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InSEA ART Education VISUAL Journal IMAG intends to provide a visual platform, which, in line with the constitution of InSEA, will help foster international cooperation and understanding, and promote creative activity in art through sharing experiences, improving practices, and strengthening the position of art in all educational settings. IMAG is an international, online, Open Access and peer-reviewed e-publication for the identification, publication and dissemination of art education theories and practices through visual methods and media.

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EDITORIAL

Ângela Saldanha **Bernadette Thomas** Teresa Eca

IMAG number 7 presents a collage of different essays created by InSEA members. When we initiated this issue we wanted to make visible the diverse range of art education practices in formal and non-formal settings and to invite the readers to engage in a visual journey; a process of 'encountering others'. There is no filter on what should or should not constitute art education. Rather, here we have a mosaic of approaches; of ways of making and ways of understanding the role of art education in the schools, museums; universities and communities. We travel according to the last InSEA roads through the encounters generated during InSEA seminars and congresses. The journal opens with a story told by Steve Willis, current Vice President of InSEA, where he shares impressions, feelings and thoughts about his experience during the InSEA seminar in Walvis Bay, Namibia (Encounters with Otherness to achieve Knowingness).

As our journey continues, the reader meets Korinna Korsström-Maggatröm-Magga (North Calling); Anastasia Artemeva and Arlene Tucker (Process as the medium for socially engaged art); Phivi Antoniou (Cyprus) and Dina Adel Hassan (Egypt). The northern authors reveal community art practices and social engaged intercultural projects in Finland and Russia. In the same section a different encounter invites the reader to learn about other socially engaged art education experiments in Alexandria, Egypt, with Dina Adel Hassan who describes using images, an experience conducted with Children at Risk in Egypt.

Phivi Antoniou recalls how stories were made through art education with displaced people in Strovolos, Cyprus. Next, we invite our readers to stop by Tunis helps us understand experiences carried out by artists, designers and art teachers: Azza Maaoui tells the story of design workshop for students and M. Errais Borges a painting workshop led by an artist for children.

Following that it's time to come back to Cyprus and Greece, to see how embodied learning experiences are achieved through Performing Art activities; Konstantinidou Elisavet & Pavlidou Eva use interdisciplinary approaches in pre-primary schools. Fotini Larkou helps the reader understand her interdisciplinary ways of implementing the arts in schools (Exploring artistic and cultural

EDITORIAL

Ângela Saldanha Bernadette Thomas Teresa Eça identity through an art curriculum unit). And Ismini Sakellariadi describes a project where art was used as a tool for change in the Experimental School of the University of Thessaloniki to achieve new insights into questions of identity, minorities and human rights.

Another stop on our journey is with María Martínez Morales; María Isabel Moreno Montoro and Nuria López Pérez, researchers from Spain who describe in visual terms, an action conducted during the InSEA seminar in Thessaloníki where reflection about the relationships between space and body was the key theme (To think, space, skin. A visual essay from our experience as a/r/tographers).

And Finally IMAG number 7 finishes with the very particular experience of Katia Pangrazi, from Narni Italy: Katia revisits the memories of Bruno Munari and Maria Montessori in "Art Lab x Kids: art as an instrument for discovery and knowledge". Katia also presented her reflections during the InSEA seminar in Thessaloníki, 2018.

This issue is, after all, a process of knowing through encounters. Through travelling with our colleagues from InSEA, through their visual essays, we may feel the importance of being together, no matter which art education approach we use; no matter where and with whom we implement education through art, our actions, our experiments reveal the very core of InSEA's mission: the encouragement and advancement of creative education through art and crafts in all countries and the promotion of international understanding.

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Otherness as a Form of Knowingness

Steve Willis

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Keywords

cultural, perception, senses

Abstract

This presents a brief textual and photographic account of personal, perceptual experiences in Namibia at an InSEA Seminar and post-seminar cultural tour. This developed sensitivities and sociocultural awareness not found without journeying into novel circumstances filled with opportunities to grow as a person, artists, and educator.

My DNA reveals that I originated in West Africa. Going to Namibia was a feeling of returning home; the climate, the flora and fauna, the music and dance, and the brilliant colors. As a world traveler and cultural enthusiast, I seek to find differences from my previously experienced perceptions so that these new experiences significantly influence my teaching and research. But, most importantly, these experiences change me to be more flexible and empathetic to other ways of knowing. Intriguing cultural landscapes and scholarly presentations are the fuel to novel perceptual constructs that reinforce sociocultural awareness and dismiss cultural stereotyping. As I wrote in A Framework of Teaching about Cultural Sensitivity in a Global World (in-press), "I know I must deliberately align my thoughts and emotions to develop actions. This removes the casualness of inaction and replaces it with a moment or series of moments of action to realize the dimensionality of new and undiscovered cultural knowledge." Most fortunately, each of my new experiences finds its way into my classroom in direct, formal presentations, and equally important, informal conversations in the classroom and community, which may start with, "Did you know?", "I didn't know that...", or "You may be surprised that...". This is especially true when sharing experiences of Otherness with those who have not traveled much or experienced various cultural norms, behaviors, and value systems.

Our perceptional experiences filter our awareness; especially in the arts, and we are reminded by the wisdom of Gustav Klimt who stated, "Art is a line around your thoughts." This begs to question how our sociocultural experiences direct our pedagogy and curricular development? How can we teach our layered and complicated dimensional sensory experiences with others? Can I really share the brilliance of the Namibian sky, or the sound of hundreds of seals on the Namibian coast, or the subtlety barren arid beauty of the Namibian desert? In *Quadratic Pedagogy*, a chapter in *The Heart of Art Education* (2012), I wrote, "...

It is equally important to understand what is in our heart and emotion, and balance that with what is in our mind and intellect, thereby recognizing the multidirectional conversations that are possible only when multiple capacities within the individual are

engaged and integrated. Perhaps there is a potential for these experiences to be delivered in the classroom through a combination of significant curriculum and compassionate pedagogy. Together, these can allow us, as teachers, to discover broader, more holistic, approaches to individual empowerment in the art classroom and beyond.

I believe this philosophy and instructional processes even more so today as I live in an increasingly hostile and uncivilized society fraught with violence and racial tension. As Allan and I wrote in Global Consciousness: A Passport for Students and Teachers:

The division and divisiveness in society today should concern all of us, and it should be something we all want to address. This situation seems to be triggered by isolation and intolerance for Otherness, but is made worse by intolerable human conditions that have persisted in our communities for years. (p. 1)

The InSEA SEMINAR: Building Social Cohesion through Arts Education provided rich experiences in Namibian culture, but as well, the many social and intellectual interactions from international scholars who added a wonderful depth of the awareness of Otherness in its complex beauty. I believe that an international conference is important because the presentations provide alternative philosophies and academic interactions. But for me, perhaps even more important, are the informal interactions that weave a complex tapestry of sociocultural art educational practices. For me, these intimate conversations may provide more breadth and depth than the many formal presentations.



Figure 1. Group Photograph at the InSEA Seminar.



Figure 2. Interior view of the Seminar.





Figure 4. Former InSEA President Rita Irwin addresses the seminar participants.



Figure 5. Participants' view of the presentations.

The seminar presentations discussed various topics tangent to art education, and in particular, *Social Cohesion*. With this first-time Namibian InSEA Seminar, many suggestions were made to benefit students, teachers, and the community. There were vigorous conversations addressing resources and the needed support by the local and national government for art education. I hope this was the very first spark to ignite a passion for student benefit found in the arts that cannot be found in other educational settings. The arts are integral to human existence. As found in the InSEA Constitution, "Education through art is a natural means of learning at all periods of the development of the individual, fostering values and disciplines essential for full intellectual, emotional and social development of human beings in a community" (http://www.insea.org/insea/about-insea).



Figure 6. The author participating in the workshop by Pilar Perez Camarero, Dreams and Inner Images - recreation, self-knowledge, creativity.

Since we are sensory beings, I would be remiss if I did not acknowledge that all senses influence our cultural awareness including the color found out of the seminar setting and into nature. As part of the post-Seminar experiences, I discovered many exciting opportunities to expand my awareness as seen below with just two of the many brilliant floral beauties



Figure 7. Twyfelfontein Lodge.

Figure 8. In route to Etosha.



Figure 9. Post-Seminar tour group at Okaukeujo Lodge.

For those interested in enhancing cultural awareness in Namibia, one must adventure with Safari, which was a post-seminar opportunity arranged by the seminar organizers. Certainly, the climate, food, music, and company (we spent many hours in our tour bus) offered various opportunities for cultural growth, but the addition of sharing safari experiences allowed us all to galvanize relationships and long-term friendships that will propel us past the

classroom, publications and presentations, and professional societies into the recognition that we are determined to expand our sensitives and knowledge of Otherness in ways unrealized until the moment of epiphany. Below are only a very few images that cannot compare to the actual, real-time experiences with artists, scholars, and most importantly, friends.

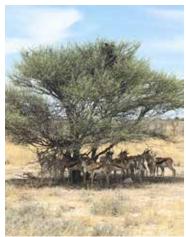




Figure 10. Springboks in the shade. Etosha National Park.

Figure 11. Cape Cross seal community.



Figure 12. Lioness resting in the shade, Etosha National Park.



Figure 13. Elephant, zebra and Springbok, Etosha National Park.

As many gave hugs before our departure from Namibia and return home, we all expressed our desire to see and do more in this beautiful country. I suspect that many of us will return to do what we can to support the growth of Art education in Namibia. Now, we all carry a small piece of the experience in our hearts that continues to call us back - an alluring call of the heartbeat rhythm of the landscape and people.



Figure 14. Another spectacular Namibian sunset.

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Process as the medium for socially engaged art

Anastasia Artemeva and Arlene Tucker

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Keywords

mail art exchange, process-based arts, experiential learning, incarceration, translation

Abstract

Dialogue allows for pathways to places of understanding and unknown islands, whether it be in thought or action. Artists and educators, Anastasia Artemeva and Arlene Tucker use examples of their projects, Invisible Neighbours and Translation is Dialogue (TID) as a means to delve into concepts about the role of the artist, and the process of exchange. We will look at examples of these within the context of process-based artworks, mail art exchange, and experiential learning. A current collaboration, Let It Out, was born from the previously mentioned artworks. Let It Out is a program developed for students studying in juvenile detention centres in Finland and in Russia. This exchange project will utilize artistic and music techniques to create a collective multimedia artwork. It aims to encourage creative process and for the students to learn different tools of self expression. We believe that exchange causes momentum and that is the heart of what these multi-disciplinary and trans-national situations intend to create.

Meaning without communication is not possible. In this way, we might say, that dialogue precedes language and gives birth to it.

- Juri Lotman (Lotman, 2005, p. 218)

Introduction

Dialogue allows for pathways to places of understanding and unknown islands, whether it be in thought or action. Artists and educators, Anastasia Artemeva and Arlene Tucker use examples of their projects, Invisible Neighbours and Translation is Dialogue (TID) as a means to delve into concepts about the role of the artist, and the process of exchange. We will describe these projects and discuss how each is unique in its own right and yet have many shared similarities as they are community oriented and process based. We will look at examples of these within the context of process-based artworks, mail art exchange, and within the influence of David A. Kolb's experiential learning. A current collaboration, Let It Out, was born from the previously mentioned artworks. Let It Out is a program developed for students studying in juvenile detention centres in Finland and in Russia. This exchange project will utilize artistic and music techniques to create a collective multimedia artwork. It aims to encourage creative process and for the students to learn different tools of self-expression. Methodology and approaches will be shared as a way for the reader to apply to their own practice. We believe that exchange causes momentum and that is the heart of what these multi-disciplinary and trans-national situations intend to create.

Let It Out

Let It Out is a project that connects young people in Russia and in Finland. The teens will exchange artworks, lyrics, and short videos, produced during workshops with artists and musicians. This process will be facilitated using translating techniques and result in a collaborative multimedia artwork, as well as an exhibition of art & design objects. Free Translation is an integral platform used in school workshops to share artworks, understand different perspectives, and learn how to respond to various ideas and concepts. Presentation of this methodology is not only to share the project, but also to engage the reader on alternative

approaches to art practice and raise awareness of social issues.

Let It Out is a sub-project of Prison Outside, an independent project researching art in and around prison. The research behind Prison Outside is centred on the subjects of imprisonment, justice, and the role of the arts in the relationships between people in prisons and people outside. We are interested in perceptions of incarcerated people and ex-convicts in the society, and how we can break the stereotypes and support each other. We focus on artistic practices, be it prisoners' own initiatives or designed educational projects that promote self-expression, solidarity and communication between people of all walks of life. We also offer a platform for production of artistic projects related to imprisonment, currently with a focus on Finland and Russia.



Let It Out workshop, Culturafest, 2017.

Participants were invited to create a visual response to musical compositions by Sonny Black

The process is the experience and vice versa

Within these projects are the core foundations of experiential learning and process-based arts. David Kolb's book *Experiential Learning: Experience as the Source of Learning and Development* (1984) talks about the learning style model, which is still important and currently practiced. In process-based art making, every step of the process is considered to be part of the artwork, and the end product is not the

main goal. Students interact with their surroundings through multisensory experiences that includes movement, observation, listening and creating with the materials found in the immediate environment. This way, the dialogue extends from being interpersonal to interspatial. By bringing together experiential learning and process-based arts, the artwork and time spent on the project is a piece of art in itself. It is not about what is being produced, but about production, doing, making, and awareness of being.

Kolb's experiential learning theory includes four steps in the learning cycle and four different learning styles. "Experiential learning offers something more substantial and enduring. It offers the foundation for an approach to education and learning as a lifelong process that is soundly based in intellectual traditions of social psychology, philosophy, and cognitive psychology. The experiential learning model pursues a framework for examining and strengthening the critical linkages among education, work, and personal development" (Kolb, 1984, p 3-4). Due to the fact that Kolb's theory is related to the student's internal cognitive process, it provides the content of abstract concepts that can be used flexible in many different situations. In Kolb's theory new experiences create an impulse to build new perspectives. Kolb states, "Learning is the process whereby knowledge is created through the transformation of experience" (Kolb, 1984, p. 38).

Kolb's learning process is integrative. Every step is equally as important, and helps move towards the next phase. It is possible to enter into the learning cycle at any time, as it logically follows and propels the experience. Effective learning forms when the student has gone through the whole four step model. It is best to do the whole cycle and not just one or two of the steps. Kolb's experiential learning style theory and learning types are represented in a four-step learning cycle in which the student is going through each step.

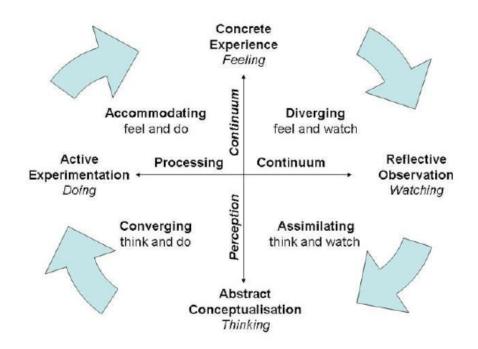


Figure 1: Kolb's Four Stages of Experiential Learning Cycle.

Process art can be traced to the 1960's with its event-based artworks, such as those of Fluxus and Allan Kaprow. In these experimental artworks, the audience was invited as a co-creator of an artwork, and a participant of an event. They used a variety of media to promote a collaborative creative process. In this approach, the process of making was important, rather than a completed product (Higgins, 2002). Mail art movement was popularised around the same time, also by Fluxus, and used the postal system both an environment and a material for creating (Friedman, 1984). It is from the these practices that we borrow playful approach to materials and using postal system as a means of exchange.

Ken Friedman, one of the youngest founding members of Fluxus, writes "... the soul of correspondence art remains communication. Its twin faces are "correspondence art" and "mail-art." Here the distinction is

between reciprocal or interactive communication – correspondence - and unidirectional or one -way communication, mailed out without any requirement for response" (lbid, p. 18).

Exchange between spaces

Invisible Neighbours (Näkymättömät Naapurit) project was created by Anastasia Artemeva and Annika Niskanen in Autumn 2015, drawing a bridge between the inmates of Helsinki prison Sörkka and the residents of nearby apartment blocks. The project was developed to encourage the connection between people in prison and those on the outside, in this case physically right on the other side of the prison wall. It was facilitated with the help of Esitystaiteen Keskus, a performance art center in Helsinki, and consisted of a series of workshops. These weekly workshops took place inside the male prison and at the arts center, and two set groups of people of various age participated. A medium of postcard was used to facilitate communication. The postcards used had two blank sides, which could be filled with writing or through image making, and a new artistic and creative writing technique was introduced each time. Anastasia and Annika delivered the cards from one group to the other. Every week new postcard were read out loud so the whole group became "the recipient". After that each person responded to a particular, randomly selected card, expressing themselves with the help of artistic and literary techniques introduced. To preserve the anonymity required by the prison, each of the neighbours made their own stamps and used them to identify as the author of the cards. Life on either side of the prison wall was depicted through varying themes and materials of everyday.



Invisible Neighbours workshop, Esitystaiteen Keskus, Helsinki

Invisible Neighbours project encouraged a dialogue between the two communities and a number of individuals at the same time: through exchanging cards a common space was created, a place for individuality within community. Communication process happened both within each group as the cards were read, responses discussed created, and during the exchange between the two groups as the cards were brought from the prison outside and vice versa. The process was both a symbolical one of prison and freedom juxtaposed, and a very personal one, as the event of receiving a personal letter brought tears to the eyes more than once. Travelling across the prison wall, postcards became the in-between place that we all could inhabit. The program allowed for a creative exchange between the inmates and other residents of the neighbourhood – people who do not interact on the daily basis, yet share same space in the city.

The recipients were invited to keep the postcards, but photographs of them were presented at Invisible in Seven Days exhibition in Kallio Kunsthalle, where the process of co-creating and exchange continued. Invisible Neighbours initiated a larger project called Prison Outside. The research behind this project is centred on the subjects of imprisonment, justice, and the role of the arts in the relationships between people in prisons and people outside.



Invisible in 7 days exhibition in Kallio Kunsthalle allowed for further engagement with artworks

Dr. Aislinn O'Donnell from University of Limerick, Ireland interviewed prisoners who took part in a long-running educational program in Portlaoise Prison in Ireland, during 1987-2010. There the value of a presence of an artist, an outsider, is evident: "The fact that the NCAD [National College of Art and Design, Dublin, Ireland] programme was offered by practising artists who could speak about their own practice and who were not seen as part of the 'system' but rather represented third level institutions in Ireland was identified as a significant factor in attracting men to the programme" (O'Donnell, 2014, p.3). This research indicates the importance of an outsider approaching a community with a specific and clear interest.

To translate is to communicate

Translation is Dialogue (TID) is an ongoing installation authored by Arlene Tucker. What started out as purely an artistic installation with mail art elements, which aimed to bring awareness of the continual process translation and interpretation has, has since extended into a series of workshops and platforms of sorts. Since its inception in 2010, there have been 18 phases and it has been presented in Finland, Estonia, USA, Iceland, and the UK. Contributing artists have come from the Americas, the Caribbean, Africa, Asia, the Middle East, as well as Eastern, Central and Western Europe, and Scandinavia. This evercontinuing dialogue happens through various media and platforms and creates a point of entry as the source and target texts are available online and in site-specific installations. Where and how it will continue is in the hands of the interpreter and how the languages, rather artistic medium and form, fall on the ears of the listeners.

A simple beginning grew into a web of translations. It all started from an audio description of a conceptualized dance performance. People then from all over the world were asked to create their interpretation of what they heard and how they perceived the description of the dance. Choice of medium and implementation of the idea was dependent on the creator. Subsequent to the first installation, people could then choose what is their Source Text, which is the original text that is to be translated into another language. In that sense, would the interpretation be based on the original audio recording or an interpretation of that audio recording? This created more space and play for the basis of translation, which is Source Text and Target Text; the result of a translation from a given source text. The visualization of the translation process is seen in the TID installations and also on the Free Translation online gallery, which features artworks of people affected by incarceration. Translation is a natural process for understanding and seeing translations materialize help pinpoint what grabs the reader's attention and what is most important for the translator to convey.



Free Translation workshop in Engels, Russia. Re-organizing a colorful collective translation.

October 2018.

Based on translation studies, Tucker has created a program for people of all ages to understand intersemiotically what happens in the communication and creative process. TID introduces various theories of translation and points of entry on how to translate through an array of activities. Tucker offers a series of dynamic exercises, that include movement, verbal, visual, performative, linguistic and semiotic, to help understand the process of interpretation, which thus arrives at a translation. For example, during the series of Free Translation workshops, which was a program designed by Prison Outside and Translation is Dialogue done in collaboration with Moscow University of Psychology and Education Artemeva and Tucker explored the translation process between text and image for social workers and teachers working with juveniles showing delinquent behaviours and also for themselves to self express. Through transforming emotions to colors and then colors to words and finally from words to images, we were able to discuss openly and deeply about our views on each translative process. This in effect, is a safe way to open up difficult topics, which seem unattainable to reach, but slowly get closer in time. Also, the works made in the workshops are added to the installation making it a collective group of work. Every voice is acknowledged, every person has a place, just as every artwork is part of the larger picture.



Works from the Free Translation workshops in Russia were displayed during Free Translation exhibition at MAA tila in Helsinki, Finland from

November 15-29, 2018 and on the Free Translation online gallery where people can upload their interpretation and continue the dialogue.

Concluding reflections

Communication, regardless of it being interactive or one-way, is at the heart of our practices. That means that we don't approach a community with a goal to educate or create a work of art as an end-goal. We arrive interested in a specific community or an idea, and offer our skills and various artistic tools to investigate this idea together with the members of a group. An important aspect of such interaction is to have a genuine interest in the chosen community, and to communicate it clearly.

Each group presents different challenges. For instance, working with incarcerated individuals gives us a privileged position, as we can leave anytime. At the same time, we also enter as outsiders, and cannot fully put ourselves into the shoes of the participants, yet we can empathise. A crucial part to the exchange is honestly acknowledging each other's positions and aims of the creative process. Free Translation has proven to be a positive and working platform for all participants as this methodology is interdisciplinary and multidisciplinary, making it inclusive and accessible to a range of age groups and types of people. Learning to accept ourselves and others, and working together with people of different walks of life is important to us as artists, and is something we encourage others to do through our work.

We have taken the model of experiential learning, and combined it with the ideas of process art, as well as mail art, to develop a methodology for artistic practice. The structure of the creative process might resemble building blocks, a spiral or a line, or take on another form completely, depending on the context of the project. The group setting allows for the process to be developed collectively, for the participants to share and co-influence each other. The process is reflective, where changing direction based on input of a participant, is a normal course of events, and is encouraged. We can also offer a dedicated time and space for self-expression.

In the development of Let it Out and Free Translation, taking into the authors' prior experiences with mail art exchange and process-based art in Invisible Neighbours and Translation is Dialogue, the facilitating

artist in these practices can take on a variety of roles. One can be, for instance, a listener, a director, an investigator and a hunter-gatherer, as well as assume many combinations of these. Reflection on the position of authority is a vital and ever-present part of the process. There is no defined end to this process of exchange as it continues beyond the workshops, and can echo much later on different forms.

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North Calling

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Keywords

art-based action research, art education, decolonisation, Sámi, reindeer herders, community-art, PhotoVoice

Abstract

Globalisation both urges and enables minorities and indigenous peoples to inform others about their existence. In the changing multicultural North, cultural livelihoods and lifestyles strive to survive and remain viable. This visual essay presents my on-going, art-based action research in which the Sámi reindeer herders inform about their daily lives with photos taken by themselves. A fundamental part of my research is a touring pedagogical exhibition, that is co-produced as a team, by five reindeer herder families and myself.

The Art Education program at the University of Lapland actively promotes an art-based action research method. This method utilizes a culturally-sensitive art education and community-based art approach, with the overarching aim of supporting the northern culture-identities and decolonization.



Figure 1. Young boy watching his grandfather at work Photo: Magreeta Sara, 2017.

Avainsanat

Taideperustainen toimintatutkimus, taidekasvatus, dekolonisaatio, saamelaiset, poronhoitajat, yhteisötaide, PhotoVoice

Tiivistelmä

Globalisaatio sekä painostaa ja mahdollistaa vähemmistöjä ja alkuperäiskansoja tiedottamaan olemassaolostaan. Muuttuvassa monikulttuurisessa pohjoisessa perinteiset elinkeinot ja elämäntavat ponnistelevat säilyäkseen elinvoimaisina.

Tässä visuaalisessa esseessä esitän taideperustainen tutkimusprojektini, jossa saamelaiset poronhoitajat kertovat itse arjestaan omilla valokuvillaan. Tutkimuksen pääasiallinen aineisto muodostuu kiertävästä pedagogisesta näyttelystä, jonka olen toteuttanut yhteistyössä viiden poronhoitajaperheen kanssa.

Lapin yliopiston kuvataidekasvatuksen ohjelma kehittää taideperustaista toimintatutkimusta, jossa sovelletaan kulttuurisensitiivisen taidekasvatuksen ja yhteisötaiteen toimintaperiaatteita. Menetelmän tavoitteena on edistää ja tukea pohjoisia kulttuuri-identiteettejä ja dekolonisaatiota. Toimin tutkimuksessani poronhoitajayhteisössä fasilitaattorin ja taiteilija-opettaja-tutkijan -roolissa. Elän myös omaa arkea osana poronhoitajien yhteisöä, mikä on edesauttanut yhteistyötä poronhoitajien kanssa.

North Calling

Cultural sustainability in Arctic communities by art-based action research

This research is one of the art-based research studies by the Faculty of Art and Design in the University of Lapland. I am part of the research group called NACER, Northern Art, Community and Research (https://nacerteam.weebly.com/), led by professors Timo Jokela, Mirja Hiltunen and Glenn Coutts, where research members share an interest to develop visual art education and applied visual art in the context of the North and the Arctic.

The research projects of NACER applies the ABAR (Art-Based Action Research) method, utilized as a research method to explore the changing North. The ABAR method have a basis in action research, often applying the PAR (participatory action research) method, to involve a community to participate in a change situation. The research actions are of a creative or artistic kind. The art-based action method aims to e.g. develop an artistic expression or a creative action, to be used as a tool or a method. (Hiltunen, 2009; Hiltunen & Manninen, 2015; Huhmarniemi, 2016; Jokela et al., 2015.) In this research the reindeer herders PhotoVoice actions and the touring exhibition are the data and an outcome of my research intentions.



Figure 2. ArctiChildren-project in Lovozero, Russia. Faculty of Art and Design, University of Lapland. Photo: Timo Jokela, 2007.

I have worked more than twenty-five years as an art-teacher in the North including different projects with an emphasis on cultural and environmental care. Contemporary art and art education have been my main tools in my working processes to build a platform for interactive communication. In my research, placing creative actions and contemporary art once again in significant roles, I strive to convey information, to enhance and empower cultural identity, and to build a sustainable dialogue. As an art educator and researcher, my aim is in this research to construct knowledge in collaboration with the reindeer herders, and in this way support decolonial actions.

The reindeer herders

It is June. In Northern Finland, far above the Arctic circle, the reindeer herders are marking their calves of the year. This is done during the cooler night so the reindeer are less stressed in the warmth of the never descending sun.

The custom of calf marking has been done for centuries. Reindeer herding is a traditional livelihood of the Sámis, who are the indigenous people of the North and also the only indigenous people of the European Union. The skills and knowledge of reindeer herding have descended in the Sámi families for ages and the whole family, from small children to seniors, work together. (Sámediggi, 2018.)



Figure 3a. (Katja Magga, 2016)



Figure 3b. (Suvi Kustula, 2016)



Figure 3c. (Kirsi Ukkonen, 2016)



Figure 4. (Marjinga Sara, 2016)

Figures 3a, 3b, 3c and 4. Calf Marking.

Pictures of the North

The Sámi traditional reindeer herder scenery appears colourful and exotic in travel commercials. Tourism is the most important business in the North and also a common extra income among the reindeer herders. (Visit e.g. the website of Jaakkolan porotila - https://luosto.fi/yritys/luoston-porosafarit#). The Sámi reindeer herders, within tourism, have fallen into the "indigenous trap", where they are supposed to look and act in a certain way (Valkonen, 2009). The indigenous people are often pictured from a Western point of view and are used as labels or semiotic stereotypes of the area (Niskala & Riidanpää, 2015).

The marketing pictures, (e.g. https://www.discoveringfinland.com/destination/santa-claus-reindeer-reindeer-sleigh-ride/) are common and might build false notions about the Sámis and continue a contemporary form of cultural colonisation. But beyond the world of tourism the Sámi reindeer herder culture is vivid. In their daily life, the herders are raising their children to combine the ancient silent knowledge and traditions of their culture with modern herding. This intuitive movement of revitalization (Seurujärvi-Kari, 2013) values traditions in a modern context and keeps the heritage alive.



Figure 5. Wet feet. Photo: Marjinga Sara, 2016.

The exploration of the Arctic has been for long a great interest of science in many fields. The environmental issues are today a global and well-known concern, but also the scope of the social and human circumstances has arised to a new awareness in both political and decolonial discussions. The BBC documentaries of Arctic exploration and travel studies provide us fascinating views of distant lives (Visit e.g. Bruce Parry's tour from the North https://www.youtube.com/watch?v=j1APMygVP1Y). The anthropologists make high-quality research about the indigenous cultures (see Forbes & Stammler, 2009; Kuper, 2005).

The information of the Arctic is usually spread by persons visiting and observing communities from the outside. This may result in a constellation of "us and them". The narratives of the people in the periferia might seem to you as distant and unreal as a story of the explorer on his adventures.

Information given directly of minorities and indigenous people themselves is rarely seen. This research in progress seeks to develop ways and methods of art-based action research which could be useful and provide a sustainable approach to bringing forward realistic information of the reindeer herders by themselves, and also support decolonialism. This form of decolonial activism strives to defend, enable, protect and facilitate the self-determination of the community (Smith, 2012, p. 221).

A direct call from the North

In this art-based research the reindeer herders reveal their daily chores from their own perspective. My background as an art educator, as well as my personal daily life married to and have raised a family with a Sámi reindeer herder, helps me to intertwine the two worlds. In my research, together with the families, I try to widen knowledge and perspectives of an indigenous livelihood and culture, that is constantly renewing itself along with the rapidly changing Arctic.

My research includes a touring art-pedagogical exhibition based on the reindeer herders' snapshots taken by themselves. Within the terms of art education in this research, I adopt the visual thinking and the discussions during the selection of the photographs with the family members, and also our plans and work building the exhibition (see Figure 7).

The visual material has an important role as a global means to convey information and knowledge between people who do not share the same language (Kepes, 1944). My research uses community-based visual art, as a communication tool, to evoke and bring information and awareness from people to people.

Figures 6a, 6b, 6c and 6d. Daily tasks and ordinary life.
Photos: 6a) Korinna Korsström-Magga, 2016; 6b) Jouni Lukkari, 2016; 6c) Marjinga Sara, 2016; 6d) Marjinga Sara, 2016.



Figure 6a. (Korinna Korsström-Magga, 2016)



Figure 6b. (Jouni Lukkari, 2016)





Figure 6c. (Marjinga Sara, 2016)

Figure 6d. (Marjinga Sara, 2016)

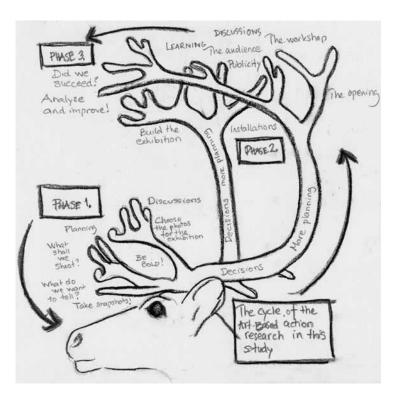


Figure 7.The different acts of Art Education and Contemporary Art in this study forms a cycle in three phases building an exhibition.

The reindeer drops its antlers and grow new ones every year.

The research team

The research involves five reindeer herder families from the northern parts of Finnish Lapland documenting their daily lives by taking snapshots with their cellphones. It is important for me to seek the most propitious terms of cooperation and teamwork. The photos taken by the families, in mutual consideration, are shown in the exhibition.

The decolonial actions of the reindeer herders, examining and performing their daily tasks and their surroundings, bring new informative perspectives that have not been shown to audience before. The documented information that is brought forward from the insiders angle, might rectify or bring up new insights of minorities and indigenous people. (Hiltunen & Korsström-Magga, 2018; Kantonen, 2005; Smith, 2012; Tlostanova & Mignolo, 2009).



Figure 12. The family of Liinu Törvi and Jouni Lukkari.

Photo: Jouni Lukkari, 2016.



Figure 13. The family of Kirsi Ukkonen and Petri Mattus. Photo: Kirsi Ukkonen, 2016.



Figure 8. The family of Hilkka and Oula Sara. Photo: Magreeta Sara, 2016.



Figure 9. Korinna Korsström-Magga. Photo: Henrik Magga, 2009.



Figure 10.
The family of Kirsti and Ari Kustula.
Photo: Suvi Kustula,
2016.

Figure 11. The family of Katja Magga and Jouni Alakorva. Photo: Katja Magga, 2016.

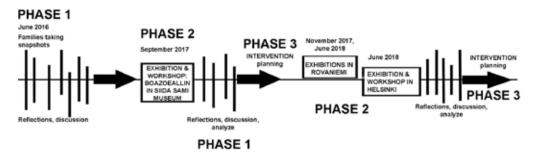


Figure 14. Operating with art-based action research.

The art-based actions of this research can be seen as a overlapping three-phased process.

Phase 1. The photos are chosen and gathered to Phase 2. an exhibition. Phase 3. The reception of the exhibition is reflected and is renewing the shape of the exhibition for the next showing.

Highlights, thoughts and concerns that appeared from the photographs

I started my research together with the reindeer herders visualizing their daily lives (see Figures 7 and 14). The families took snapshots during one year of their daily chores. The motives of the shots were free for each to choose, but the team sought particular moments that could, in some way, renew the insight of what a life of a contemporary Sámi reindeer herder might be. All of the families provided the collection with pictures of reindeer and the herders work, but also of moments of leisure and daily life that reflected their Sámi culture and way of living. Each family provided the research data with approximately 300-500 photos.

The photos were carefully examined and discussed (see Figures 7 and 14, Phase 1). Each family had different topics that they found essential to present in the exhibition. All families were proud to show their way of living. All families had confidence for the future and saw the importance of bringing up their children into the reindeer herders' culture.

A mutual concern of the families was the feeling that their livelihood was not accepted by the outsiders as a "real" work, as one of the participants points out:

"When people hear I'm a reindeer herder they often ask me next: 'what is my real occupation?' - as I wouldn't have in their opinion a real work." (Forty-year old woman, personal communication, April 2016).

The most important topic that turned out from the snapshots was, nevertheless, the care of the reindeer.

The families mentioned their concern about the general dispute about the destruction of the reindeer herds caused by the predators, and their compensation. The compensating lump sum paid by the government does not repair the damage and the loss of a killed female reindeer. One of the installations addressed this issue.

Some samples of the work with the reindeer and the cultural heritage in the daily life



Video 1. Photo Collage of the reindeer herders' work. Photos taken by the five reindeer families 2016.

http://www.insea.org/IMAG/ imag7/Korsstrom-Magga-Reindeer.m4v



Video 2.Photo Collage of cultural heritage. Photos taken by the five reindeer families 2016.

http://www.insea.org/IMAG/ imag7/Korsstrom-Magga-CulturalHER.m4v



Video 3."The Truth", by the family Kirsi Ukkonen and Petri Mattus, 2016. Photo Series of the installation by Korinna Korsström-Magga, 2018.

The exhibition called "Boazoeallin"

The PhotoVoice (Wang & Burris, 1997) method, that we used for gathering information of the daily lives with the reindeer herder family members, formed a collection of photos, from which we created an exhibition called "Boazoeallin" (in translation "Reindeer life"). The first showing was held in the families' home region in Siida Sámimuseum, (http://www.siida.fi/contents/sami-museum). Siida is not only a museum presenting Sami history and culture, but also a center for the North providing events and seminars. The snapshots of the contemporary reindeer herders' life pictured moments that had not previously been available to audiences. Siida is the main attraction for the tourists in the region. Local people and the participating reindeer herder families, friends, and relatives were also interested to visit the exhibition. After the first showing in Siida, Boazoeallin has been showcased in Finland twice; once in Rovaniemi and once in Helsinki.

The pedagogical exhibition tour along with workshops, forms the second phase (see Figures 7 and 14, Phase 2). We discussed how to present the snapshots in the exhibition. All agreed that the photos ought to be installed aesthetically with items from the reindeer herders' daily sceneries. I served, at this point, as a facilitator curating the exhibition, using my skills and experience as an artist and art educator.

The Boazoeallin exhibition forms an unique opportunity for the audience to step in to the daily lives of the reindeer herders. The visitors of the exhibition primarily get an independent understanding. The voluntary questionnaire available to the audience, gathered the visitors thoughts and comments.



Figure 15. The invitation card of the Boazoeallin exhibition. Graphical design by Ada Helenius, 2017.

Figure 16a





Figure 16b

Figure 16c

Figures 16a, 16b, and 16c. The Boazoeallin exhibition in Siida Sámimuseum. Photos: Korinna Korsström-Magga, 2017.



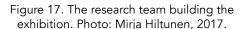




Figure 18. The opening of the exhibition. Photo: Korinna Korsström-Magga, 2017.

The Boazoeallin workshops

The optional workshops of the exhibition provided the visitors with creative work and more information. I served as a supervisor for the workshop.

The theme of the study was planned separately for each group to serve the participants in the best possible way. The reindeer herder families gave their approval for the creative program. I start the workshops by briefly presenting the art-based method in the research and showing each family's photos and installations. There was also an opportunity for open discussion and questions. One comment on a collected exhibition survey, in September 2016, mentioned:

"It was eye-opening to realize that reindeer slaughter and carcasses are common scenes also for minor children". (Sixty-five-year old woman, exhibition survey, September 2017)

Some questions have required deeper explanation, (e.g. concerning the welfare about the nature and animals and also about the way of living in the North). The creative activity in the workshops strived to connect people with the life of the reindeer herders, using material as the snapshots or items of the daily surroundings in the North.

At the 2018 InSEA European Regional conference in Helsinki, the participants were requested to pick one of the photos that the herders had chosen for the workshop. The participants posed and took photos of themselves, cut themselves out and after that glued the pictures of themselves into the reindeer herders' photos. The imaginary visit in the reindeer herder's daily life brought about curiosity and a desire to learn more about the people and their lives in the North.

The third phase (see Figures 7 and 14, Phase 3) in this research action is a moment of reflecting, evaluating and analyzing. The touring exhibition is on the road and new places bring new audiences. The comments of the exhibition, that was found in the discussions with the family members, and in the questionnaires of the audience, provides headlines for the following showing of the exhibition. We try to form the entity of the exhibition to serve the audience in the best way. Therefore, the exhibition is in a constant state of modification.



Figure 19. Workshop at the InSEA European Regional conference in Helsinki, 2018. Participants choosing a reindeer herder's picture. Photo: Korinna Korsström-Magga, 2018.



Figure 20. Participants gluing selfies in the workshop. Photo: Korinna Korsström-Magga, 2018.









Figures 21a, 21b, 21c and 21d. Material and result of the workshop. Photos: The participants of the workshop, 2018.



Figure 22. The reindeer herder families observing their work in the opening.

Photo: Korinna Korsström-Magga, 2017.

Summary

This visual essay presents the art-based actions that offer the reindeer herders a way to showcase themselves about their work and contemporary lives in Northern Lapland. Their self-documentation resulted in an exhibition that presents a decolonial angle of the livelihood of the reindeer herders daily lives. The touring exhibition, with its workshops, elicits admiration as well as questions and renews thoughts about the livelihood.

The first research cycle corroborated the goal of art-based actions to make a meaningful impact of spreading information. Based on my analysis, I noticed how the reindeer herders were able to use the visual material to point out values in their daily lives. Furthermore, the exhibition helped them to reflect on their lives from a new angle. The audience has appreciated authenticity of the given information and showed interest in learning more about the herders' contemporary lives. The terrain of the exhibition forms a dialogical platform where the reindeer herder families and the audience meet. In my research, I propose that the art-based actions of making the exhibition can enhance and empower cultural identity and achieve social change and promote a sustainable dialogue.



Figure 23. Father and sons heading for calf marking. Photo: Kirsi Ukkonen, 2016.

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Figure 24. Collecting reindeer in October. Photo: Suvi Kustula, 2016.

Field Experiments in Visual Arts, (Children at Risk Homeless Children)

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Visual arts play an important role in shaping better future for children in general and street children in particular. It helps to educate minds, raise feelings and support the values associated with general taste, self-discipline, self-orientation and work appreciation. Artistic expression helps the child to achieve his personality integrity and earns the ability of appreciation, and allows him to live moments of innovation giving him pleasure and satisfaction.

Life on the street is full of risks and harm to children, but it is important to know the abilities and competencies gained through socialization in the street society so that they can be invested and exploited instead of focusing on behavioral problems. This does not mean ignoring the behavioral and psychological problems, on the contrary, there is a need for an integrated approach that not only addresses and corrects deviation but also uses the individual's strengths and abilities.

The paper addresses five experiences I planned and applied them with some of my colleagues and researchers based on artistic activities have been used to provide some life skills to children at risk, whether whom partly live in social organization or residents in street.

The first experiment with Dr. Walaa kassem:

It aimed to give street child the skill of self-guidance by communicating himself and others, in order to activate the positive roles of street child in society through participating on one of visual arts forms (Narrative approach and Animation), as supporting tools for generating a dialogue with children by a common language and culture, the child can reflect his life and story in the street through the cartoon characters he created and story from himself and his colleagues imagination, allowing them to talk and think about facing challenges face-to-face.





The second experiment with Dr. Nermin Atef:

It aimed to overcome some of negative attitudes of street child towards the environment and increases his self-esteem through handcraft, increasing his communication skill with other within social society and respect manual labor and craftsmen. The recycling raw and consumed materials to produce artworks may help street child to have income.

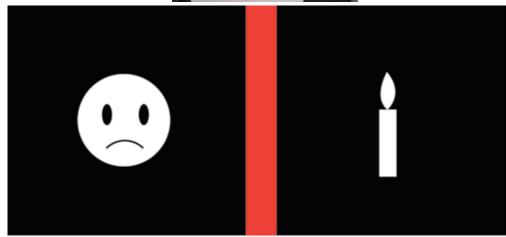




The third experiment with Dr. Ghada Rashwan and Mrs. Heba Rashwan:

It aimed to prepare a campaign about street children rights by the children themselves. They made Logo, Posters and film through workshops which school children and street children under supervision of social organizations participated in.







The fourth experiment with Dr. Walla Kassem, Dr. Ghada Rashwan, Mrs. Heba Rashwan and Mrs. Gihad Naguib:

It aimed to prepare a guide for children's rights from street children drawings, as they defined their right as: clean environment, education, healthy food, work, health care, play, hobby engagement.





The fifth experiment with Mrs. Gihad Naguib:

It aimed to use art rehabilitation strategies with young mothers who are victims of sexual violence to develop some life skills and improve their quality of life, which makes them able to deal with the society such as self-esteem, coexistence with pressure, effective communication, decision-making and social skills, through art rehabilitation strategies (Free Artistic Formation and Directed Artistic Formation).

Through those experiences with children at risk we found that:

- The evolution of thoughts and artistic levels, which is evident from their artworks.
- Clear change in their attitudes and behavior towards the environment and others.
- Reach new and useful ideas through dealing with raw materials and environmental raw materials.
- There is a passion to identify different materials and methods of formation.





These experiments confirmed the effectiveness of visual arts several roles in non-formal education systems, civil organizations and specially for children at risk, in terms of acquiring artistic skills, modifying and acquiring some positive habits and values, and have sense of enjoyment and happiness, which increases the child's ability to guide his own life with intelligence and insight and developing quality of his life.

Acknowledgment: Thanks to Caritas Alex (NGO), especially to whom working on protection and rehabilitation of children at risk section, to provide these opportunities to these fruitful experiences and effectively communication with homeless children.

People, Stories & Histories of Strovolos III

Public Art, Social Engagement and Situational Practices

Phivi Antoniou (PhD) University of Nicosia, Cyprus DOI: 10.24981/2414-3332-7.2019-6 People, Stories and Histories of Strovolos III is an on-going project. It started in February 2018 as part of the author's assessment for the course Public Art, Social Engagement and Situational Practices¹.

¹A few words about the author: Phivi Antoniou is an art educator. She teaches in state elementary schools in Cyprus and at the same time she works part-time as a scientific collaborator at universities. Currently, she is also a part-time Fine Art student at the University of Nicosia.



Strovolos is a municipality right next to the city of Lefkosia, the capital of Cyprus.

The first residents of Strovolos III moved in in 1977, 3 years after the invasion. They came from around 130 occupied towns and villages. Today, the remaining residents are from 101 villages, which can be seen in the map on the right.

Strovolos III Estate

Strovolos III is one of the estates which were bdisplaced people from the north part of the island after uilt by the Cypriot government to house the Turkish invasion in 1974. In total, there are 69 such estates in Cyprus with around 14 000 housing units (Ministry of Interior, 2018).





Roof view of the estate





A visitor's impression from the site is a sense of abandonment. There are closed shops, unused buildings, no people walking around. It's a very quiet place. There are clear signs of wear on the buildings. That might seem surprising, because the estate is a quite dense manmade environment. There's a lot of cement and television antennas, indicating that people do live there. So, where are they?







The answer is that there are indeed people living there. Most of the refugees are now elderly people – many of them have passed away. So, the estate is slowly emptying. Their children and grandchildren moved out of the estate. So, many houses and flats are now empty. The heirs of the elderly people who pass away rent out the houses.

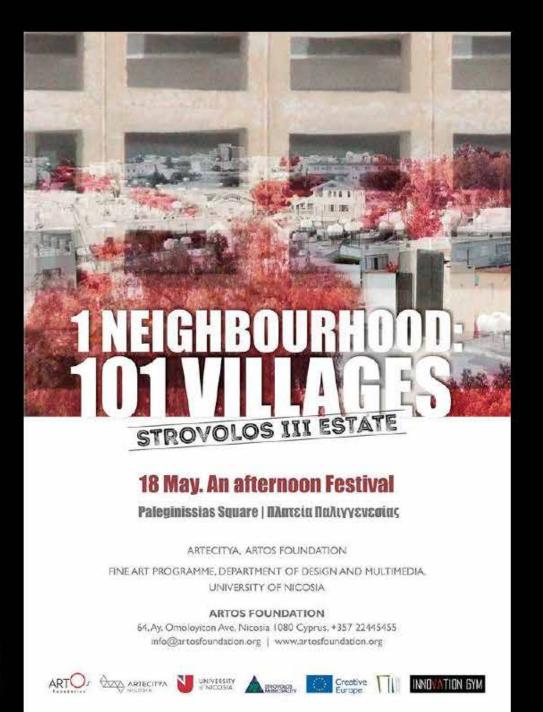
Most of the people who rent the houses are immigrants. So, now, there are two generations of people living in the estate, two very distinct, but also very specific and special groups of people. However, what they have in common is that they are all displaced people. The first generation were forced to leave their homes because of the war; the second generation also left their homes and their countries in search for a job and a better life.

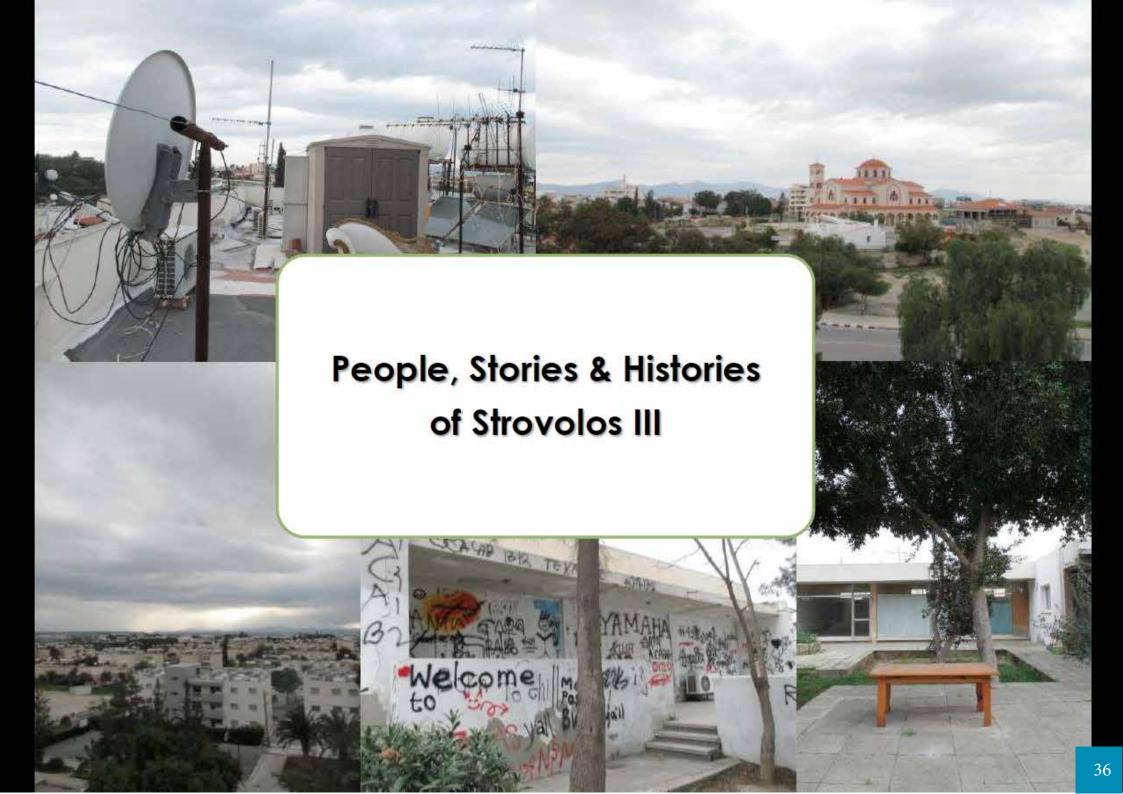


On 18 May 2018, an arts festival took place at the square of Strovolos III. It was organised by the ARTos Foundation in collaboration with the University of Nicosia.

Students from the Fine Art Department of the University worked as volunteers and presented their work at the festival.

> The Poster of the Arts Festival





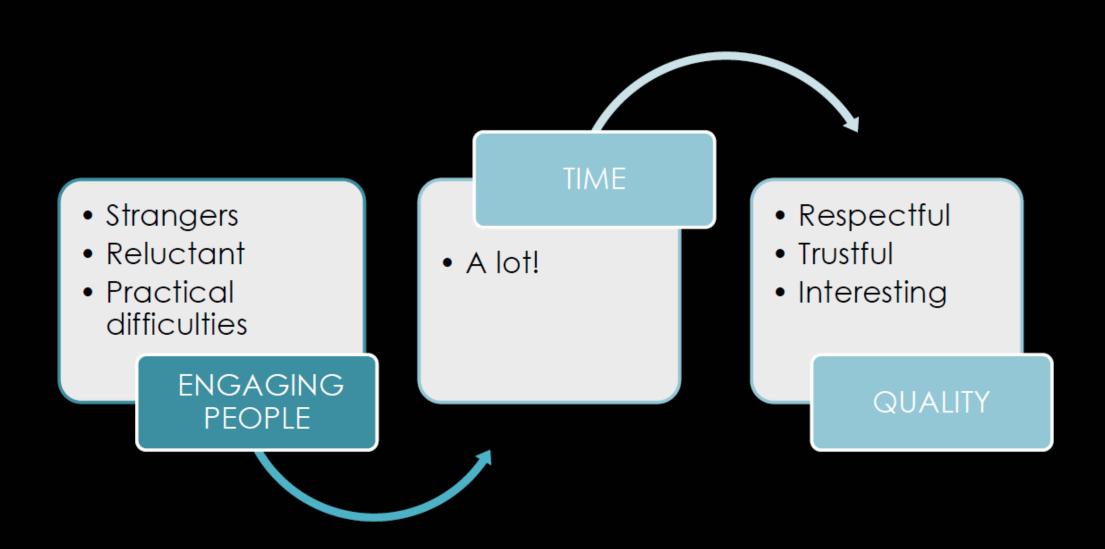
The project

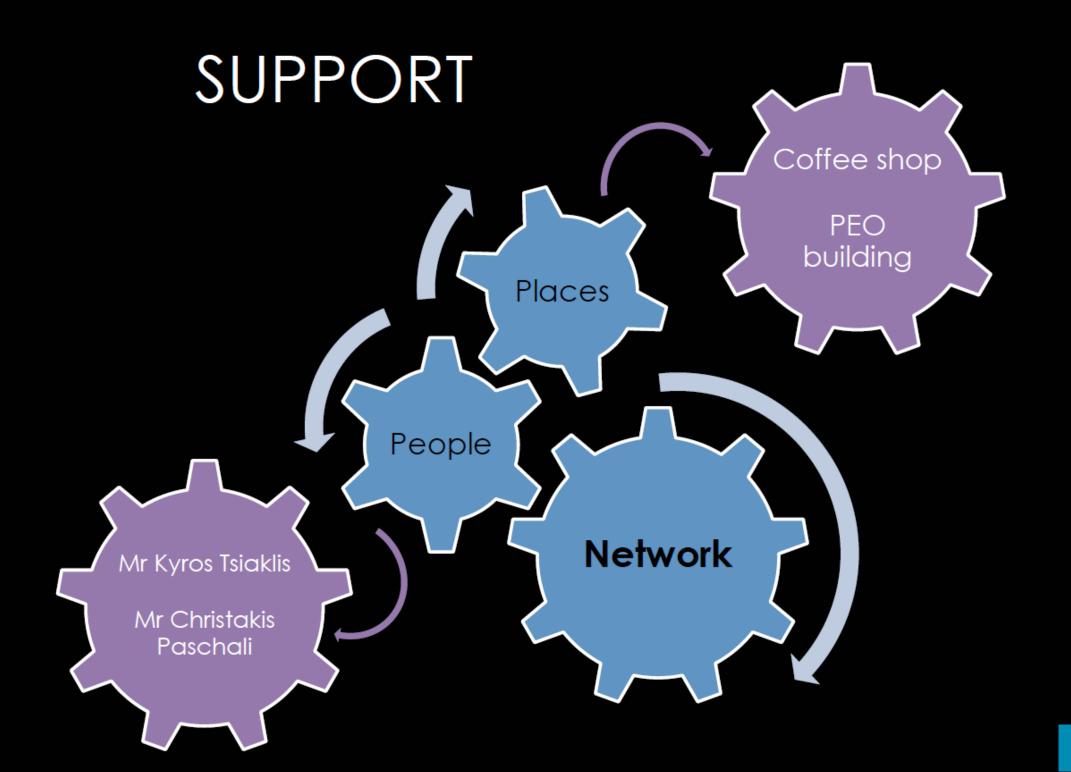
The arts festival seemed as the perfect opportunity to run an art project with the residents of the estate, for the residents of the estate. In a public art happening, it is very important to give the participants the opportunity to have an active role. To have the chance to speak up and their voices to be heard. To organize this event in a way that initiates interaction between people: the residents, the visitors, the organizers, the artists, the owners of the coffee shops around the square, everyone who was there. Interaction comes with communication and communication is reinforced when people share stories and experiences.

People, Stories and Histories of Strovolos III is a project about and for the people of the estate. Their experiences, their stories, their interests, their everyday life. There is a beautiful diversity of people living in the estate, but what is also interesting is the relationship they have with the site and with each other. They carry amazing life stories and these stories are truly worth being shared with the rest of the world.



CHALLENGES





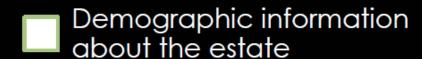
KEY INDIVIDUALS

Mr Christakis Paschali

President of the PEO Committee of Strovolos III and Member of the Municipality Council



President of the Retired People;s Committee of Strovolos III







Contact with residents of the estate

Advertisement of the arts festival

Invitation for participation in the project

The project was based on a series of meetings and interviews with residents of the estate. The goal was to keep it as inclusive as possible when it comes to where the participants came from, their age, their sex, their interests, etc. However, it was not easy to meet and contact specific groups of people:

WOMEN

Visitors would not see a woman walking around the streets of the estate. Unless they knocked on doors, women were invisible in the public spaces of the estate.

IMMIGRANTS

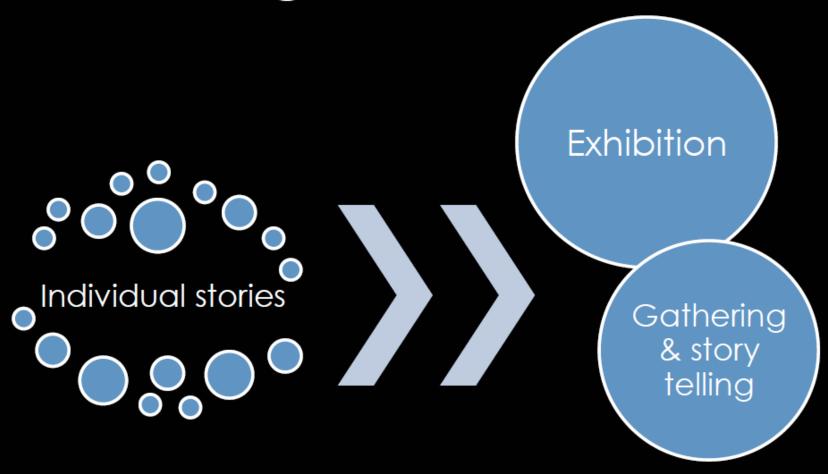
Due to their busy work schedule, they were not easy to meet. And those whom you did manage to meet, they were reluctant due to language limitations – they felt they would not be able to communicate with ease so, in the end, all the participants were Cypriots.

From the meetings emerged a rich interview and photographic material, which was presented at the Festival.





During the Festival





Portraits of some of the people who participated in the project. Underneath, a small quote from their stories, as they narrated during the interviews. They talk about their everyday life, their interests, their memories, the war, their childhood.



Mr Yiannos

Very proud of his participation in the estate's football team.

This was a glorious team! The "Pancyprian". Did you see all these all those cups on the shelve? Guess who was the team captain! I was the only player who played in that team from the day of its establishment up until the day it ceased to exist. Come, I'll show you the photographs. They are a decade apart from one another. Let's see if you can find me.



We are deprived of things...
These are the things I write about
with all the stimuli that displacement gave
us.

I was always like that.

Lefkosia.

I liked poems since I was a young boy. When there was a homicide, the poets wrote about it and they sold their poems. There was a homicide once, that of Astero, the step-daughter of Petronas, the high school head-teacher. Someone fell in love with her. She was 16; they wouldn't give her to him. He killed her. Oh, the poets wrote so much about this! I wanted to learn. I loved that. They sold their poems for a penny. So I bought. I wrote my first poem in '74, when I was a soldier at the airport of

Mr Christakis

He owns a small grocery shop and spends most of his time there. He also writes poems.



Mrs Niki Her story is from their first days as refugees in 1974.

They took us from Saragio and they transferred us to Ledra Palace. We stayed there. We were around ten together with the babies. They gave us blankets and food. We had an unchristened baby there. She was injured from a bomb. The mother of the baby was my neighbor. She said to me: "Do you want to be her godmother?" I said: "Yes". So we went to a church. They had some clothes there which they had collected for the refugees. We found some clothes for the christening of the baby and we christened her.



Nikolas

His grandparents live at the estate. He and his friends spend all of their afternoons there.

I have a great time with my friends.
We like motorcycles and we like going out every day.
We play football all the time. We smoke cigarettes and we play football.
I'm a forward.
I also like motorcycles.
I don't have my own one, but, if I could have any motorcycle I wanted, I'd like to have a KTM.



Mrs Areti & Mr Pantelis

They were very attached to their garden and their trees.

We planted this garden when we came here. We put ceramic tiles on the floor. These are plums. They are almost ripe, they are turning yellow. Last year it made a lot. This year the wind

made the blossoms fall. The lemon tree is always loaded. We have another one in the back yard. Once, it made such nice big lemons. We made lemonade with them. We also give to our children. Previously, we used to spend much more time in the garden, now we can't spend that much...



Mr Yiorgos
The owner of the coffee shop at the estate's square.

Lucia is like my daughter. I've had many dogs in the past, but none was like her. She's five years old. We've had her since she was two months old. But, we trained her to behave like a child. She participates in everything inside the house. She sleeps wherever she wants, she sits wherever she wants, she eats what we eat... My wife mainly taught her to do that. But she's a very well-behaved dog. Very cooperative. She's got a lot of perception, she's well-behaved and obedient. You see her. She's free around here all the time. She won't go away. The furthest she will go is up to my car. The problem I have is that, when I need to go somewhere and I have to leave her alone for a few hours, she get really grumpy...



Mr Kyros
President of the Retired People's
Committee

In '61–'62 the Cypriot Workers' Federation was looking for a new employee. They knew that I was an active person, they recommended me. So, they came, they had a meeting at my village, they asked the villagers about me, what kind of person I am. A colleague said to them "You won't find a better person for this job". I was very active. In '62, I gave up my job as a builder and I went to the Federation. I worked for 35 years up until '97 when I retired. They made me a supervisor of the workers of Kyrenia and Morfou. I'll never forget that. I used to wake up at five, I left my village, Mia Milia, and I was with the workers by 6:30 when they started to work. I was with them all day long, from one work site to another. At nights, I passed by the branches we had in Lapithos, Karavas and Myrtou to check about their needs and I returned home at 10:00-11:00p.m. My children were already asleep. I didn't spend any time with them.



Mrs Eleni

Her story is about their life in their new house at the estate.

When we arrived here, life was very tough. We didn't have the things we needed. Two years after we came, my daughter was engaged. We were all packed in this small house. He had many difficulties. The day she was getting married was very hot. It was June. It was so hot! The musicians came, they sat and played the violins and they were covered in sweat. I was so sad. We didn't even have a fan, nor a shelter in the front yard. The sun was all coming into the house. I was so sad that day...



During the story telling gathering. Those who wanted to narrate their stories could take the microphone. The author had a coordinating role. In the end, the visitors were engaged in the conversation which continued until late evening.

Art events in the public sphere are meant to provide broad access to arts and help construct meaningful experiences for the participants. In a democratic society, the most meaningful experience is the one which is directed and shaped by the participants themselves.

Through this art project, the residents of Strovolos III estate did not just visit the Arts Festival that took place in their neighborhood, but they were active participants in it, sharing with visitors their stories and histories in relation to the estate, the place which they all now call home.

This is an on-going project. It might had started as an assignment and as a project for the purpose of an Arts Festival; however, all sides which were involved in it felt that it is worth continuing. It is a desire that was expressed by many of the participants. The feeling that their stories have value and that it is worth preserving them.

The documentation of the stories of the people of Strovolos III still continues with a goal a book to come out from this effort. Many more people expressed their interest to take part in it after the festival. "We're just old people, what is there that you would want to learn from us?"



"What we lived and we experienced needs to be heard by everyone. It's history; and it's disappearing because we're old and when we're gone our stories will be gone with us and they will be forgotten."

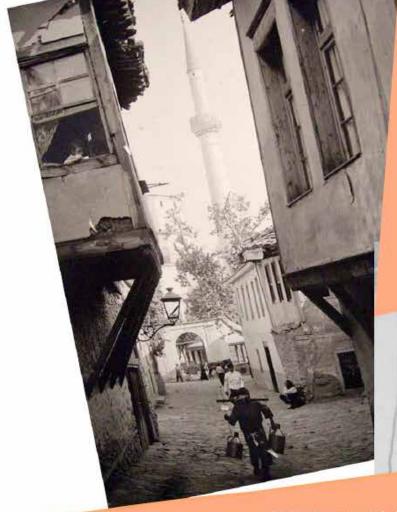
Reference

Ministry of Interior (2018). http://www.moi.gov.cy/ (Accessed 02 March 2018).

The past in the present

ABSTRACT:

In this project students of the Experimental School of the Aristotle University of Thessaloniki used Art to research and communicate their new understanding of their cultural identity and history. They looked at the way the past permeates the present in various ways, observed different attitudes to the past and to trauma, and viewed all the above as unique opportunities for artistic creation. They discovered untold stories about the past of the city and its' inhabitants. Shock was followed by the desire to become agents of change, to make the story known to the wider community through their artwork and action, and to help bring about change in attitudes and beliefs regarding history, identity, minorities, multicultural symbiosis, human rights and social justice.



AUTHOR: Ismini Sakellariad DOI: 10.24981/2414-3332-7.2019-7 Experimental School of the University of Thessalonik

Keywords: history, multicultural symbiosis, Holocaust, human rights, social justice art education



The very first demand on education is that there not be another Auschwitz.

Theodor Adorno



In a rapidly changing world, facing unprecedented demographic changes, efforts are being made to support the ideal of multiculturalism. Our town's past, now largely forgotten, offers an example of multicultural symbiosis: until the early 20th century Thessaloniki constituted a cultural mosaic, including turkish, greek, armenian, jewish and other communities. These communities lived peacefully side by side, each retaining its' language, religion and traditions.

What originally triggered the students' interest in this project was their shock when they realized the original status and the fate of the jewish community. They were shocked to discover that until about 100 years ago it constituted more than half of the town's population, followed by the muslim community, while the greek christian community was only the third community, constituting less than a quarter of the town's population (Moσκώφ, 1978, p. 10). However, during the second world war 96% of the city's jewish population perished in the concentration camps.

Thus, students began to perceive the first 'gaps' in the dominant narrative, through which they tend to perceive their living space as predominantly greek 'since the beginning of time' – thus 'forgetting' not only 400 years of ottoman occupation but also 450 years of judeo-spanish civilization in Thessaloniki, which boasted one of the most vibrant and advanced jewish communities, which defined the city's everyday life ($M\dot{o}\lambda\chi_0$, 2005).

This article refers to a project whereby art was used as a tool for research and expression, and as a tool to bring about change. The project was realized in 2017-2018 with 15-year old students of the Experimental School of the University of Thessaloniki. Through it students constructed their own cultural identity and reexamined the dominant perception of identity in their community ('us' and 'them') by realizing its' relativity in space and in time. This process helped students put their own social identity and history in perspective, and to reconsider attitudes and beliefs. They reached a new historical & social awareness, and gained new insights into questions of identity, minorities, multicultural symbiosis, human rights and social justice.



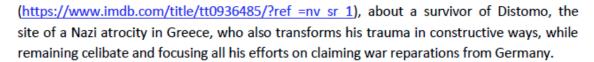




One of the main driving forces in this project was the profound impression upon the students' souls of the film "Holocaust - Night will fall" (https://www.imdb.com/title/tt3455822/?ref =nv sr 1), a documentary which includes extensive footage from the liberation of the concentration camps in 1945. The persistent question which arose -"How could this have happened?"- prompted students to reexamine everything they knew about their identity and history and to commit themselves to the prevention of discrimination & racist crime.

Originally we set upon looking at the different ways in which the past is present in the present. We watched excerpts from the documentary "Forgiving Mengele", Dr. (https://www.imdb.com/title/tt0489707 /), about an Auschwitz survivor who decides to forgive in order to move forward -while also preserving the memory of the Holocaust- though the past often haunts her, emerging in the present in unexpected ways. In 'counterpoint', we watched excerpts

from the documentary "A song for Argyris", claiming german reparations.



We also looked at artworks by artists who also focus on the Holocaust, such as the work of the painter and ceramicist Francine Mayran, or on other traumatic experiences, such as the photographs, sketches and drawings made by greek political prisoners who were exiled and tortured during the Junta. Students also watched a play whereby all the 20th century history of the city of Thessaloniki unfolded, including stories from the everyday life in the city, from an era when people of multiple ethnicities and nationalities lived side by side – prompting them, again, to reconsider all their preconceptions about their cultural identity.







The students' first work was designed at the very beginning of this process, so it focused on the juxtaposition of the present with the past. Students also found pleasure in looking at 'Then and Now' photographs, digital composites juxtaposing past and present, e.g.

landing-sites-pictures n 5458026.html,
http://www.vintag.es/2015/06/then-and-nowcombining-amazing.html,
https://gr.pinterest.com/andreaetzel/photo-seriesinspiration-then-now-photography/,
https://www.theatlantic.com/photo/2016/05/london-

during-the-blitz-then-and-now-photographs/481851/)

http://www.huffingtonpost.co.uk/2014/06/06/d-day-







We looked at a street in our school's neighborhood, leading to one of the city's landmarks, the Rotunda. We observed a photograph of a 1913 oil painting of the spot where Philippou street meets the Rotunda. We then visited that spot, photographed it and were photographed in it. Students then collected a number of pictures of the same spot in different moments in time, at the beginning of the 20th century (with wooden houses designed in the traditional macedonian architectural style, with a boy selling water, etc.).

When they originally tried to create an artwork combining these elements they had difficulties drawing, so we had the opportunity to study the rules of perspective with a particular goal in mind.

Following that, they created their own drawing, based on the photographs from the early 20th century, and then proceeded to add photographs and drawings from our 2018 visit (today's multistory buildings, a neon sign next to the Rotunda advertising online ordering of food, a car, themsleves etc.)







Following that, in our next visit we went one step further: we crossed the street and entered the University campus. By this time we had done all the background studies mentioned above. By now we knew that the vast space where the Aristotle University of Thessaloniki lies today, a space of about 300.000 square metres, used to be the biggest jewish cemetery in the Mediterranean, and included about 350.000 graves. We had learnt that the jewish religion does not allow the disinterment of the dead, and that in the 1940s the whole cemetery was destroyed, the grave materials were used as building materials in various parts of the city, while the jewish community of the city, which used to be the largest community until the first world war, was exterminated at the concentration camps.

Not only had we learnt all the above, but we also wanted to make these facts known: if people are to learn about this past and to understand where discrimination can lead to, they will have taken a large step towards our ultimate goal: "never again"!



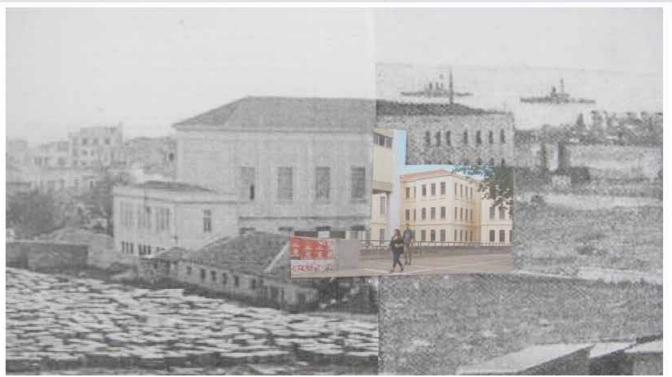






So, in order to create our visual messages, we visited the Rotunda again, crossed the street to the Faculty of Philosophy and to the University campus, while carrying with us old photographs of the jewish cemetery. We used 2-3 landmarks (the Rotunda, the Faculty of Philosophy, which used to be the 'Idadiye' School during the ottoman rule, and the White Tower) to locate the spot(s) from which the photograph(s) had been taken.









We focused on a photograph with a little girl in a black dress at the top side of the cemetery. The Faculty of Philosophy (the old 'Idadiye') can be seen at the bottom right. Starting from there, we walked uphill and placed ourselves on the same spot (below it and above it, as it is now a busy street) and recreated the photograph – including the silhouette of a man further down. Students then created works juxtaposing past and present (e.g. superimposing photos with the use of rice paper) in very limited time, in order to show that things are not always as they seem to be – there may be an untold story behind what we see.

This discovery of the city's past, which was completely unknown to the students, helped them realize that the dominant narrative is made up of gaps and silences, as much as it is made up of statements. They were thus able to re-examine their stereotypic perception of history and of their cultural identity and to study the transition from the multi-religious and multilingual ottoman world... to the role of Thessaloniki as a 'bastion' of the linguistically and ethnologically homogeneous greek 20th-century nation state (Mazower, 2006). This homogeneous city of Thessaloniki of the late 20th century, which they hitherto perceived as a 'natural continuation' of ancient greek civilization, and its' hitherto perceived relation with the past, began to be re-examined in terms of an 'imagined community' (Anderson, 1983). Students became aware of the omissions, the silences and the selective 'arrangement' of facts and events which such a construction of the past entails (Friedman, 2009).

A walk in the University campus, or the neighboring greek christian cemetery —which remained intact- will never feel the same. Having realized the role of silence and oblivion, students are hoping to play an active role in the wider community, to inform and to sensitize their fellow citizens, to raise consciousness and help bring about change in attitudes and preconceptions, to promote social justice and to help prevent such atrocities from happening again.

Some of the students who created these works, as well as the younger students who 'took over' this year (as Art is not part of the main curriculum in senior high school) are hoping to create a documentary sensitizing viewers and informing them about everything they learnt about – through interviews with Holocaust survivors or their descendants, as well as with students who use the University campus daily.



These critical elements include developing a deeper awareness of self, developing a deeper awareness and broader perspective of others, developing a deeper awareness and broader perspective of social issues, and seeing one's potential to make change (Alexander & Schlemmer, 2017).

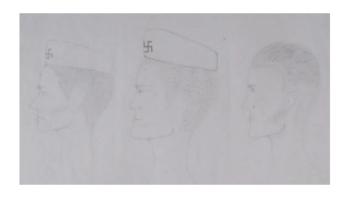
Visual Arts Education has an important role to "raise critical consciousness, foster empathy and respect for others, build community, and motivate people to promote positive social change" (cf. N.A.E.A. Position Statement on Visual Arts Education and Social Justice [Adopted March 2015; Reviewed and Revised March 2018]). Hopefully, through this project we managed to make a small move in that direction, and managed to "enhance awareness, prompt debate, and promote social responsibility and activism" (Smilan, 2017).

They also intend to join the "Never Again" march which takes place once a year in memory of the Holocaust and of the Thessaloniki jews who perished. They shall also "adopt" the monument for the Holocaust, which was erected in the University campus since 2014 as a reminder that this space once was a jewish cemetery, and which has repeatedly been vandalized by strangers.

Students are hoping not only to render the invisible (stories/ voices/ experiences) visible, but also to help reconfigure the relations that made it invisible in the first place, and thus re-conceptualize their own cultural identity and their relation to others (Bell & Desai, 2011).

Such educational practices encourage critical consciousness development and support students in perceiving themselves as agents of change and becoming active citizens.







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The old photographs of Thessaloniki have been retrieved from https://www.facebook.com/groups/oldthessaloniki/permalink/10156005035864599/

Ismini Sakellariadi has studied History and Archaeology as well as English Language and Literature at the Aristotle University of Thessaloniki, and Combined Studies at Middlesex Polytechnic (including Drama, Music and Dance). She also acquired ten years of formal and informal education and training in Fine Art and Ceramics, and has completed postgraduate courses in Ceramics (University of London, Goldsmiths' College) and in Social Anthropology (University of London, London School of Economics). She teaches Art in secondary education (Experimental School of the University of Thessaloniki). She has participated in Ceramics, Photography and Printmaking exhibitions in Greece and abroad.

She has collaborated with the School of Early Childhood Education, Aristotle University of Thessaloniki, Faculty of Education, teaching Ceramics and assisting with the tuition of undergraduate courses on Visual Arts and Art Education. She has also offered Ceramics courses to Art Teachers.

Educating through design

Azza Maaoui

ISBAT, Tunisia

DOI: 10.24981/2414-3332-7.2019-8

Birth of a design club

Design is everywhere in our private as well as collective spaces. It accompanies our real as well as virtual daily life. Ignoring it would represent a danger, exploiting it is an obligation towards the new generation. The experience reported in this article was within El Kendi / Esprit elementary school in Tunis. A scheme meant for the National Board of Education for it brings about changes which, in our opinion, the public sector should be the first beneficiary, and which found, in the private sector, an opportunity to be experimented and tested. This new pedagogical approach is meant to exploit design methodology, the solutions and services created by designers in order to better deal with a given issue.

It is, therefore, in that laboratory spirit that this first teaching of design could be fulfilled during 2017-2018. A club-mode teaching for two hours with ten students aged between 8 and 10. Every Wednesday afternoon, the classroom is turned into a workshop. A dynamic and re-adjustable space favourable for a certain freedom of movement and actions. A living together approach that often led to useful doing together. The children were drawing, colouring and manipulating materials and ideas in a good mood, singing and chatting.

Preliminary session: explaining, sensitizing

What is meant by design? Look around you, look at your objects, your books and their pictures, look at your shoes and your schoolbag. They are different from your friend's ones. You choose them because of their shapes, their colours and their material. Or still, because they have something special, like a secret pocket where you can slip your mother's photo without fear! All those reasons can be summed up using the word 'design'. Design creates beautiful things and showcases beautiful feelings. Look at the advertising poster, doesn't it inform and attract you? It is a designer who is the author as much as the products that is represented. You can see that the object of your everyday life hides art and know-how, a lot of work to satisfy you! Design is a profession, the designer is an artist who works in collaboration with other professionals such as technicians, doctors, engineers. His or her job is to create products that are beautiful but always useful and usable. The factory and craftspeople will take care of the manufacture.



Workshops

Awareness on the environmental issue was the first pedagogical objective of this experience. The choice of the packaging as a study support was obvious because of its multiple presence in the child's environment. It is also, by far, the most polluting design product! Most exercises started with a game.

The guessing game: empty milk packages, hidden labels to identify the answers were unequivocal: the word packaging was never mentioned, substituted for milk content which was immediately recognized. One should wonder if the children were simply aware of the presence of this product. Once the object is shown and named, the children, all ears, discovered an object of everyday life occulted by the use, trivialized by its function. The packaging is an object systematically neglected because it is associated with the notion of waste that is to say 'nothing'. A 'nothing' with serious consequences for the environment. They were unaware of it!



The surprise gift game: make a package to understand and not neglect it anymore. The choice of content should amuse and surprise one's friend.

They said that the pictures on the milk package didn't appeal to them, they made drawings which were more explicit as regards the milk benefits for the junior recipients that they are. They are the new suggested and tested labels.

The game of throwing in the green and blue baskets is an experience discovered through waste sorting. First a mess, then, colours are noticed, questions asked, and the sorting is accomplished. The additional information was to emphasize that the dustbin colours, the pictograms in the packages are an international language created by designers to facilitate the sorting and the protection of the environment.



Raising up civic action

Visit to a plastic packaging factory, discovery of a technical process but also of a material. Plastic is grains, then a hot sheet, then a shape coming out of a mould. They said: it's magic, but plastic smells bad, it cannot be good for health, why do they put milk and yogurt in it?

Reporting this adventure to friends and parents with a drawing for a drawing talks to children and adults. Adding a short sentence to get a clearer message. A message that will be posted on a supermarket bag and shown to everyone. It is the essence of awareness they quickly understood it as they were themselves convinced of the cause.

The exhibition of the design club activities was a moment of discovery for the parents and a constructive exchange between the authors of the experience. Is it sure that the contribution of the design subject is pedagogical, unavoidable? It rests with us to decide. If one qualification should be given to this experience, it would unhesitatingly be demonstrative. It is undoubtedly interesting, positive and recreative, but the most important thing is that it showed how design can concretely contribute to the child's education.

Four 'recreation' workshops, intersected those of the central theme in order to lighten, amuse and discover.

Book reading, discovering other objects of everyday life, a course about cultural reference and the notion of heritage.

The realization of a cube, passage to two or three dimensions then to the useful object as a container or / and a support. Here pictures of milk containers through time and space. A little history lesson.

Colouring, carving, personalization of a standard print to make one's own invitation to the club's expo.

Making one's own sandals, it is simple and amusing: a sole cut on one's foot and fasteners to choose from.

Thank you to the children of Wednesday Design Club El Kendi for that beautiful experience!



Educating by design, the advocacy

Design should prevail at school on the same level as drawing, music and any other artistic subject programmed to develop the cognitive skills of the child of today and best prepare him for the adult of tomorrow. Educating by design would make this child an informed, responsible and creative citizen.

The project consists in the introduction of the design subject in the Tunisian educational system. A rich subject likely to dynamize the present pedagogical approach and bring an answer to its quest for renewal.

Design is the discipline of service and usefulness that caters for everyday needs. It takes root essentially in action, technique, semiotics, ethology, and sociology. A meeting place between art and culture par excellence. That is why it offers to pedagogy varied as much as precise tools. The design approach takes root in art, senses and knowledge, develops the child's pragmatic and creative sensory skills. The child who will learn to establish a link between aesthetics and the functional, between the service provided and the message contained in all that is proposed. He or she will go to the discovery of trades and crafts and industrial knowhow. A certainly different and fulfilling learning. The design approach is also a tool for raising awareness about current issues such as pollution, particularly that caused by when the object becomes waste. A teaching which would denounce what is useless, harmful, misleading advertising and abusive consumption, as well as other harmful attributes of our society, to which the child is daily exposed. He will learn to 'review', 'recognize' and de-normalize the object (in the broad sense) of his or her daily life for a fair relationship. The final goal is to enable the child to have the necessary perspective to trigger a significant awareness from primary school age.



Educating by design means multiple pedagogical objectives since and from the design reference. Showing, demonstrating, questioning, manipulating the design object is giving a history lesson or a lesson of things in a different way. It meanes giving a civic education course as persuasive as it is light, apart from any moralization.

Besides, it is important to emphasize that the particularity of this teaching requires that the teacher be trained for it.. The knowledge of the terminology, methodology and the design process are required. To be able to manipulate them and make them accessible to that age range, it is important to master them, at least to have studied and for the better to have applied them.

That's why, this advocacy is in favour of the graduates of the Higher Schools of Design, particularly of the product speciality (design product). Their integration is possible, even quite desirable, within the National Education as well as the visual artists and not to replace them. They are, with no doubt, useful educators, necessary for today's pedagogy. It would be enough to go and discover the experiences acquired elsewhere to be convinced. There is no question of a model to apply, but a singular personal strategy which makes it possible to project oneself into a better future. An approach that is adapted to our educative needs and to the social model that we wish for our children. Thus, to envision the integration of the newly qualified in design in the National education as educators or as trainers of educators is certainly favourable for the employment sector as well as for pedagogy.



Maktab Gammarth Toursom

Myriam Errais Borges

Instagram: erraisborges

DOI: 10.24981/2414-3332-7.2019-9

Maktab Gammarth Toursom was a program of workshops during five days in April 2018 organized for children, in Tunisian private and public schools. The program was proposed by M. Henry-Baudot et D. Tommy Martin, after a request from the artist F. GRENOT, and was designed and conducted under the coordination of M. Errais Borges, teacher at Institut Supérieur des Beaux Arts de Tunis (ISBAT) and member of Association Youth Empowerment & Development (Yeda). Communication coordination between educators; schools and children was ensured by the educator F. NEFFATI. During the project volunteers from the Fine Arts School of Tunis; educators, artist and teachers promoted art activities for children such as painting and drawing self-portraits and imaginary animals.

Maktab Gammarth Toursom est un atelier de cinq jours qui s'est déroulé en avril 2018 dans trois établissements publics et privés. Proposé par M. Henry-Baudot et D. Tommy Martin, à la demande de F. GRENOT, artiste bénévole, il a été orchestré par M. Errais Borges, enseignante universitaire à Institut Supérieur des Beaux Arts de Tunis (ISBAT) et membre de Yeda - Association Youth Empowerment & Development. La coordination technique entre les éducateurs, les écoles et les enfants a été assurée par F. NEFFATI, éducatrice professionnelle.



Les co-créateurs de MGT Gammarth

The co-creators of MGT Gammarth

M. Errais Borges, Enseignante en Histoire de l'art et civilisations, Isbat, Ecole des beaux-arts de TunislMarc et Michou Henry Baudot, Photographe, architecte, tunisiens de cœur-Amis de l'artistelF. GRENOT, Artiste peintre, Bénévole et Animatrice d'ateliers. www. florencegrenot.comID. Tommy Martin, Abbé en Tunisie IAhlem Ben Othman, Coach, Présidente de YEDA, www.yeda-association.orglSylvie Wautelt, Pedo-psychothérapeutelAzza Maaouia, Enseignante en Design produit, IsbatlKaouther Jellazi, Enseignante Plasticienne, IsbatlEmna Ghezaiel, Enseignante Plasticienne, IsbatlFatma Neffati, Educatrice professionnelle - Coordinatrice de l'atelierlFoued Aouididi, Instituteur de l'école de Gammarth VillagelRym Essghaier, Etudiante et coordinatrice des Etudiants de l'Isbatl.



Students from ISBAT and facilitators of the workshops



Children in Action- April 2018

Pédagogie / Pedagogical Approach:

Donner et écouter: Laisser émerger la créativité NATURELLE de l'enfant. Give and Listen: Let the NATURAL creativity of the child emerge

Moyens/Materials

Maquettes de l'artiste / gouache, fusain, papier/ Artist models/ gouache/charcoal/paper

Volunteers/Autres accompagnateurs bénévoles

Étudiants en 1 ère année de l'Ecole des Beaux-Arts de Tunis, et responsables des établissements : l'Ecole Primaire de Gammarth, SOS Village et l'UTAIM.

1st year students of ISBAT and professionals from Primary school of Gammarth, SOS Village and UTAIM.

Résultats /Results

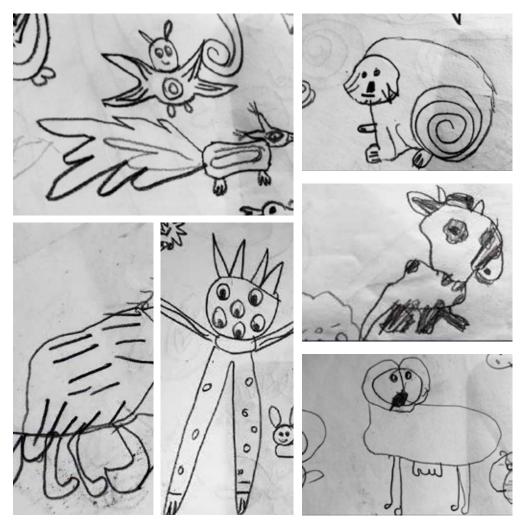
Réalisation d'«auto » portrait et de figures animales. Representation of self-portraits and imaginary animals.

Impact

Création du LIEN SOCIAL par la joie et l'intérêt des enfants. Creation of SOCIAL RELATIONSHIPS through happyness and motivation.

L'étape suivante/ Next Step

Exposer les œuvres, prolonger l'initiative et la PERENISER. An Exhibition with the children art works, promote the CONTINUITY of the program.



Some drawings of Fantastic Animals

INTER-DISCIPLINARY CREATIVE TEACHING Blending Physical Education and Visual Arts pre and primary school curriculum standards through embodied learning experiences as Performing Art activities.

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Keywords

physical education, integrated, curriculum, inderdisciplinarity, arts, performing, visual

Abstract

The specific paper is an effort to mix and match, in a creative, meaningful way, at least two subject of the preschool and primary school curriculum, Physical Education (PE) and Visual Arts (VA). The idea behind this interdisciplinary educational activities based on three major issues in first grades education: a) the internal need and nature of young children for movement and play, b) the teachers' accountability, regarding the implementation of school curriculum (teaching and assessment) and c) the need for cultivation of the 21st century skills. At least in Europe, all European countries recognise the importance of PE at school and the subject is part of all central curriculum frameworks. PE is compulsory in primary and lower secondary education (European Commission/EACEA/Eurydice, 2013). The same exists for many countries worldwide. VA is, also, a part of compulsory education in many countries and some artistic disciplines, such as the Performing Arts (PA) involve aspects of the visual arts, e.g. drawing while moving or dancing. PA are usually

connected with embodied activities, such as dance and theatre (drama) activities, where the body takes action in order to perform or create a part or a whole artifact. The paper presents this integrated idea and its first implementation at InSEA seminar in Thessaloniki, Greece (2018). This inter-disciplinary activity is also covers the nurturing of some of 21st century skills.

Physical Education: the holistic embodied mean of learning in young children in school

PE is a school subject that usually, is not limited to improve only physical abilities and motor skills, but also cognitive / perceptual and social / emotional skills. The same applies for the other school knowledge subjects, though PE is the only subject that encompasses movement, meaning the physical and motor development of children. Thus, PE may have the most multi-purpose orientation in children's development. Of course, movement and body language is the first language of children, and as Torrance (1975) stated young children mainly express their selves through kinaesthetic modality more than other modalities. That's why in educational domain, experts should always keep in mind to provide as many learning opportunities for young children as possible, to express and understand concepts, ideas, thoughts, feelings and behaviours through their bodies in action.

Developmental psychologists have long discussed, analyzed and recognized the power of action on learning (Held & Hein, 1963; Piaget, 1952). New research in many academic fields such as cognitive and social psychology, neurosciences and linguistics (Decety & Grèzes, 2006; Glenberg, 2010; Kontra, Goldin-Meadow & Beilock, 2012; Lakoff & Johnson, 1999; Niedenthal, 2007; Smith & Sheya, 2010) connected with embodied cognition (EC) or knowledge. EC is a topic within the cognitive sciences searching how our body and our environment are related to cognitive processes (Barsalou, 1999; Kontra, Lyons, Fischer, & Beilock, 2015; Shapiro, 2010). Research on learning and education is increasingly influenced by theories of EC and as Skulmowski and Rey (2018) presented several embodiment-based interventions have been empirically investigated, including gesturing, interactive digital media, and bodily activity in general. In EC, the person is treated as a whole.

This means the person experiences, interacts, analyzes and synthesizes interconnected thinking, feelings and actions and reacts as an entity within the surrounding world. None of the person's behavior in based only on a particular physical, intellectual or emotional property, not related to the others.

Keeping this in mind, PE is probably the most related knowledge subject in school to EC as it provides many opportunities for embodied cognition and learning, and the development of physical, emotional and social personality of children. Additionally, PE in many cases, through interdisciplinary activities fulfils not only its curriculum standards but other knowledge subject standards too, in school education (Connor-Kuntz, & Dummer, 1996; Usnick, Johnson & White, 2003; Zachopoulou, Trevlas, Konstadinidou & Archimedes Project Research Group, 2006; Mavilidi, Okely, Chandler, Cliff, & Paas, 2015). PE includes a wide range of activities that allow creative outcomes to emerge, such as team games, practicing sports skills, fundamental movement activities, motor improvisation and dancing.

Standard-based framework for the development of the activity

Integration or interdisciplinarity is not a new concept in education. It crosses the boundaries of an academic discipline or a knowledge subject and mix at least two or more subjects into one activity or project. While brainstorming and searching for fresh ideas and activities for young children, teachers are dealing with several methodological and pedagogical principals, processes and issues. Their main thought is to transmit information to children through targeted, meaningful, re-creative and motivational learning experiences. They wish and strive to schedule, organize and implement activities to promote children's knowledge, perception, thinking and behaviours while usually try to follow standard-based curriculum in school setting. Following and implementing curriculum in educational settings is a matter of teacher's accountability and this is a major theme in education (Drake, 2012). Accountability means that teachers should teach, implement and follow the curriculum and students should learn what the curriculum describes. Standards in curricula it's like a mathematical formula, a doctor's prescription or a guide in order for children to gain the indicated

outcomes. However, as Drake (2012) referred standards should ideally improve student's learning and not only measure it.

Nowadays, in many countries around the world, the organization of the content of studies in preschool education, in every knowledge subject, is approached through standards. The following figure (1) presents the knowledge subjects (Greece and Cyprus curriculum) which were used as the framework for the development of the specific integrated activity. Many of the standards of each knowledge subject recruited in the following activity. Though, it's at the discretion and the qualification of the teacher to specifically focus in some of the following more than other ones. This framework, which is based on specific standards of the involved subjects, covers teachers' accountability regarding the implementation of school curriculum.

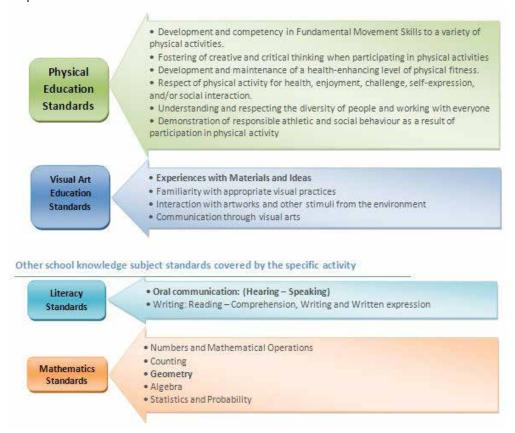


Figure 1. Standards in Physical Education, Visual Arts Education, Literacy Education and Mathematics in preschool education curriculum in Cyprus and Greece.

Physical Education learning outcomes according to Standards

Especially for PE, in teaching processes educators should focus, stimulate, refer to, enhance, promote and assess the following PE learning objectives/outcomes (figure 2) which enhance the holistic development of children.

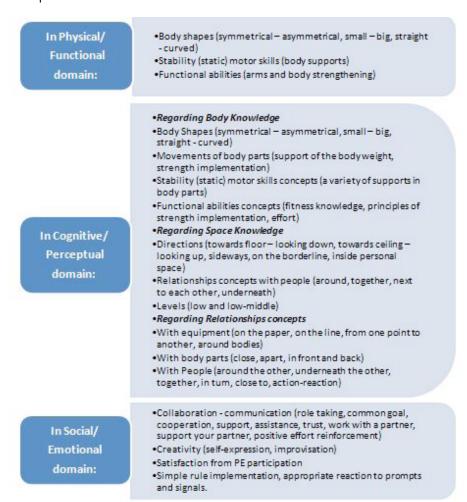


Figure 2. Some of the Physical Education learning objectives/outcomes associated with specific domains of children's development.

Nurturing the 21st century skills in school

In recent years, several school and PE curricula, worldwide, encompass many of the 21st century skills (Trilling & Fadel, 2012) through their standards (figure 3). Collaborative environments such as a school and class community, should act as fruitful places for the cultivation of this kind of knowledge and behaviours. Of course, educational policy and systems should first take actions towards this direction but teachers can make the difference too, with new and fresh ideas in class. Today, it's commonly acceptable that students not only need memorization skills (thus achieving codified knowledge acquisition) but they also need the 21st century skills (Trilling & Fadel, 2012), which are crucial for living and surviving in the modern societies and economies. Through the following activity many of the 21st century skills are cultivated, especially the Learning & Innovation Skills. More specifically, regarding for example creativity, PE includes a wide range of activities that allow creative outcomes to emerge, such as team games, practicing sports skills, fundamental movement activities, motor improvisation and dancing (Konstantinidou, Michalopoulou, Agelousis, & Kourtesis, 2011).

Life & Career Skills	Learning & Innovation Skills	Information, Media & Technology Skills
Flexibility & Adaptability	Critical thinking & Problem Solving	Information Literacy
Initiative & Self-Direction	Creativity & Innovation	Media Literacy ICT (Information &
Social & Cross-Cultural Skills	Communication & Collaboration	Communication Technology) Literacy
Productivity & Accountability		
Leadership & Responsibility		

Figure 3. 21st century skills.

Activity

- Welcome the children and inform them that they are going to have some artistic experience through their bodies with specific kind of movements (body shapes and supports-balances). In order to proceed with this experience they should cooperate with their partners and listen to simple instructions and prompts.
- Ask children to form pairs and take roles. One is the painter the other is the performer.
- Have a big thin white cardboard for each pair on the floor (in many different shapes) and put some calm music to stimulate creative expression.
- Ask the performers to form a body shape onto the white cardboard (symmetrical or asymmetrical, big or small, straight or curved) and cover it with their bodies according to their feelings to the music.
- Ask the painters to hold their thick black pens and form the outline of their performers' bodies. Together they will start create their artifact. It's about creativity, self-expression, mood for cooperation, communication, support and feelings of trust, faith and belief in the abilities of their partner (figures 4, 5, 6, 7, 8 & 9).

Some examples of prompts or guidelines for the development of Physical/Functional and Cognitive/Perceptual Domain of children:

- 1. Can you take a symmetrical/assymetrical body shape on the cardboard?
- 2. What will happen if you turn your body sideways?
- 3. Show me that you can form a small outline on the cardboard. How should you stand on the cardboard? Can you shape a smaller shape/outline?
- 4. Use your imagination to form a curved/straight body shape/outline.
- 5. Is it possible to form a body outline with straight and curved lines?
- 6. Form a body shape/outline facing the ceiling with hands in symmetrical and legs in assymetrical position or both in assymetrical position.
- 7. Keep your arms/legs apart/close, or one in front the other on your back. Imagine the result. Try to have them as apart/close as you can.

Figures 4-9 reflect some of the responses of the participants according to the instructions and prompts given by the instructor.



Figures 4 – 9. Examples of body outline drawings' process

- After the body outline is formed, explain that you are going to ask the performers to support their selves, every time, in some different body parts. They should supports their selves in their body parts for at least some seconds (8"-10") in order to give enough time to their partners (painters) to draw some lines. The body parts of the performers (e.g. two palms and two feet) should contact on their outline on the white cardboards. While the performers support themselves and about for 8"-10" seconds each time, their partners (the painters) should draw lines from one contact point to the other with their black pens, inside the outlines. Additionally, each pair should decide and choose, from the beginning, the style of the lines they will draw (straight, with dots, with dashes, zigzag, double, with curves, with spiral, e.tc.), which the painter should use to connect the contact points of the performer on the cardboard (figure 10-15).

Some examples of prompts or guidelines for the development of the static stability movement skills:

- 1. Support youself in two feet and a palm.
- 2. Try the opposite! Two palms and a foot.
- 3. Have both feet on the ground with bend knees and bend body, looking at the ceiling.
- 4. Use your head your elbows and your knees to support yourself.
- 5. Support in four contact points as you want! Show me what you can do!
- 6. Show me that you can use your hand and a foot to support yourself while looking at the floor.
- 7. Curl your body and use both palms and feet.

At the end of this activity each pair will have a black body outline with some lines inside of it. For each pair the body outline and the lines will be different.

Figures 10-15 reflect some of the responses of the participants according to the instructions and prompts given by the instructor.













Figures 10-15. Stability motor skills drawing performance

- You can extend this activity by asking each pair to choose two primary colours and paint some spots inside their shapes, between the lines with these two colours (e.g. yellow and red, and some spots with the combined secondary orange) or have some small different shapes inside each formed gap.
- At the end of the activity ask them some questions:
- What do you think were the strong points of your cooperation?
- What difficulties did you confront while performing and creating your artifact?
- Do you feel you could change something if you had the opportunity?
- Can you imagine synthesizing and creating something else?
- If you draw outside the body outline do you think you should have some restrictions?
- Can you think a process of working this way in teams?
- Ask children to change roles. You can let them make some of the proposed changes.
- Have an exhibition in school with children's artifacts.

A special Thanks to all the participants of the InSEA seminar at Thessaloniki, 16-18 July 2018 and to our friend, photographer Antonis Keramidas (akeramid@otenet.gr) for the photo shooting..

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Exploring artistic and cultural identity through an art curriculum unit

Fotini Larkou

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This paper discusses the process of exploring students' artistic and cultural identity through teaching and learning in art with the collaboration of a visual artist.

The research context

The art project was implemented in the context of the CREARTE Erasmus+ European Programme that took place during the academic years 2015-2017 in five European countries and involved seven educational organisations. CREARTE, Creative Primary School Partnerships with Visual Artists, is a programme that focused on the cooperation of visual artists with primary schools and the design and implementation of art projects, with the involvement of both students and adults.

Background information about the art project

This paper focuses on one of these art projects in Cyprus that was undertaken by me both as a teacher and researcher together with an artist. The participant school's special characteristics and background was considered prior to planning. The school is located in Limassol, a city on the southern coast of Cyprus with a long history that goes back to 2000 BC. The project involved the two classes of sixth grade students, 48 in number.

Art Curriculum Approach

The project touches upon two thematic areas of national curriculum which is "Cultural Heritage" and "Identity". The two approaches of constructivism and critical pedagogy in visual arts education are suggested by the Curriculum as pedagogies that convey the importance of students' direct experiences; active participation and connection with authentic-real situations and experiences; the multimodal visual expression and creation; the in-depth exploration of materials and ideas; the acceptance of subjectivity and multiple interpretations; and the development of critical thinking (Ministry of Education and Culture 2016). This research adopted these theories in designing, implementing and evaluating the art project that explores both artistic and cultural identity of students.

Designing the curriculum unit

Literature review

As a decision was made to focus on cultural heritage and identity a literature review was conducted to clarify these terms. Many scholars argue that arts education and cultural education are interrelated since the arts are a means of communicating, teaching, and transmitting cultural ideas and values. These arguments were central to this research as they provided the theoretical framework for the art education element of the curriculum approach, maintaining that learning about art and culture together can open the door to explore artistic and cultural identity.

Methodology

Action research was chosen as the method for designing, implementing and critically examining the art curriculum unit, aiming to enhance understanding of artistic and cultural identity. Data were collected from teacher's, students' and artist's diaries, photographic images of the art lessons, processes and students final art work in an effort to analyse the meaningful actions and interactions that took place.

Implementation of the art curriculum unit in response to the research questions

Overall the project included eight eighty-minute lessons and an educational trip. The whole art project lasted over a period of three months.

During the first two lessons students were engaged in activities that brought them together to explore, examine, question, rethink, and build new ideas, understandings, and skills about their artistic and cultural identity.



They were enthusiastic to take part in the art activities and eager to present their preferences and hobbies to their classmates. Students expressed ideas about travelling both literally and metaphorically. They ended up with the idea that a boat could symbolize travelling and therefore their journey to the world. In this way students together with the teacher co-decided to work on the theme "travelling: my own journey".

Teacher prepared students that for the next lessons they would cooperate and create their boats alongside with the sculptor Panayiotis Pasantas. The art project adopted a multimodal approach to enhance cultural learning.

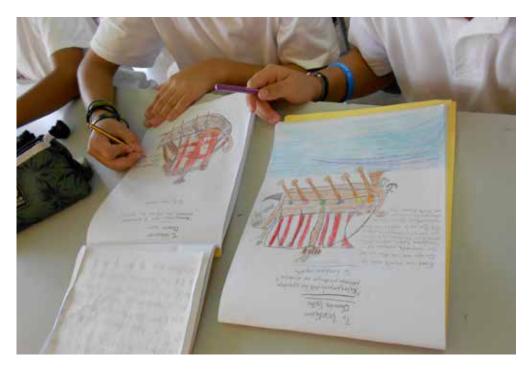
During lesson 3, students were eager to meet the sculptor, who had a surprise for them. He brought to school more than twenty of his sculptures in different sizes and materials.



Although the most of them were fragile, he gave the opportunity and trust to students to carry them to the art studio. Students were excited and enthusiastic they had this role.



Art teacher introduced the sculptor to the students who was engaged in a dialogue with them about the art of sculpture and clay. He also referred to the Cypriot long history of ceramics, and how this inspired his work. This indicated students how cultural heritage can be transmitted to contemporary art and develop the artistic identity of a person. Students seemed to appreciate the artist as well as his artwork. Students' responses to "trellovaporo" a poem by Odisseas Elitis indicated their preferences, thoughts and dreams into how they would like to make their sculptures.



During lesson 4 students had the chance to use stoneware clay to begin making their own boat. As the students noted in their visual diaries they liked using stoneware clay to make their boat while they were impressed by the potential of the material to make three dimensional things. They also acknowledge the importance of the artist's role to help them with the technique.

Lesson 5 focused on making their own figures. Artist indicated students how to make a human figure out of a piece of clay. Students paid attention to the technique and prior to making, they put a lot of thinking on how they would make this figure and what posture would have making movements with their bodies to experiment. Despite the artist's and the teacher's guidance, students faced some difficulties working with clay to make a human figure especially the details of it. Nevertheless the difficulties challenged their critical thinking and developed new skills as they had to think and act quickly about alternatives and experiment with the clay.



By lesson 6, as the teacher and artist mentioned, students worked quickly and efficiently to finalize their sculpture. They also cooperated very well, sharing ideas about the object they would like to carry with them in their boats. Both teacher and artist encouraged students to express ideas on how to finalize their works and using their own imagination.



The final sculptures were brought back to the school after been glazed two weeks later. Evaluation and reflection was the core of lesson 7. Students enjoyed the final result and they were eager to find their own sculpture and talk about it.

During lesson 8 students suggested ways and places to display their sculptures both in the school area and outside of it. They suggested their sculptures to travel with them to the Europe's cultural capital, Paphos 2017. Taking this decision, they had various conversations with their teacher to find out where and how to exhibit them. They concluded that it would be preferable, for practical purposes, to create and carry paper boats instead of the clay ones. They decided to exhibit their boats near the sculpture of Yota Ioannidou "The Little Fisherman". The students discussed with their teachers the idea of creating paper boats, how to display them making a visual intervention, but also how to stabilize them. They also discussed the role of "ephemeral art". Finally, they chose the red colour for their boats both for symbolic

reasons and to be obvious in the space. The teacher indicated the process and the children created their own boat with red paperboard. The students decided to stabilize their boats with sea stones carrying some messages for others. These messages connected to culture and the vision of a better world. As the teacher noted students were excited to get engaged in activities relating to the promotion of their own art works both to the school community and the wider social environment.

After discussing with students, teachers and headmistress what this educational trip would include, teacher arranged every detail of it. On the coastal front of the town, the artist Yiota Ioannidou was waiting for students to collaborate and create their own visual intervention close to her "Little Fisherman". After she introduced her work they discussed how they would like to do their intervention and they started placing their boats together with the sea stones. As noted by all the participants, this was a magic moment students enjoyed and felt that they made a difference to the world with their little red boats.



Having finished the visual intervention with the paper boats, students had a closer look and they became a part of this intervention.



Students expressed thoughts and feelings and then all together said some of their messages for Paphos17. The passers-by to the spectacle of the visual intervention stopped to see, ask questions and read the messages.



This helped students to take ownership of their intervention and they were very proud and ready to explain it to others. The voices of the children started to be heard.

Dissemination to the school and parents

Paphos Press was there to record the students' visual intervention and hosted in its pages a lot of photos of it and an interview of the responsible teacher. Also, the "School in Action", programme of the Cultural Capital of Europe Paphos 2017, supported by the Ministry of Education and Culture of Cyprus, published this action on its website. Slide Video Furthermore, one of the Cypriot television channels, presented the children's action in Paphos. Apart from this act, students together with their teacher decided to present the CREARTE art project to their parents and also made an exhibition of their artworks.

Another way to disseminate the procedure and results of the art project was the Visual Arts Education Conference "The European Programme CREARTE in Cyprus Education", May 26, 2017, at the Cyprus University of Technology, Limassol. The teacher made a PowerPoint presentation together with the artist.

Also, during the conference an exhibition of artworks of both students and artists of all projects including this one took place at the "Pegasus" Gallery.

Finally, the art project is in both the CREARTE and the school's webpage. By making and interpreting art, students studied and re-constructed their own cultural identity.

Outcomes

The three-month art project provided students the opportunity to get involved in artistic activities through the exploration of materials and ideas in a creative and experiential way that concerned the investigation of their own artistic and cultural identity. There was evidence that artists' engagement in the art project inspired students and brought new ideas and strategies in the process of teaching/learning towards the exploration of their artistic identity. Direct contact with artists and their original art works in the setting of the art classroom and outside of it was of great importance. Moreover the main material that was

used for art making, the stoneware clay was considered by all the participants the most appropriate for making sculptures and for its connections with cultural heritage. They explored the immediate and wider environment as a source of inspiration and creativity. Adopting an active role in decision making and organizing different events to disseminate their artwork was extremely fulfilling for students. Cooperating with different people to create artworks, exhibit them and make interventions gave them the notion that they could make an impact in society. They were confronted with social concerns affecting their daily lives and participated in artistic activities. They explored the local and global cultural heritage and reclaimed elements of the Cypriot cultural heritage in their artistic creation. Taking the initiative to send messages connected to culture and the vision of a better world, also helped in this direction. There was evidence that the art project helped students to explore and develop their own artistic and cultural identity.

Pensar, espacio, piel.

Un ensayo visual desde nuestra experiencia como a/r/tógrafas. / To think, space, skin. A visual essay from our experience as a/r/ tographers.

> María Martínez Morales María Isabel Moreno Montoro Nuria López Pérez

Universidad de Jaén DOI: 10.24981/2414-3332-7.2019-12

Resumen

Con el presente ensayo visual exponemos la experiencia a/r/tográfica resultado de la acción Comunicar con el cuerpo. Un sistema de expresiones corporales, que tuvo lugar en el Seminario de InSEA 2018 con la intención de crear una acción de comunicación universal a través de ideogramas para cuya construcción empleamos el propio cuerpo. Así, damos cuenta de cómo vivimos nuestras prácticas como a/r/tógrafas y cómo nos sumergimos creativamente en la experiencia como resultado. Explorando procesos y prácticas de investigación como acciones relacionales y reflexionando sobre modos de hacer y espacios intermedios que nos ofrece la a/r/tografía como práctica de investigación. De esta manera, hacemos uso de la fotografía para contar nuestra experiencia como investigadoras, desde las intersecciones entre ambas prácticas como método de conocimiento.

Palabras clave: A/r/tografía, cuerpo, ensayo visual.

Abstract

With the present visual essay we expose the a / r / tographic experience resulting from the communicating with the body action. A system of corporal expressions, which took place in the InSEA 2018 Seminar with the intention of creating a universal communication action through ideograms for whose construction we use our own body. Thus, we explore how we live our practices as a / r / tomgraphs and how we immerse ourselves creatively in experience as a result. Exploring research processes and practices as relational acts and reflecting on ways of doing, intermediate spaces offered by a / r / tography as a research practice. In this way, we use photography to tell our experience as researchers, from the intersections between both practices as a method of knowledge.

Keywords: A/r/tography, body, visual essay.

Un ensayo visual desde nuestra experiencia como a/r/tógrafas.

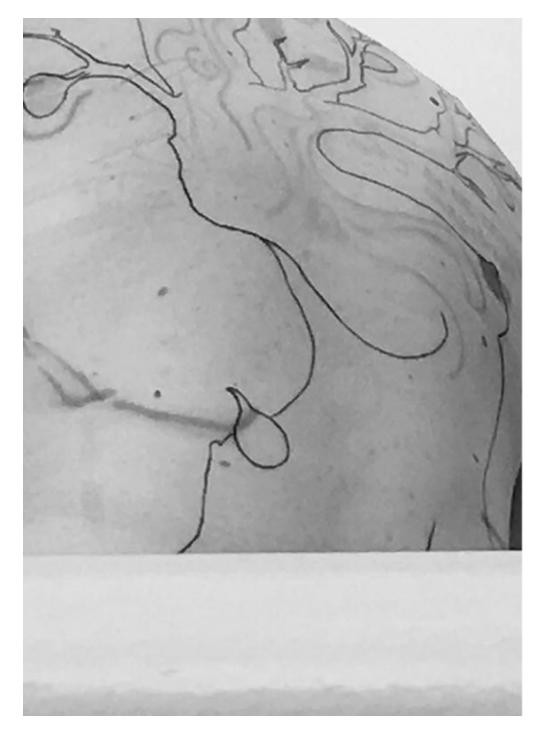
Con el ensayo visual damos cuenta de nuestra experiencia como a/r/ tográfas, organizado a partir de una serie de fotografías realizadas por nosotras a lo largo de la acción. Para ello, elegimos la a/r/tografía, una investigación derivada del proceso colectivo donde participamos y desde la creación artística como producto de la investigación con la comunidad (Cueva, 2017).

A través del ensayo visual creamos nuevos significados que hablan de un recorrido vivido por nosotras a través del cuerpo (Vergara, 2017). Iniciamos un proceso de búsqueda dar cuenta de la experiencia performática, encontrando así, en la fotografía la manera de evidenciar el recorrido (Guirado, 2018), al ofrecernos infinitas posibilidades creativas de contar el proceso colectivo que tuvo lugar con la acción. La fotografía, de esta manera, se puede convertir al igual que Diana Coca señala con sus performances, en un modo de reflexionar la relación estético-política, accionando una pluralidad de saberes sociales, políticos, económicos, estéticos, de género... creando un porvenir, una apertura a lo inesperado (Coca, 2017).

En el fondo de nuestras búsquedas estaba el deseo de (re)conocernos en aquella acción, por ello, nos fue necesario generar un espacio concreto en el cual poder encontrarnos, a partir de los caminos y conexiones que veníamos transitando individualmente, estetizar el conocimiento y reflexionar acerca de nuestra experiencia, nuestros deseos, nuestro cuerpo cuando hacemos investigación (Del Marmol et al., 2008). De esta manera, presentamos el ensayo como una práctica artística, pedagogía performativa que vive en las prácticas rizomáticas, en los espacios intermedios, en la invención creativa de conceptos y en eventos relacionales (Irwin, 2013). Así, con esta acción convertimos la experiencia en una performance de nuestro cuerpo como vínculo con una misma y con los demás, en las diferentes presencias de cuerpo, en el cuerpo en relación al espacio y el contexto, ... en pensar, espacio y piel.

























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Art Lab x Kids: art as an instrument for discovery and knowledge

Katia Pangrazi Photographs by Kyoko Ide

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"Art Lab x Kids" is an inclusive cross-training project created by Professor Katia Pangrazi after a long experience in the field of Fine Arts and Visual Communication in over ten years she started "Art Lab for Kids" in Narni, a beautiful city in the green heart of Italy. The idea was born in 2017 as an experimental project on the occasion of the International Week of Artistic Education promoted by UNESCO. and then continued its journey in other places.

The aim of the project is to create a "traveling place" for creativity and knowledge, experimentation, discovery and learning through the game of art. Cognitive skills are fostered through the journey in privileged places where knowing is called to action. It is also a place for educational meetings, training and collaboration. A space to train the ability to look with the eyes and with the hands; to learn a reality with all the senses and know more, to stimulate creativity and "creative design thinking" since childhood.

Children are born "artists", rich in inventiveness in the widest sense of expression. Intuitive art goes beyond simple play. Art communicates stories that color the imagination, enrich the memory and promote the multiplication of meanings in a traditional society. The search for meaning through fun, for the child, is the beginning of the natural intuitive process of cultural learning. It precedes and stimulates the understanding of how to speak and think through words; it has times and emotional forms that fill all the gaps between languages and cultures.

"Art Lab for Kids" wants to offer to young people the right tools so

that they can express themselves freely and independently through graphic-pictorial and manipulative language.

The project aims to initiate young people to visual education through the recognition of forms and primary, secondary and complementary colors, developing the ability to distinguish and associate them harmoniously. A good sensory development improves and is refined through observation, comparison and experience.

Children are artists naturally, they represent the world with a pencil and a piece of paper, driven to do, to model, to repeat and to copy, overflowing artists. Some never lose their innate artistic ability, despite the educational machines we feed them, which often seem designed to produce a sort of trained conformity that drains their creativity.

"Art Lab for Kids" aims to encourage the meeting of young people with art, through the involvement of perception as an instrument of knowledge of the external world, and above all of the inner sphere. Through this kind of double knowledge is it possible to set confidence in one's expressive abilities and develop individual creativity. The special value that graphic-pictorial activity possesses consists in the narrative element that it contains, because when a child, draws or paints, always says something about himself or herself, that is,

While scribbling lines and circles, he or she paints with his (her) fingers, glues, tears, molds clay, dances, sings and play. The child is discovering and developing his own language with a double meaning: he or she learns something for and about himself and looks for, at the same time, a way to communicate with others.

COMMUNICATES.

If the teacher's intervention is calibrated on the pupil's evolutionary process, the pictorial activity can become a useful tool for the identification and understanding of things, for the knowledge of oneself and of the reality that surrounds him.

We need to believe and rediscover poetic languages such as visual arts, dance, music, literature, architecture, design and recognize them

the ability to anticipate times and capture the essence and the deep nature of things. The poetic languages can weave together the rational, the imaginary and the emotional, facilitating a richer and complete learning. There is a poetic presence in every language or discipline, even in those that seem not related to artistic experiences, such as mathematics, chemistry, physics, engineering.

Therefore Art represents a primary need for human beings, as well as the basis of development, learning and life itself.

Artistic creation reinforces the personality of the individual, opening at the same time the way to learn any kind of notion and ability, including those contemplated by a more rational and formal education.

The most complex science and the most advanced technology would not make progress without creative ability.

Children are creators just like artists. Give them a piece of paper and a pencil and they will start scribbling. We adults are frightened by the spontaneity of children. Adults should try to rediscover, in the child, an element of their lost paradise of free fantasy and unbridled creative urgency.

The key to understanding all this is the human instinct for the game, to do things for the pure joy of doing them, regardless of age, origin and culture of belonging.

In my work with children and teachers I found many suggestions from the art world, but my attention has always focused more on the processes of construction of work than on finished works.

"Art Lab for Kids" proposes to teach mainly how to experiment with art. Visual art should not be told only in words, it should be experienced: words are forgotten, experience no. "If I listen I forget, if I see I remember, if I do I understand" said Munari (1973), citing an ancient Chinese proverb. Ideas are not proposed by adults, but arise from experimentation, according to the teaching principle: "Do not say what to do, but how". The method is based on doing, so that young people can express themselves freely without the interference of adults, becoming independent and learning to solve problems on their own. "Help me do it myself" is also the motto of Maria Montessori

(1949).

The intensity of the relationship is perhaps the first, instinctive and important form of approach to things that the art world suggests, but it is also the one that teaches gestures of attention and leads away from indifference, which is one of the worst ways to learn. Children naturally approach things with a strong empathic sense. Respecting empathy, considering it a valuable vehicle for learning, suggests educational proposals that train and nurture knowledge by looking for connections, alliances and solidarity between different categories and languages or different disciplines.

The "game of art" is so important for the optimal development of the individual, since childhood, so much to be recognized by the United Nations as a fundamental right of every child contributing to the well-being, both from a physical and cognitive point of view, social, both emotional-affective.

Making art through play, in fact, allows to express creativity, explore the imagination and allow to try new conquests, fostering self-esteem and overcoming anxieties and fears.

Playing is a serious matter!

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