched photographs of two kindergartens in two very different areas within the city with photographs of housing near to each, and then added alongside photographs of pairs of children's shoes

from each place. This showed very clearly the social inequality of these areas.



Photo 16. Project and Photo of Takács Johanna

Here we wanted to show that there are four very different seasons in our country – as compared to the extremely long winter and brief bright summer of Lapland, for example, so this action-documentation collected examples of shoes worn in each of the four seasons by students here, and placed them for photographing on the beautiful staircase of the faculty.

Now here is a project for which a student made a photographic survey of the variety of chairs on campus. She then asked the students by means of a questionnaire, which one was their favourite.

Action: Dog-Face. Realizing that few of the students knew much about any of their classmates, this project was created to remedy this fact. For one whole day, all the owners of a dog wore a dog-face mask of their own making. This led to many conversations and new friendships.



Photo 17. patakygabriella Project of Boros Zsófia

Prosthetic limbs, ...magical regrowth of crudely cut off tree branches. One student, so upset by the brutal chopping of branches on large trees in the city, chose to recreate their natural growth virtually.

These slides you have just seen is a narrow selection of projects from the PAPRIKA group of teacher training students in Budapest.



Photo 18. patakygabriella

Now we hand over to the PAPRIKA group of students from the Lapland University in Rovaniemi. Where is Lapland? Santa Claus lives there, in the northern part of Finland, on the Arctic Circle. I was a guest of the University of Lapland and Seija Ulkuniemi, and there I was able to continue the project, with Finnish students.

In Lapland every living organism is fighting with nature: it is hard to survive. Everything has created a unique way to survive, and there is thus an interconnectedness with the natural environment. Perhaps this is the reason that most of the 73 works by the students are related to nature: in first place about trees, and in second, snow.

Ella Niemiaho's work is only one example of all the tree works.

There are two seasons - a short, intense summer – and a very long and cold winter: Finnish people are not afraid of snow.

Eevi Häyrynen and Esaia Lahti made a fishing themed community art project: this required participation in traditional and specific skills for survival during this bitter winter season.

"Guardian Angels!" by Anni Kenttälä: for this student, friendship amongst the students is as vital for survival as food and warmth. Tekijä Meeri Kiviniemi was inspired by the lightboxes of our Hungarian PAPRIKA message to produce her own, combined with the native elements of snow – a vernacular building material – and light, with text. "ONNI" (meaning 'happiness', joy, luck) was the word she chose to represent the core value and experience of her life. For me this is the most emblematic work of all, as it brings together these natural i.e. elements and the community – her family who worked together on this project.

Marika Kumpula entitled her project "Summer in the Middle of Winter", bringing together her personal interest - make-up – and the natural environment. It shows in a powerful contrast the brevity of an arctic summer - local flowers bloom transiently on bare legs planted on the edge of melting snow.

"Little Lights" made by Paula Kankainen, reflects small happinesses found in everyday life that lighten the darkness of much of her winter and student existence: her loving dog, a cup of tea with friends, and the evocative flicker of the aurora borealis. "It's funny", she said, "that my dog is actually just the same colour as the pieces of my broken (favourite) teacup in my work".

Perttu Grönfors created a photo montage of the process of fire making and cooking food over it: two essentials for life in this frozen climate.

Ana Muurikainen's work connects an essential warming material, wool, with the new ideas she uncovers at university: "it's all about the brain".

Warm boots are required outside in Lapland, but everyone changes into slippers – "reinos" – so Riitta Alasuvanto arranged her favourites into a heart shape on the doormat. Here I am unable to resist mention of a work by Maria Huhmarniemi of Rovaniemi University, entitled Kuvitteellinen sukupuu / Imaginary Bloodline, 2007.

This descriptive photograph, entitled "Weekday Feast" by Tommi Nurmesjärvi celebrates both the official waterproof coverall

garment that students wear in a variety of ways, and his partying delight at the prospect of no lectures tomorrow!

Tiia Fenner, "Grey Area": the Sami people co-exist with modern culture, and this project reflects aspects of this traditional heritage. The black and white images create a sense of nostalgia as well as representing the 'grey area' of the student's knowledge – how much she has yet to learn of this exotic and richly textured folk art.

"473,31 €". The topic of Eerika Karppinen's work is a very common concern among students: money. 473,31€ is the amount of student allowance she gets per month, and she made it from a readily available material – receipts – that we rarely look at, but representing the precious money we spend. The piece is like the cloud of receipts that always floats in the back of every student's mind. "Art is process-oriented tool. With the help of this tool, you can better understand life's complexity." Yoko Ono

Can we not see how these works fulfill not only the criteria of contemporary art as stated at the start of this presentation, but also allow glimpses into lives, and ways of living not easily written in words? If you have been inspired by the works you have seen, and would like to collaborate or create your own expressions of life and living, then please do join the PAPRIKA project where you are.

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Seija and I are planning an exhibition for the work of the Budapest and Rovaniemi students, to which everybody is invited to contribute and continue the work.

Please, join in if you are also interested!

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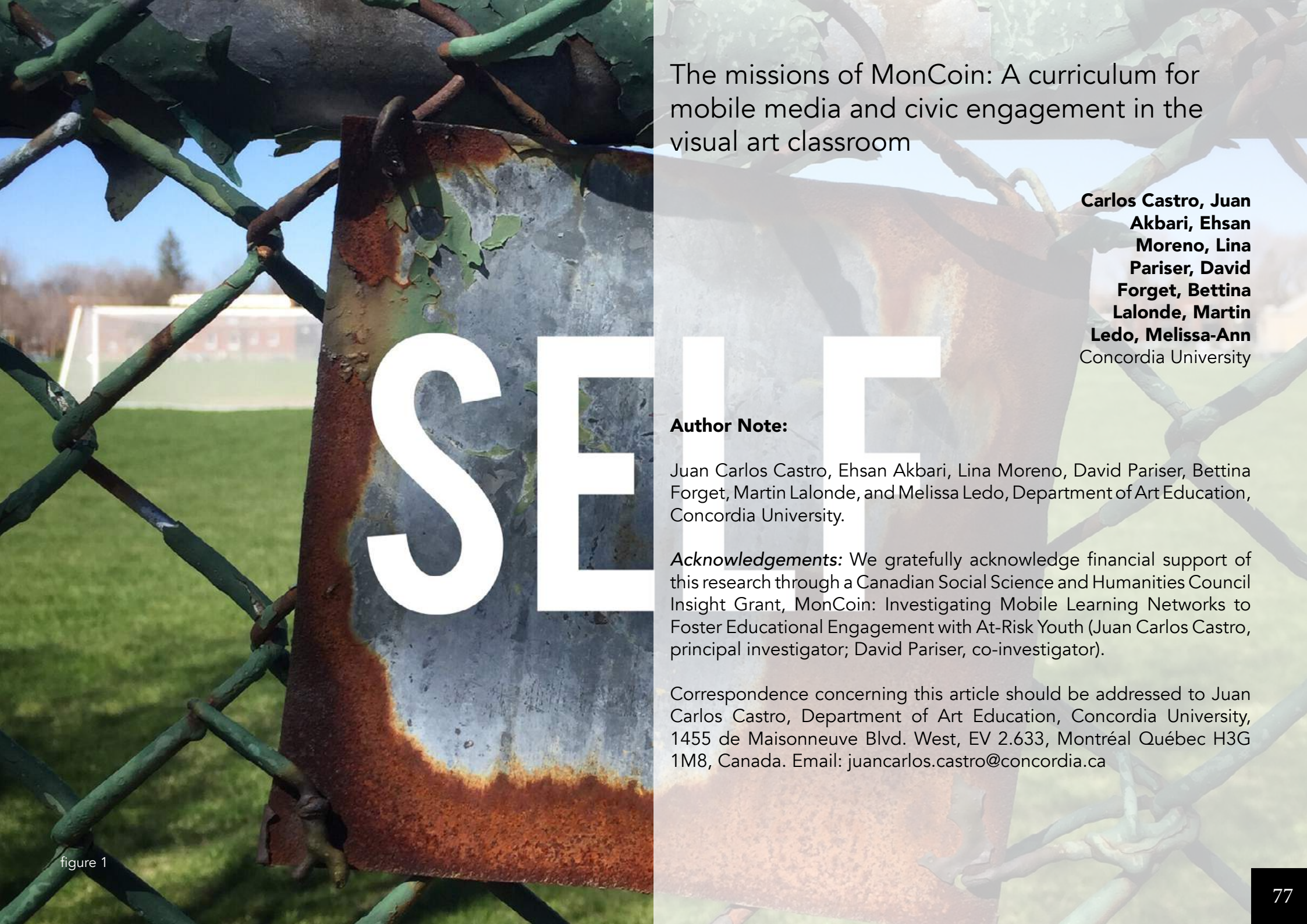
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Photo 19. patakygabriella



The missions of MonCoin: A curriculum for mobile media and civic engagement in the visual art classroom

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MonCoin, which means “MyCorner” in English, is a research project that investigates the practical, curricular, and theoretical implications of teaching and learning using mobile and social media in the visual arts classroom. In the last five years, Concordia Art Education researchers have collaborated with secondary school art educators and close to 300 secondary students in four different French and English language after-school and in-school programs. Our objective is to design, test, and develop a visual art curriculum using mobile media (e.g. smartphones and tablets) and social media (e.g. Instagram) to connect students to their schools, surroundings and each other. Our data analysis has already yielded insights into the potentials and pitfalls of using mobile media in schools. In terms of civic engagement we found that youth were initially more interested in learning how to make “good-looking” images, and once they were technically confident some used their images to look critically at their civic environments (Pariser, Castro, Lalonde, 2016). We also found that youth are invested in constructing their identity online through the multimodal documentation of the physical and temporal spaces of the everyday (Lalonde, Castro, Pariser, 2016). Further, the use of mobile media was initially hypothesized as a means for engaging at-risk youth outside of school, only to find that, when given the choice of where they could move and meet, participants expressly sought out opportunities to be together in school (Castro, Lalonde, Pariser, 2016). We have also shown how mobile media can be used to amplify peer-learning and educational engagement (Akbari, et al., 2016). In our final phase of data analysis we are investigating ways that art educators can use mobile and social media to shift students’ social relationships, and enhance teaching and learning in art classrooms through the use of mobile and social media.

The MonCoin curriculum is based on constraints that enable (Castro, 2007; Castro, 2013) and video game type motivations (Gee, 2003) framed as missions. Our missions were designed to ask students to reexamine their everyday surroundings and create images that shared her or his particular way of seeing

through images posted to our social network. The missions were structured in such a way that students began with investigating themselves (see Figures 1—4.), then expanded to consider their school environment (see Figures 5—7.), branched out to explore their neighborhoods (see Figures 8—11.), and finally posted their own missions and responded to their peer’s missions (see Figures 12 & 13, and Akbari, et al., 2016). Underlying the core design is an impetus for movement through spaces and places. This feature takes advantage of the networked and mobile capabilities of internet-connected smartphones. The missions are flexible and adaptable. Whenever we collaborate with art teachers, we encourage them to adapt the missions to fit the needs of her or his students and the local context. The MonCoin missions presented here are an example of how mobile media can be used as a creative tool to explore one’s environs and to connect with others.

Figure 1. (page 84) An example of a large themed mission that includes the directions, hashtags to use, and ethical considerations. After Figure 2, only the mission itself is listed. Mission 1: Self. In the first mission we will explore the theme of identity. Show us something about who you are, but without revealing your identity or showing your face. Make sure you use the hashtags: #mission1_self . We will post more micro missions to inspire you each day related to this mission if you are stuck. Remember: only post content (pictures and words) that you would be comfortable sharing with your teachers or parents.

COLLECTOR'S EDITION

Figure 2. Micro Mission 1a: My collection. Many of us collect things. Our collections are a reflection of who we are. Show us what you collect. Sharing a collection visually is all about showing many things in one image. Don't forget to think about the compositional techniques discussed today when making your images: light, the rule of thirds, edges of the image, framing, getting close. This is the second micro mission. It is related to the #mission1_self. The micro missions are to help you explore the bigger mission. You do not have to respond to every micro mission, only those that inspire you. Remember: only post content (pictures and words) that you would be comfortable sharing with your teachers or parents. Do not post images that you have not made. Use the hashtags: #micromission_mycollection and #mission1_self



Figure 3. Micro Mission 1b: What I make. Many of us make things. What we make reflects who we are. Show us what you make. Don't forget to think about the compositional techniques discussed today when making your images: light, the rule of thirds, edges of the image, framing, getting close.

WHAT I MAKE

WHAT I SEE

Figure 4. Micro Mission 1c: What I see. How we see the world and what we look at help define who we are. This micro mission can be responded to in a number of different ways. One possibility is to visually communicate how you see the world—from what catches your eye to your philosophy of how the world works. 'What I See' is very open-ended.





MY SCHOOL

Figure 5. Mission 2: My School. The second mission involves visually communicating what your school means to you. We are posting all the micro missions at once to inspire you on your walk through school during class today.

WHERE I LEARN BEST

Figure 6. Micro Mission 2a: Where I learn best. Where do you learn best in school? There are places in every school where we feel smart, know something, and are confident to apply what we know.



Figure 7. Micro Mission 2b: Change. Is there something you would change about your school? What would it be? Why would you want to change it? Only show things that realistically can be changed with your positive contributions.

CHANGE

MY NEIGHBOURHOOD

Figure 8. Mission 3: My Neighborhood. The third mission involves visually communicating what the neighbourhood around the school and where you live, means to you.



MESSAGES



Figure 9. Micro Mission 3a: Messages. In the urban environment there are messages everywhere. There are loud messages and quiet messages. What are these messages telling you?

At LEAST you can read




Figure 10. Micro Mission 3b: Paths I take. What paths do you take through your neighbourhood?

PATHS I TAKE



Figure 11. Micro Mission 3c: Notice. Look carefully and closely at your surroundings. Do you notice anything that you would not have noticed if you weren't looking carefully? For this micro_mission seek out and photograph the little things that you might encounter in your everyday surrounding that generally go unnoticed.

NOTICE

POST YOUR OWN MISSION

Figure 12. Mission 4a: Post your own mission. This is our favorite mission. For this one we want you to post a mission with a photo for your classmate's and teacher to respond to. Good missions are specific yet open-ended so that you can't predict what people will post as a response. Good missions get at what connects us as humans, yet asks us to use our unique experience to create a response. Please, ensure that your missions will not require the person who responds to harm themselves, others or property. Post only what you'd be comfortable posting on the board at school.

RESPOND TO A MISSION

Figure 13. Mission 4b:
Respond to a mission.
Select and respond to one
or more mission(s) posted
by one of your classmates.

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