insea Newsletter
INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

World Creativity Summit 2008 Taipei Report

Michael Day, InSEA Secretary

Leaders of InSEA and two other international arts education organizations met together at the 2006 Lisbon UNESCO World Congress and created an alliance designed to combine their voices and expand their influence. InSEA President Doug Boughton (2004-2006) and members of the InSEA World Council established a working party to explore ways to respond to recent UNESCO arts policy. Leaders of the International Drama/Theatre and Education Association (IDEA) and the International Society for Music Education (ISME) were invited to contribute to this discussion and one of the most important outcomes of the meeting was the creation of the World Alliance for Arts Education (WAAE). The first result of the international multi-disciplinary alliance was the Joint Declaration on Arts Education for the UNESCO World Congress of Arts in Education held in Lisbon, Portugal, in March 2006. This document established a fundamental position that arts education groups around the world can cite for direction and support (see the InSEA website).

Moving quickly, the Alliance organized an international multi-disciplinary conference in 2007, titled the World Creativity Summit (WCS). InSEA President Ann Kuo (2006-2008) worked with the World Alliance presidential council, Dan Baron Cohen (IDEA) and Liane Hentschke (ISME) to plan the first World Creativity Summit in Hong Kong, July 23-25, 2007. This landmark event was supported by civic, cultural, and private funding. The focus of the three-day Summit, attended by 110 participants, was to encourage initiatives and collaborations through the Alliance to further the cause of international arts education.

Maintaining this organizational momentum, InSEA hosted the World Creativity Summit 2008 held in Taipei, Taiwan, June 5-9, 2008. President Ann Kuo obtained funding and directed the Summit in collaboration with Cohen and Hentschke, and invited participation by the World Dance Alliance. The purpose

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Welcome to the Inaugural Edition of the InSEA Newsletter!

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Ann Cheng Shiang Kuo, World President of InSEA (left),and Michael Day, InSEA Secretary.

of the Summit was to establish the WAAE agenda for the next two years and beyond in three areas of programmatic interest: Research, Networking, and Advocacy.

The WCS 2008 meetings were attended by leaders and members of the four arts education organizations, plus invited speakers and participants from government, education, and the private sector. More than 80 participants came from 24 countries around the world. Ten members of the InSEA World Council attended with another dozen InSEA members. A concurrent conference of the Asian Alliance for Arts Education was held in the auditorium during the four-day Summit working group sessions.

The agenda of the Summit moved from general keynote addresses the first day, to several panel discussions the second day focused on the three programmatic areas. Then the participants divided into three groups to develop agenda directions and initiatives for each area. Finally, each group reported at the plenary session and group leaders were charged to write results for consideration by the World Councils of the member organizations of the WAAE. This work will take place during the next two months and a report will be made to all who participated in the Summit and to the Councils of the WAAE member organizations.

Two exciting possibilities for further development of the WAAE emerged during the final day of the Summit. Negotiations are underway to obtain funding for an office and secretariat for the WAAE; and, a potential World Creativity Summit III is being discussed with a potential funder. Probably the most significant outcome of the WCS 2008 Taipei, in addition to the formulation of a workable agenda, is the rapid development of the World Alliance, with two successful Summit meetings in two years, and potential for further progress for the organization in the near future.

Dan Baron Cohen, President if IDEA moderates a Working Group Session (above).

InSEA Members at the farewell dinner (below)

Memories of the World Creativity Summit, Taipei, Taiwan - June 5-8, 2008

InSEA members Alice Arnold and Jan-Ru Wan with President Ann Kuo (above left), an attentive audience listens to a Keynote Speaker (above right), WAAE invited speakers panel members, Jane Wei Yee Cheung-Yung, Larry O'Farrell, Liliana Magalhães, Inouk Touzin, Kinchi Fukumoto, and Lourdes K. Sampson (below).

Participants enjoy a farewell dinner (top left); choral group entertains (top right); past InSEA presidents - John Steers and Doug Boughton confer with Adele Flood (above); Jo Chung-Hua Chen - Vice President of National Taiwan Normal University introduces Enid Zimmerman (right); tea-break (below).

InSEA President Ann Kuo with student artwork exhibited at the World Creativity Summit in Taipei.

InSEA Online : InSEA's Global Newsletter

Call for Articles and News Briefs for the Fall Issue of the InSEA Newsletter
The Second edition of InSEA Online.

Articles can be about local InSEA members' research, teaching, or practice of art education in international contexts. Also, any announcements of conferences, meetings, local or regional initiatives, research briefs, descriptions of classroom practice and other items of interests to InSEA members globally are welcomed. Since this is an online newsletter, color or black and white visuals are encouraged for all items submitted.

Most articles should be no longer than 4 pages (up to 1000 words). Feature articles may be longer but only one or two features will be included in each issues. There will be three issues each calendar year. Deadlines for future submissions for 2008-2009
October 15, 2008
February 15, 2009
June 15, 2009

Email submission to newsletter editors:
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Children's Art Exchange

Candice Schilz, Coordinator

The Children's Art Exchange is an international project open to members and friends of the United States Society for Education through the Arts (USSEA), International Society for Education through the Arts (InSEA), and the National Art Education Association. This year's theme is "What art means to me." The project aims to celebrate the art of children and young adults by showcasing their work and their ideas about art—why it is important to them, and how art can change the world. The exchange theme is an invitation for a wide range of interpretations.

Teachers are asked to submit work
in any media by students ages 4 - 18.

Work chosen will be exhibited online in our virtual gallery. Work may be 2D, 3D, or time-based through electronic media. Our goal is to provide a rich environment for exchange of ideas about the value of art in the lives of children and young people. We hope this will be a forum for enhancing our ideas about peace, tolerance, and caring through art making and the aesthetic sensibilities we cultivate in schools.

The virtual gallery is a way to extend the reach
of our work globally
and it also avoids shipping costs.
Teachers may submit student artwork directly to me,
Candice Schilz, for review by the committee.
Click here for instructions and submission forms
http://web.mac.com/candice.schilz.

For more information about the virtual gallery or other art exchanges contact me at **candice.schilz@mac.com**.

Accepted work will be exhibited on the Child Art Exchange portion of **http://ussea.sdstate.org/.**

To Join USSEA contact:
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Editor's Corner

Things have changed since Enid Zimmerman and Gilbert Clark edited the InSEA Newsletter in the mid 1990s. Then, it was very difficult to format a newsletter on a computer; nevertheless, we were able to produce three newsletters a year. It was a black and white world then with no chance of having any color in the Newsletter, as expense-wise it was prohibitive. Getting it ready for mailing took as much time as struggling with formatting; then there was the expense of mailing all those copies around the globe.

In an age when E-mail and websites allow InSEA members to communicate around the world, it seems appropriate for InSEA to have an on-line newsletter. At the InSEA regional conference in Korea in summer 2007, Marjorie Manifold and Enid Zimmerman informally asked InSEA board members to consider an on-line newsletter, as there had not been any InSEA Newsletter for some time. It is said not to suggest things because you can wind up doing them. Michael Day, InSEA Secretary, presented our suggestion to the InSEA board at a meeting in Korea and before we knew it, we were the on-line InSEA Newsletter co-editors.

We are excited about editing this first on-line issue and encourage all InSEA members to consider sending articles, news about books and meetings, photographs of regional happenings, and other information related to InSEA activities. To paraphrase InSEA's constitution, we hope this on-line newsletter will help to further international cooperation and understanding and promote creative activity in art through sharing experiences, improving practices, and strengthening the position of art in all educational endeavors.

This inaugural issue includes a report about the World Creativity Summit 2008 in Taipei, Taiwan by InSEA Secretary, Michael Day, as well as photographs from the summit. Also, art teacher, Barbara Andrews explains artworks that were created by her students for exhibition at the summit. A feature article, written by Mousuni De and Geetha Bhat, looks at issues related to the creation of an indigenous cultural artform, and provides suggestions for the preservation of the endangered socio-aesthetic practice. Melanie Devenport describes an initiative that combined modern technologies and the expressions of indigenous Mexican students. Finally, Joanna Rees reports on a research study that explores the efficacy of visual culture as an aide to learning foreign language.

We hope you will consider contributing to future editions. InSEA Newsletter Co-editors:

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The Traditional Art Practice of Chittara and the Challenge of Reviving this Practice of Deevaru Community in Southern India

Mousumi De *and* **Geetha Bhat**
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The traditional art practice of Chittara is a cultural phenomenon of the Deevaru community, in Southern India. Cmmunity members reside in and around the village of Sirevanthe, Sagar, approximately 360 kilometres from Bangalore in the state of Karnataka. Amidst beautiful vales of the Western Ghats, this village is situated close to the nationally famous Jog Falls and other monuments of tourist interest. The Deevaru community is remotely connected to the outside world by local newspapers, a postal service, a local satellite TV, and a moderate transport system. It has limited telecommunication and power infrastructure. There is a small scale ICT awareness burgeoning in the village with a handful of computers available in schools, but this effort is rendered ineffective due to scant electrical supply.

The Deevaru community

The Deevaru are originally island settlers, they are an agrarian community of nature worshipers who hold the element of water in high esteem. As observed from their socio-cultural practices, they use water for all customary practices of childbirth, marriage and death (Chandragutti, 2005b). They are primarily cultivators of rice, sugarcane, and areca nut and also weave mats and baskets. They are mostly farmland tenants with limited financial means, and a few are economically advantaged landowners.

Deevaru are a matriarchal society and women command a high status, with the mother playing an important role in all family and community practices. They have an exceptional practice of widows adorning 'red' bangles and participating in all rituals. This practice enables integration of widows into mainstream society,

A Deevaru woman who is a traditional artist .

as opposed to other communities where widows are frequently marginalized and forbidden from adorning themselves with symbols of fertility. Deevaru women folk are extremely hard working. They spend the mornings and evenings doing household chores. During the day they till the farm, weave mats or gather resources from the forest. In many families, the women, rather than men, manage the finances of the household. The power relationship between men and women also manifests in social practices such as marriage ceremonies

where the bride's family commands high respect.

As a community, the Deevaru are closely knit, with no social rivalry amongst them, and they are proud of their cultural and traditional practices. These practices not only bind them together but also reflect their profound relationship with the physical environment. One ritualistic practice is *Bhoomi hunnime*, in which they pay reverence to Mother Earth at the auspicious occasion of harvest time (*Bhoomi* meaning earth and *hunnime* meaning full moon). This replicates the ritual of *bale shastra*, in which they pay reverence to a woman expecting a child, (*bale* meaning bangle and *shastra* meaning custom) (Chandragutti, 2004a, 2004b, 2005a). All these customary rituals, however, are incomplete without the creation of artworks that basically constitute a traditional art practice of *Chittara*.

The Traditional Art Practice of Chittara

Chittara is an ancient art practice that has been passed down for generations and is engaged by the women folk of Deevaru community. Chittara paintings are done on the walls and floors of houses. They are primarily created during marriage ceremonies and festivals such as *Bhoomi hunnime,* have symbiotic relationship with all ritualistic practices, and are created through a collaborative process.

Generally, three to four women get together after finishing their household chores and paint for two to four hours past midnight. They usually make paintings by the light from oil lamps, as electrical supply is scant. Each painting takes about four to five days to complete. The paintings are made with eco-friendly natural resources such as ground rice for white colour, roasted rice for black colour, yellow seeds (*guringe*), and red earth; areca nut fibres (*Pundi Naaru*) are used for constructing brushes. The paintings make extensive use of straight lines, which women use threads to create; at least two people collaborate to make the lines (sometimes men help them in drawing these lines but are not allowed to contribute any further). Crooked lines are not acceptable and erasing lines during paintings is considered inauspicious. During the creation of these paintings, women collectively sing folk songs and immerse themselves in the practice as a celebra-

Terina Chittara

tion of their creativity and talent (Chandragutti 2004a; 2004b). The paintings not only require skill, effort, and patience but are also a matter of pride that reflects their identity. In a personal interview with theorist Mohan Chandragutti, he mentioned that one could look at a painting and recognise the artist; men folk in general are highly appreciative and take pride in the paintings of their women relatives (M. Chandragutti , personal communication, February 14, 2006).

The Social Narratives in Chittara Paintings

The ornate and intricate patterns of Chittara are social narratives that reflect the general iconography of the community. The paintings are usually two or three feet in size, aesthetically homologous, and replete with symbols representing the local environment, which includes birds and insects, paddy fields, and agricultural equipments such as sickles, ladders, and musical instruments. Most significantly, these patterns represent the intrinsic socio-cultural constructs of their historical existence.

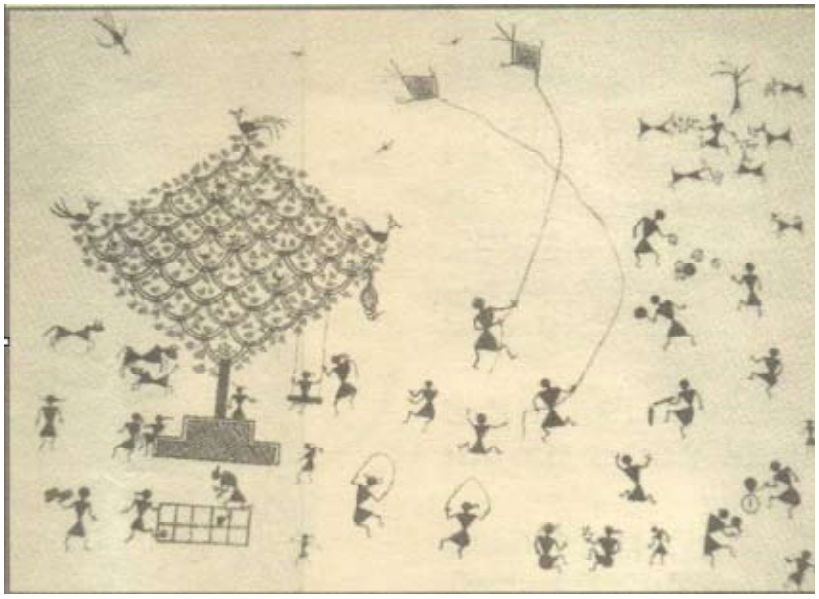
The polygons and straight lines represent the set societal and moral rules that pervade their lives (Chandragutti 2004a, 2005a; DeSouza, 2002). These enclose a fairly large empty space with a *palanquin* (a covered seat carried on poles by two to four persons) in the centre, which is of immense significance. The visual representation of the *palanquin* embodies the opulence and grandeur that once was attributed to ownership of *palanquins*. Historically, Deevaru were a socially deprived community and were made to walk, as opposed to members of the *Vokkalingas* (their contemporary superior clan), who sat in *palanquins* while the Deevaru served as torchbearers. The visual manifestation epitomizes the Deevaru's conquest of their past deprivations (Chandragutti 2004a, 2005a).

Modernization and the Next Generation of Chittara

Modernization has not only changed the dynamics of the practice of Chittara painting but also threatened its very existence. This art practice is now survived by a meagre populace of about 1-2% of artists among community members, as opposed to 40-50% in past decades. The lamentable changes are not just in the art practice, but also in the social lifestyle of this community. Bullock carts are being replaced by trucks and buses; traditional-hand made intricate embroideries are being replaced by cheap machine made embroidery; handcrafted baskets are being replaced by plastic baskets; traditional delicacies made during festive occasions are being replaced by fast and easily made ones. Chittara paintings on walls made during marriages are now are being replaced by pictures of *Goddess Lakshmi* and *Lord Ganesh*. The exuberance and celebration that exemplifies the collaborative practice of Chittara is now replaced by disinterest and lethargy in the society. With the decay in practice comes decay in the value systems of community members who were once deeply rooted within the polygons and social narratives of Chittara.

Symbols used in Chittara Painting

The winds of modernization have also transformed this art in another direction, a vector that moves from a traditional customary practice to commercialization. From walls, floors and fields of the Deevaru community, the ethos of Chittara has now been displaced. Instead, they are now seen in posh galleries, on hotel walls, and treated as saleable products. During a personal interview with Chandragutti, who has been observing the changes during 1980-1990, he stated that a handful of *male artists*, including a national award winner, are responsible for this tangential change from a collaborative cultural practice to a commercial proposition. "Now there is another risk," continues Chandragutti, "diluting Chittara into modern modern art" (M. Chandragutti, personal communication, February 14, 2006). With change in context comes transmuted forms of Chittara with crooked lines, or just a snake or a bird or a hut 'as Chittara' as opposed to the ethos of the patterns in their entirety.



An example of a modern variation of Chittara

With this dilution and commercialization, one can question the participation of male artists, who have endeavoured to revive the practice. However, one could argue: so what if they are male artists practicing an art that is primarily practiced by the women folk of the community; so what if they are using a cultural practice to earn a few more pennies; so what if they are exercising their creativity and adding personalized symbols and transforming the context?' These issues, however, are not simplistic. Transformation of this practice as an artistic pursuit, co-existing as a commercial entity, is fraught with conflicting ideologies. Scrutiny of these issues is not only pertinent for the revival of this practice but also in comprehending what the long-term consequences, such co-existence, will have in the social framework of their community and the cultural ecology of this practice.

Centre for Revival of Indigenous Art

The Centre for Revival of Indigenous Art is a non-profit organization, run by a handful of voluntary workers who are committed to building awareness and preserving indigenous art practices through research and development. Most importantly, the Centre is concerned with the upliftment of artisans whilst safe guarding the socio-cultural and ecological aspects of their artistic practices that mutually benefit them and the environment that surrounds them. With regard to Chittara, extensive interviews, focus groups and discussions were conducted with the motivation of getting a deeper understanding of Chittara practices, and formulating developmental frameworks to revive the art practices for the benefit of local artists and the community. From the research findings and discussions from theorists, observations that emerged provide an insight into the pros and cons of the practice as it stands today, and its possibilities for the future.

Co-existence as an Artistic Pursuit and a Commercial Entity

Although this co-existence has provided new opportunities for the art practice and artists of Chittara, underneath the stratum of these meagre advantages are several inconspicuous, complex and ambiguous socio-cultural shifts that are worthy of wider evaluation.

First is to consider the impact of this decaying practice as an artistic pursuit on the socio-cultural fabric of the Deevaru community. Although traditional and ritualistic ceremonies are still prevalent, with diminishing practice of this artform, there are reduced interactions and collaborations, which threaten social bonding and cultural integration. Also affected is the practice of folk singing, which is specifically done during the creation of Chittara painting. Further, lack of engagement with painting and hence its ethos introduces a sense of detachment from the physical environment.

Second is to consider opportunities and threats due to commercialization of this practice. Increasing commercialization has only benefited a handful of artists, all of whom are men. A commercially successful male artist may wear Lee Jeans while an unknown female artist from the community may wear a knee length sari. (It is not customary for women to wear knee length sari. This is a mark of poverty; women wear sari this way to make them last longer). A male artist may be commissioned to create an artwork somewhere in the city; a woman artist may be exploited. Once a senior woman artist in the community was promised her painting would be exhibited in Bangalore and then returned; later, she was told that the painting was stolen. Such an experience not only caused pain, but also left fear of interaction with people from the city and the fear of exploitation.

Male artists often are recognized publically and are financially successful; female artists from the community do not realize such rewards. The advantages of recognition and finances for a handful of male artists have created crevices in a once socially cohesive community, with the result being growing feelings of rivalry, competition, and selfishness. Such crevices have crept not only within the community but also within families. A national award winner for this art laments that, although he has received recognition and commissions, he has lost his close relationship with his own sister.

Third is to consider monopoly of knowledge about current Chittara practices. Chandragutti explains

that protecting ownership of knowledge and monopoly that further threatens social bonding as a cohesive community (M. Chandragutti, personal correspondence, February 14, 2006). Monopolization of knowledge is a grave impediment for the revival of this practice.

Fourth is to consider the issue of power and control with the subversion of gender relationships. Traditionally, Chittara was practiced by the women as a socio-collaborative artistic pursuit; today, of the handful of artists engaged in this art both as a commercial entity and an artistic pursuit, a majority are men. Most women artists are either illiterate or semi-literate. In most commercial ventures or support initiatives men play leading roles in terms of transacting money and mediating with the outside world; this transforms the power relationships within this society with the art practice forming the locus of change. Most artists who have achieved recognition for their contributions and commercialized participation are men, who have visiting cards and mobile phones, which increase their accessibility while the women have no communication modes or devices. When artworks are commissioned, men play a leading role and women accompany them as 'subordinates and assistants.' (The Hindu, 2007) This has introduced an aspect of hierarchy within the art practice, as opposed to the provisos of being the celebrative and collaborative art practice that it was originally. The higher status and power relationship of women now remains only an ethos that does not percolate down to the reality of practice.

Fifth is to consider the perception of this art practice in the wider society of the outside world, as most information and literature on Chittara is accessed from art and craft based websites. These sites, whilst acknowledging that women predominantly practice Chittara, have made a national award winner, a male artist, synonymous with Chittara. He is bestowed with the honour of 'resurrecting Chittara single-handedly' (Crafts Revival Trust, 1999). Although the male artist states that he learned Chittara as a child growing up in a family of practitioners, which included his sister and other women relatives, the perception of a *male* as resurrector of Chittara not only reflects ambiguity about Chittara origins but also marginalizes the contributions of women involved in the practice and the larger socio-cultural context of the practice. While such perceptions have generated awareness about Chittara, they also have made this male artist the source for the entire practice, enabling his successful commercialization, while women Chittara artists in the community go unnoticed. Lack of acknowledgement towards women has led to a sense of disinterest and disengagement with this artistic practice as a commercially non-viable activity and a waste of women's time.

There is a challenge to revive Chittara with next generation of the Deevaru community. The decline of the art practice is primary attributed to reasons such as lack of artists, lack of appreciation and patronage, lack of funds, lack of time, negligence, and ignorance about the value of the practice. Women artists of the older generation feel that, because the younger generation of women and girls have access to education and other past times, like watching TV, they are not interested in practicing the art of Chittara. In personal interviews with senior artists Gowriamma Huchhapaa, Lakshmakka and Gowri Chandrasekhar, they mentioned that amongst the younger generation, Chittara now is viewed as a 'waste of time' accompanied by a negative image of it being 'grandma's art' (February 14, 2006).

A class of girls in the village school eager to learn about Chittara

A class of forty girls aged 16 to 20 years, in the village school were asked about their understanding of Deevaru culture in relation to the outside world that they see on television. The general perception was that 'we eat *idli* and *sambar* and in the outside world they eat other kinds of food; we wear *salwar kameez* and they wear shirts and pants; we go to temples and they go to clubs.' The girls were ignorant about the value of this artistic practice as a distinctive part of their Deevaru culture. Most of them acknowledged that they were either aware of the art form of Chittara or have participated in creating paintings; however, none of them were aware of the types, meanings, and philosophy behind the art. When shown a traditional *bangle kadaga*, and asked if

they knew what it was, they said, "our grandmas wear it."

Based on research evaluations and discussions with Chandragutti, senior artists, and the next generation of the Deevaru community, various suggestions were proposed about revival of this art. The following suggestions aim to maintain the microcosm of the socio-cultural dynamic and cultural ecology that safeguard the indigenousness of this artistic practice.

• The indigenous community should be educated and made aware of the worth of this traditional practice and its socio-cultural contributions, and contemplate the potential that lies in its practice for the outside world.

• A knowledge base and archiving facility might be created for Chittara and other auxiliary practices like folk singing, allowing knowledge of these forms to be sustained and made accessible to all members of the community. With the elder generation growing older, the transference of knowledge from one generation to the next has been greatly affected.

• An art school dedicated to education of Chittara should be established in order to impart the aesthetics and practices of this art in its traditional form, and new sustainable techniques be developed that impart the socio-cultural essence and philosophy behind this practice.

• Focus should be placed on changing the negative imagery of the art practice amongst the next generation of the Deevaru community. Initiatives to restore the positive imagery of the practice include enhancing its socio-cultural aspects and historical significance. The role of women in relation to the art practice needs to be emphasised and propagated both within the community and to the outside world.

• There needs to be an emphasis on establishing a balance of power through reconsidering gender relationships.

At the village school, the girls were asked if they would like cash prizes or appreciation letters and certificates for their participation in Chittara; all the girls opted for appreciation letters and certificates. Probably the challenge for reviving this art is about making technology, like mobile phones, accessible to them so they can be connected to the outside world. It is about teaching these women how not to be exploited; it is about establishing their identities as women artists and not just assistants within the community or the outside world. It also is about enhancing their self-confidence in their participation and creating sustainable platforms for continued engagement. Overcoming these challenges to establish a balance of power is imperative for the longevity of the indigenous art practice of Chittara.

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http://www.mousumide.com/index.htm

Identity and Student Artwork at the World Creativity Summit, Taiwan, 2008

Barbara Henriksen Andrews
Art Teacher
New Palestine High School,
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USA

Who are we? How does the world view us? How are we defined by our culture, our possessions, the way we look? These were a few questions my students and I pondered as we began our projects, focusing on identity, for the World Creativity Summit, 2008 in Taiwan. My school, New Palestine High School, is located about 15 miles from Indianapolis, Indiana, USA. We have a student population of about 1,000 and are transitioning from a mostly rural community to a bedroom community of Indianapolis.

The artwork we submitted represented our high school student body. Some works were from the artistically talented students, some were from general students, and others were from special education students. The common denominator in each students' artwork was determination to visualize, " this is who I am" and "this is who I think you are."

For each student, creating a picture of "who I am" was fairly easy. My advice to them was to "Portray yourself honestly, illustrate who you really are." Interestingly, most students expressed this concept in one of three strands. Some illustrated their physical faces and bodies; others depicted items or activities that represented them; and a third group depicted their ancestors and heritage. All students agreed that they could only guess the other person's identity.

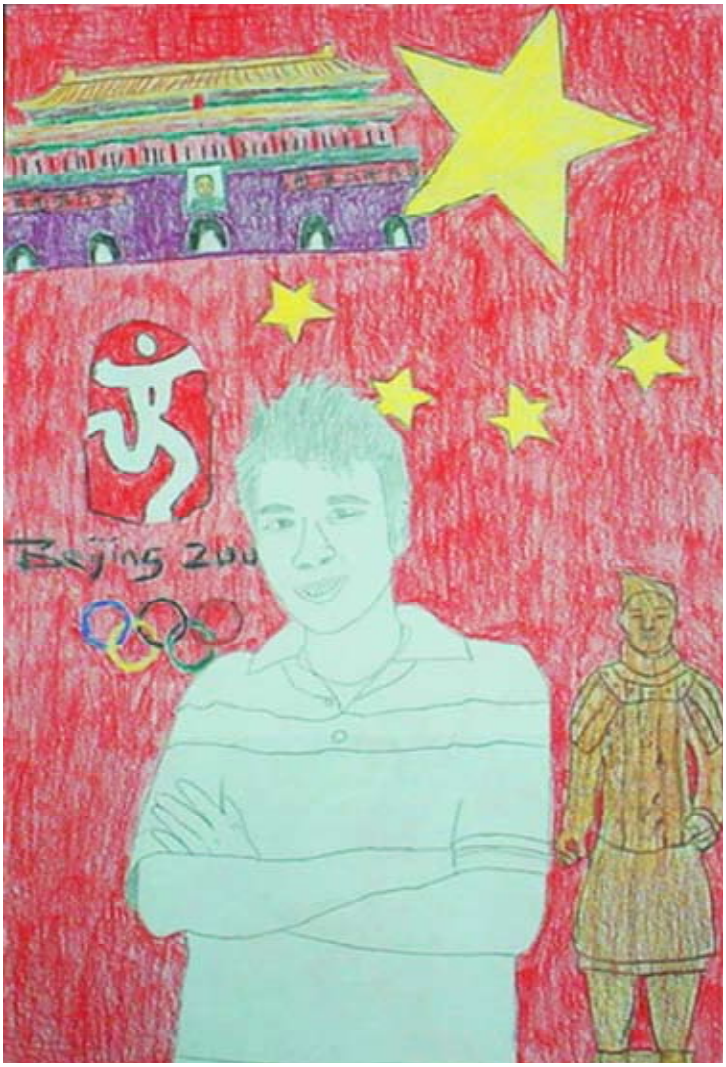
The second part of the project was to depict a person from another country. All participating students from our school viewed other areas of the world as being rich in history, culture, and family values. In contrast, many commented on the 'fast' nature of their country with fast food and the rapid pace of life. Students also expressed concern how the rest of the world views Americans. Are we too loud, too pushy? Do we consume too many of the world's resources at the expense of other world nations?

Examples of the three strands

Students depicted their ideas of "Who I am" and "Who you are" in dual relationships. Alysha's identity is a self-portrait, an example of the first strand. She explained her concept, "I drew my self portrait in pencil. On my hand I drew my Amber Hoffman bracelet. [Amber was] a girl in my grade that died in a cart wreck this year. We wear bracelets such as these to commemorate people. It holds a lot of meaning because we all love and miss Amber. I also drew a cell phone because I never go anywhere without it and it is such a huge part of American society." In tandem relationship, Alysha's other identity was a high school aged Muslim girl: "In the bottom of the picture I drew a sari. Muslim women always wear them in public. It has the same significance in their life as the cell phone does in the American culture. They never leave their house without one, and we never leave our house without a cell phone."

Two images by Alysha

An example of the second strand, illustrating items or activities to represent self is the art work of Justin. "An assortment of different things makes up who I am. I love to run and be active, so I have a picture of a track runner. Also, I love food, especially fast food. However, most importantly, my faith in Jesus Christ gets me through life. In second place, I feel very strongly about patriotism, and I believe that it is my duty to protect our constitution and freedom in whatever way possible. Faith in God, patriotism, and many other values of mine are all part of who I am." For the other identity, Justin selected the Chinese. "Although our cultures are very different, China and the United States have a lot that we could learn from each other. We learn from each other when our nations compete in the Olympics; therefore, the Chinese runner is proudly displaying his nation's colors as he is dashing for the finish line. Harmony and Confucianism are also core values of the Chinese, hence the Chinese character for 'harmony'. Chinese people also feel very proud of their nation. Americans and the Chinese have their differences, yet these two nations also have their similarities. I believe that the similarities are what we should focus on. After all, harmony is an important part of all our lives."



Justin's artwork

Two examples are used to illustrate the third strand. First, Lauren depicted herself as The Irish Indian. "For my identity, I decided to create an image of my heritage. Family and history are very important to me, and so I show myself painted as a Cherokee Indian Chief on top of an Irish flag. My family is Irish with some Cherokee Indian mixed through the generations. I enjoy learning about the past and the people who have gone before me. I want to know what the world is all about, and by searching through my family's history, I may be able to discover the true meaning of life." Lauren's second picture is titled, The Samurai. "For the world's identity I decided to draw a Japanese flag with a samurai on the front. The Japanese have always put the main focus on family and tradition. A Samurai is a perfect representation of the Japanese dedication to tradition and history. Samurai are disciplined, strong, and honorable. These values can be found throughout the world, in many different cultures and countries."

Lauren's artworks depict her Irish and Cherokee heritage (left) and values of discipline, strength and honor (right).

A second example of this strand is Karlee's art. "To represent my identity, I chose to draw the flag of South Korea because I was born in Seoul. However, the flag wasn't the only part of my drawing that represented my Korean roots. In the tree, I drew Rose of Sharon flowers, the national flower of South Korea, and mixed them with the Peony flower, the state flower of Indiana, USA. The two flowers combined on one tree represent the two places I call home. Also, the reason this picture is in black and white is because it represents the good times and the bad. In every person's life no matter where they are from, life puts them in both positive and negative situations. How we choose to deal with those situations makes us who we are, and my phrase of "Love Always" reminds me that even when times get bad, there is someone out there who still loves me." Karlee's second picture is titled Cherry Blossoms. "To represent my idea of the rest of the world, I chose to draw a tree with cherry blossoms. In my opinion, the cherry blossoms were the most common flower among Asian culture, and I thought the flowers were beautiful in color and in black and white. In Chinese, the phrase "Love Always" represented that, just like my life and my identity, other countries also are faced with tough life choices. These choices can be dealt with either compassion or disdain. Once again, the black and white represent the negative times in life, and the color represents the positive. My view of the world is that everyone should love and with love, we would live in peace and harmony without question."

A few students expressed their project ideas in a different vein, and Lesha's art is a good example of this. Her two pictures are meant to be viewed together, as the picture becomes whole only when viewed side by side, although there is a slight gap between the two. For the other identity, Lesha wrote, "My parents were born in India. They came to America after they got married. When I was five years old they sent me to India, to attend a boarding school in Panchgani. During vacations, I stayed with my grandparents. I finished first and second grade at the boarding school and returned back to live with my parents in America." For herself, Lesha wrote, "Although I was born in Michigan, USA, we moved to Indiana after my little sister was born. It's not easy living here, because my culture and beliefs are a lot different than a lot of other Americans. The gap between the two pictures I drew is the gap I can feel at times. If no one judged anyone by the color of their skin, both worlds can come together and live peacefully. That would prevent wars, and it would make everyone feel equal, just the way God created them to be."

I have shared a few of the forty pieces of art submitted to me. These give a flavor of my students' engagement in this project. All were eager to participate and to share with the world, "this is who I am, this is my heritage, and this is what I value." We have truly appreciated this opportunity to be part of the 2008 World Creativity Summit.

Kadee's drawing (above), Lesha's artwork (below).

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Visual Culture in English Foreign Language Learning

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National Taiwan Normal University

Kerry Freedman (2003) wrote in her text, *Teaching Visual Culture*, "Visual Culture is inherently interdisciplinary and many aspects of it should be taught by crossing histories of cultures and technologies … Imagination develops through interdisciplinary and disciplinary experiences with visual culture, which are contexts that play a part in the extension of meaning and learning" (p. 32). A research study at Huafan University located in Taipei County, Taiwan is measuring the impact of visual culture on English Foreign Language learning and is seeking to encourage greater language fluency in English Foreign Language (EFL) teaching. This study is supported by a Huafan University research grant and currently is in progress during the 2007-2008 academic year. Shawn Lee is analyzing results of visual presentations on writing and grammar classes, while my inquiry concerns the media and pronunciation classes. Student learning is gauged through survey questionnaires, course work, and class participation. On the survey, students were asked if they preferred the class being taught through traditional methods from the EFL McGraw-Hill and Oxford University Press pronunciation textbooks, (Bycina, Richards & Wisniewska, 1995; Tanka & Most, 2007), or with an introductory visual presentation. Questionnaires were distributed on Huafan's *elearning* website and were processed in February 2008.

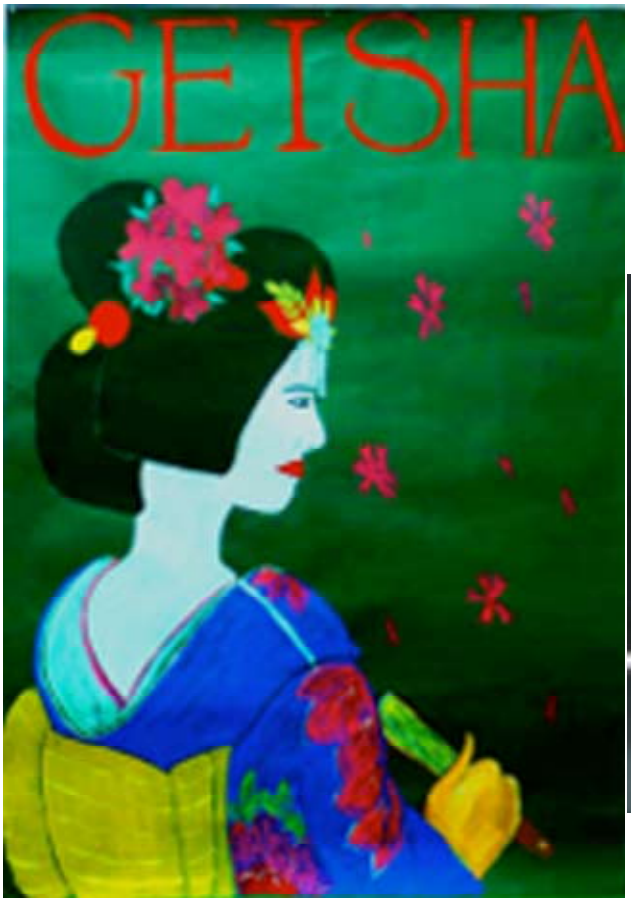
This semester a second survey is currently underway to measure how creating multi-media presentations and creative posters aid language acquisition. Visual culture is incorporated into the lesson through use of Power Point presentations. In addition, if students do not understand vocabulary, they can use Google to find a visual representation that expresses a word's meaning.

Overall the results of the study indicate that by introducing a day's lesson with visual culture images, students can gain a greater understanding of course concepts and themes through visual modeling. To further analyze the impact of using visual culture images in schooling, we were influenced by of several of Begoray's (2001) research outcomes. She conducted a two year study of teaching methods using visual images in a Canadian middle school English language

Student artwork and photography featured on the Huafan University English Blog: http://huafan.wordpress.com/

arts curriculum. She found students expressed themselves better pictorially than verbally and explained: "Visual products concretely illustrate to both teachers and learners whether students have learned concepts" (p. 20). To conclude her study, Begoray stated: "Visual literacy, it seems, will only become established in language arts classrooms once both teachers and students have opportunities to adopt new strategies and attitudes. Only by building a store of background experiences can expanded theoretical notions of literacy become classroom realities " (p. 27).

Begoray's findings were evident at Huafan University as students responded to assignments and lesson activities involving visual images over traditional EFL teaching methods.



An example of a student poster referencing the film Memoirs of a Geisha that was created for an English pronunciation course (left). Students in the Media and Communications course present their posters (right).

See page 2 of this newsletter
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Child Art Exchanges,
or contact Candice Schilz at:
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Moreover, through processes of creating posters and Power Point assignments, students found the curriculum to be meaningful and thought provoking. Many students expressed how much they appreciated engaging in visual learning. They took pleasure in visualizing a concept or idea and connecting it with iconography in contemporary culture. In addition, for extracurricular learning students contributed writing, artwork, and photography to the Huafan University English web log or Internet blog.

Overall, our present survey results appear to indicate that including visual culture imagery in curricula fosters learning and encourages English fluency. This data is very encouraging and we are presently tabulating the results of over 400 questionnaires. As art educators we should cultivate a cultural appreciation of art regardless of the discipline being taught. Too often we dismiss media influences and subcultures in which our students engage. We have to step back and listen to their voices, be open to alternate forms of expression, and view images and creating art as reinforcing all student learning through visualization.

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Animating Indigenous Stories: Media Literacy, Art Education, and Intercultural Communication

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For indigenous students around the world, learning about and valuing their own histories and languages is as important as gaining skills and understandings for participating in national and global discourses (May & Aikman, 2003). Among those concerned with maintenance and transmission of indigenous knowledges are anthropologists, journalists, and educators involved in an indigenous media movement (see Blanco (2007) and Turner (1992), among others). By providing video equipment and training to economically challenged communities, organizations such as Ojo de Agua, Video in the Villages, and others empower indigenous peoples to bring their own voices and perspectives into an arena of mass communications. Within this movement, groups such as Black Gum Mountain Productions teach animation to indigenous youth to introduce technological and communications skills, as well as reinforce and share traditional stories and native languages. These efforts can foster intercultural education by enriching the lives both of participating students and of those who form an outside audience for such productions.

Still from "Como Aparecio el Maiz," a stop-motion animation produced by Huichol students at CRES Estipac. The central figure, Takutsi Nakawe, an ancestral grandmother, listens to the people explain that have nothing to eat.

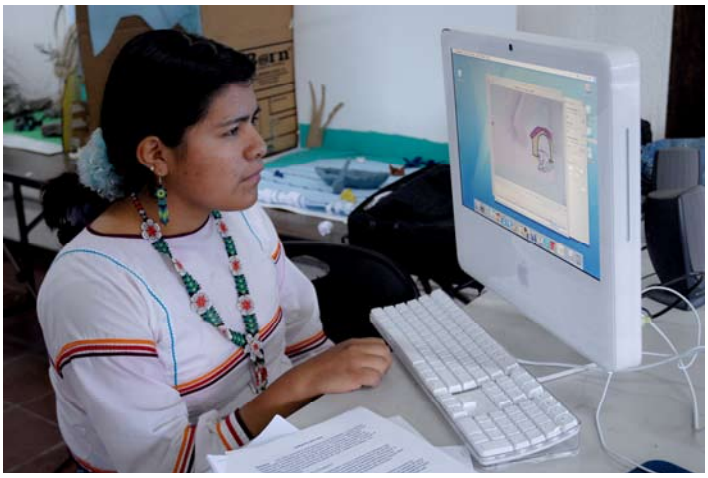
My collaborator, Karin Gunn, a high school art teacher, and I have traveled to Mexico the past two winters to offer workshops in animation to students enrolled in high school and college teacher preparation courses at the Centro Rural de Educacion Superior (CRES) in the small town of Estipac, about an hour south of Guadalajara. In January, 2007, we presented four different workshops over the course of two weeks, working with approximately 30 students and faculty at this school. One of these workshops involved a group of six Huichol students in production of a 3-D stop-motion animation that presented their traditional story of why corn has many colors. This short animation was narrated in the Huichol language (Wixarika) and included original music performed by Huichol musicians.

The students involved in production first decided upon a story and then negotiated a storyboard outlining the various scenes. Because cultural knowledges within the Huichol community primarily have been transmitted orally until fairly recently, each participant learned a slightly different versions of this traditional story. It was enlightening to us as facilitators of the workshop to work with and learn from these students as they came to a mutually agreeable version of the story to be represented through animation. We felt comfortable that this story was appropriate to share with a larger audience, because the elders of the community had previously granted permission for this story to be included in a culture and language textbook by Martinez and Corona (2002).

Once the storyboard was finalized, participants began producing characters, props, and scenery, using plasticene, paper, wire, and a range of natural materials. We introduced students to software and equipment that we were able to donate to the school thanks to the generosity of the Fundacion Alejandro Diáz Guerra. Included was a video camera, still camera, iMac computer, iStopmotion and Final Cut software, as well as tripods and cables. Students took turns documenting the process and capturing images, directing the action, and animating the figures.

During the editing process, Karin Gunn worked closely with the students to teach the funda-

mentals of the software, while participants guided creative decisions that culminated in the final work. This animation, along with a short video illustrating the production process, is available online at *http://www.teachanimation.org/estipac.html*. Further information about this first round of workshops is also available in a recent edition of *The Animation Journal* (Davenport, 2007).



Huichol student Alma Carillo Carillo captures animation frame-by-frame using iStopmotion software on the iMac computer donated to the school.

The success of this project led to an invitation for us to return to the school in January, 2008, to do a follow-up project. During this second visit to CRES Estipac, we worked for one week with approximately 16 participants in one intensive workshop to produce a longer 3-D stop-motion animation about the Huichol tradition of the *Fiesta del Tambor* (Festival of the Drum.) Participants included eight Huichol students, several college-level teacher preparation students, and three faculty members. Among the participants were 5 students from the 2007 workshops, who assumed leadership roles in the production process and challenged the group to attempt more complex techniques.

Prior to our arrival, one of these leaders developed an outline of the story they wished to produce, so participants were able immediately to jump into creation of the storyboard. For this phase, we assigned sections of the story to four smaller groups, each of which included two Huichol students who helped the others understand the characters, setting, and meaning of the story. The storyboard agreed upon by participants included 25 distinct scenes involving dozens of characters and props, and a larger and more intricate set than in the 2007 workshop .

Still from "La Fiesta del Tambor," produced at CRES. The figure is going to gather flowers to decorate the courtyard for the upcoming festival of the drum.

This production differed from the previous year in other ways as well. First, the participants decided to tell the story through dialogue between characters, rather than through narration. This required delicate animation techniques to simulate movement of the characters' mouths when speaking. Another more complex technique attempted in this production were 'point-of-view' shots, filmed as if from the perspective of one of the characters in the scene. The animators also manipulated the lighting during several scenes to create an illusion of flickering flames and a sunrise, and sunset. This short animation, as well as the "Making Of" video, is available online at *http://teachanimation.org/estipac8.html.*

We were impressed with the greater sophistication of the process and the product in 2008, as compared to 2007, and are encouraged by evidence of growth of media literacy and production skills among participants. Other ways in which they demonstrated new understandings included appropriate use of ter-

minology, software, and equipment throughout the production process; successful peer-tutoring as they acquired new skills; and personal reflections about their experiences, interests, and future plans. More information about the two indigenous storytelling workshops at CRES will be available in the forthcoming book *Art Education and Social Justice,* edited by Tom Anderson, David Gussak, and Kara Hallmark, to be published by the National Art Education Association (NAEA).

Karen Gunn and I are delighted to have an opportunity to bring visual communications strategies and technologies into the hands of indigenous people so that they might be empowered to preserve and creatively present their own knowledges, while at the same time challenging inaccurate representations in the media of the dominant culture of their traditions. The work produced by indigenous groups offers a rich resource for teachers who wish to promote intercultural education as well as understanding of indigenous rights and the politics of representation.

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Two participants in the 2008 workshop prepare props for the festival scenes in "La Fiesta del Tambor," a stop-motion animation telling about an annual ritual in the Huichol community.

The author wishes to acknowledge the support of the Florida State University Foundation and the Fundacion Alejandro Diáz Guerra for their support of this project.

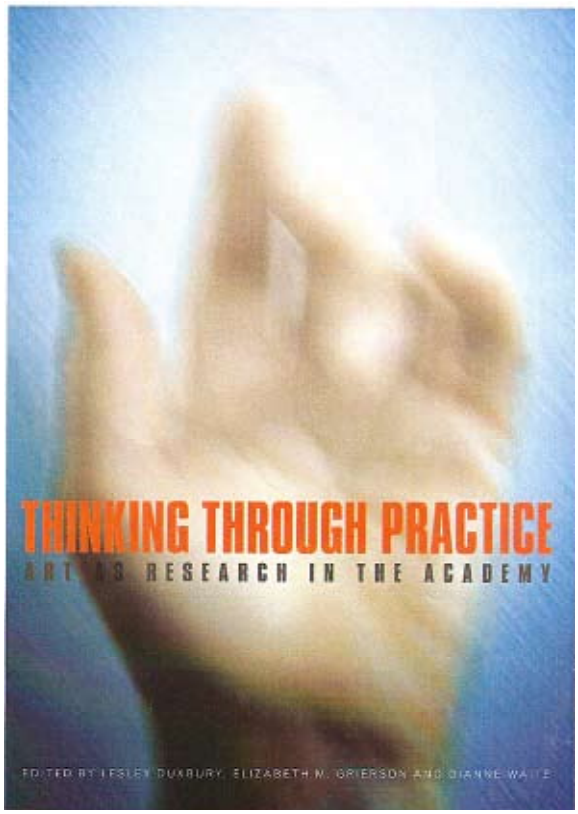
Books by or of Interest to InSEA Members

THINKING THROUGH PRACTICE
ART AS RESEARCH IN THE ACADEMY

Edited by Leslye Duxbury, Elizabeth M. Grierson & Dianne Waite

With Texts by

Lesley Duxbury
Elizabeth Grierson
Ruth Johnston
Philip Samaratzis
Robert Baines
Phil Edwards
David Thomas,



Each of the writers in this contentious and thought provoking collection is an artist and fine art educator at the School of Art, RMIT University. In the School of Art it is understood that the processes of undertaking the creative project - the experiemental works, and the testing of ideas - right through to the finished artwork - is itself the research. *Thinking Through Practice: Art as Research in the Academy* shows what the processes of 'thinking' might mean through art and it practices. Each chapter moves us into closer proximity with what it means to think through making and all that is involved in sustained forms of creative practice - questioning, reviewing, reflecting, analysing, performing, speculating, relating, remembering, critiquing, constructing, and unlimately, further questioning,

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Springer International Handbooks of Education

INTERNATIONAL HANDBOOK OF RESEARCH IN ARTS EDUCATION

edited by Liora Bresler

University of Illinois, Urbana-Champaign, USA

Providing a distillation of knowledge in the various disciplines of arts education (visual arts, music, dance, drama, literature and poetry), the Handbook synthesizes existing research literature, help define the past, and contribute to shaping the substantive and methodological future of the respective and integrated disciplines of arts education. While research can at times seem distant from practice, the Handbook will aim to maintain connection with the lived practice of art and of education, capturing the vibrancy and the best thinking in the field of theory and practice. The two volumes of the Handbook include chapters and interludes written by 113 authors, and additional fifty five international scholars discussing research in arts education in thirty five countries across the globe.

The new International Handbook of Research in Arts Education, edited by Liora Bresler- is a tour de force for arts education. Bresler has commissioned the leaders in the fields of Dance, Drama, Literature and Poetry, Visual Arts and Music Education, both nationally and internationally, and compiled a book that will be in a place of honor on every arts education researchers and policy maker's shelf for years to come. Written in a variety of styles that reflect the influence of the arts in academia, the Handbook of Arts Education, pushes the boundaries of contemporary thought on arts education. From the interludes by authors such as Maxine Greene and Elliot Eisner, to the compelling sections on such topics as curriculum, evaluation, spirituality, informal learning and the body, this handbook promotes the highest standards of discourse in the disciplines of arts education. This is a book that is insightful and inspirational and I look forward to sharing it with my graduate students and colleagues.
Dr. Kit Grauer, University of British Columbia, Canada.

The ambitious aim of producing a comprehensive portrait of research in arts education in these volumes, by mapping the practical and methodological terrain through an astonishing array of theoretical lenses, has been fully achieved.

Unlike many works of this scope, the handbook does not fall into the trap of becoming a shallow survey of research in arts education, but instead, offers an extensive examination of the discipline as it has emerged over the past century. Nor does it do so by neglecting or dismissing the traditional arts disciplines, with their particular and deeply engrained foci on skills and performance. Rather, there exists a healthy tension throughout: many authors acknowledge and then wrestle with the ways the individual arts both retain their identities and influence arts education. This tension—like the tension needed for a suspension bridge to span a river gorge—both illuminates the boundaries between the disciplines and shows how relationships have sprung up amongst the arts disciplines and arts education itself.
Professor Rena Upitis, Queen's University, Canada

As we have come to expect from this imaginative, engaging and insightful editor, this is a timely contribution to our understanding of the collective and individual significance of the arts in the human condition. It is a major

work that is rightly ambitious in its aim of reminding us of the importance of research within and across these multifaceted fields. We are indebted to the international team of authors and their editor for providing us with a kaleidoscope of engaging and thought provoking content. It will become a standard resource for any arts education programme that seeks to engage with, and celebrate, an international arts perspective.
Professor Graham F. Welch, University of London, UK

The International Handbook of Research in Arts Education is the most authoritative and comprehensive account ever compiled of the theories and practices of arts education in schools and the wider community. It arrives at a time when the arts are experiencing a revolution of ideas, as a result of vibrant and vigorous dialogues that have taken place within and across arts subjects during the past couple of decades. I celebrate the release of this monumental publication, which advances the profession theoretically, professionally and politically in ways that will have far reaching benefits for the delivery of the arts and individual arts subjects in educational systems worldwide. The breadth of knowledge and wisdom the editor and authors bring to their work ensures that the Handbook will be regarded as an enduringly great book, not just a timely one.
Gary McPherson, University of Illinois, USA

The Handbook is organized into 13 sections, each centering on a major area or issue in arts education research. These areas include: History of arts education, curriculum, evaluation, cultural centers, appreciation, composition, informal learning, child culture, creativity, the body, spirituality, and technology. The individual chapters address cross-cultural research related to the central theme of the section from the perspectives of the particular arts discipline. Interludes provide reflective thoughts on the theme.

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Section 3: Assessment and Evaluation. Section Editors: Regina Murphy/Magne Espeland
Section 4: Composition. Section Editor: Sarah McCarthey
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Section 6: Museums and Cultural Centers. Section Editor: Elizabeth Vallance

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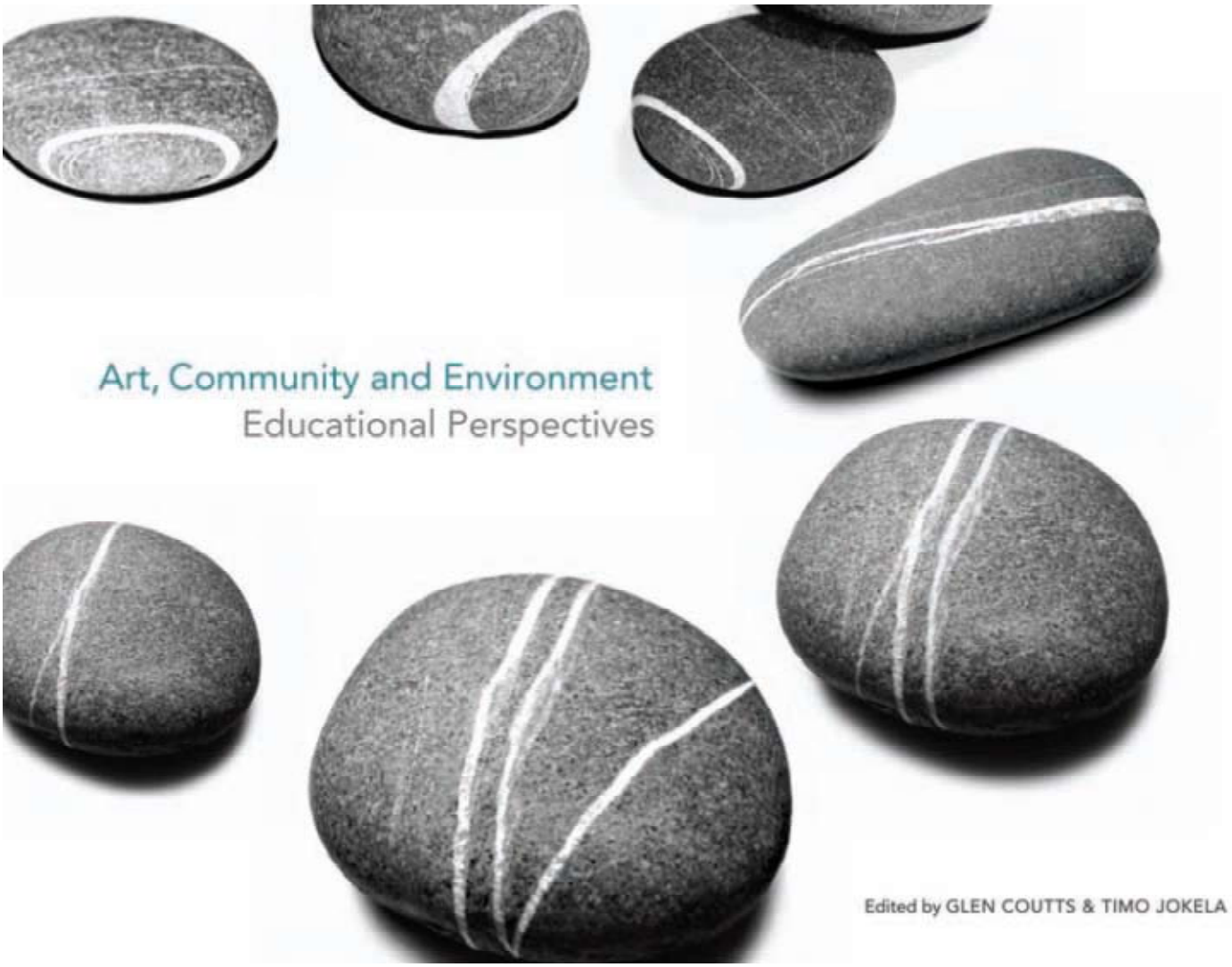

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Mind + Media + Heritage

From a global perspective, there have been growing moves to place arts education at the heart of school education in the 21st century. At the UNESCO General Conference in 2006, an appeal for the promotion of arts education was launched, which proposed to make arts education that includes poetry, art, music, drama, dance and cinema mandatory in school education. In line with such moves, many countries are working to implement educational reform with the recognition that arts education is essential for fostering creativity.

The arts-related environment surrounding children has been extremely diversified and has become increasingly borderless. Combined sensuous media arts have also become commonplace. In consideration of education for children who are exposed to such visual culture, will we be able to deal with the situation only by providing traditional curriculum for the visual arts? Arts education may be reviewed, bringing comprehensive media arts including screen image and drama and physical arts into the main stream. Some point out that the idea of music education or education of art itself is a thing of the past. We need to think about the possibility of widening the concept of arts education that centers on creativity and imagination.

It is important to respect artistic values and deepen understanding in arts and culture by expressing oneself and actually see and feel a wide variety of arts and culture also in the sense of the creation of children's own arts and culture. We need to reconsider

the significant effects of children's imagination on the development of their cognitive abilities and redesign the learning environment that is more flexible and full of creativity.

However, in reality, as more importance has been placed on basic learning ability in recent years, it has become difficult to guarantee the opportunity of arts education. We wonder whether it is proper to deprive children of their opportunities to see and feel arts. Although the expectation for the role of arts education or the significance of the subjects have not lessened, it is true that there has been a concern over the effective aspect of the values.

In recognition that an increasing number of children are not able to receive school education and are deprived of opportunities to enjoy art in some parts of the world due to recent terrorism and various conflicts, we need not only to publicize the social educational and communicative capabilities of art in each country but also to seek ways for researchers of art education and art educators in each country to unite their power and act as bridges for deepening the understanding in various cultures through international exchanges to contribute to world peace. We believe that a most important mission of this conference is, in addition to exchanges at the academic level, to materialize practical exchanges in school education and review the meaning of international exchanges.

Ikuo Hirayama, Honorary Chair, 32nd InSEA World Congress 2008 in Osaka, Japan. (Chairman of the Japan Art Institute, UNESCO Goodwill Ambassador, Former President of Tokyo National University of Fine Arts & Music)

"Nurturing a Love for Beauty and Harmony"

I was very honored to be asked to serve as the Honorary Chair for the 32nd InSEA World Congress 2008 in Osaka, Japan. In this capacity, I will continue to do my utmost to promote international exchange and to foster art education.

In recent years, I have been taking every opportunity to encourage the United Nations and related organizations to be proactive in the preservation of national cultures. I have visited many places around the world, at times in the midst of armed conflict, to promote the protection of cultural properties and international exchange among different cultures, and to participate in various global conferences on this issue.

I did so because of my firm belief that art and culture is the single most important tie that binds people together the world over. Even during World War II, it was respect for culture that dissuaded the Germans to attack the ancient city of Florence. UNESCO's World Heritage Convention clearly demonstrates humanity's desire to protect our cultural and natural heritage, irrespective of location. The designation of the Complex of Koguryo Tombs in North Korea as a World Heritage site is an opportunity for the Japanese people to overcome various barriers as they gain a deeper understanding of their ties with the Korean people. Likewise it is highly significant that art educators from around the world should gather at this congress for InSEA ? which is closely connected to UNESCO ? to deepen their mutual understanding.

Beauty, which is the focus of artists and art educators, has the power to shape the future and can even cause the lotus of love and joy to bloom from the mud of hatred and sorrow. Nurturing an appreciation for beauty, both traditional and modern, is therefore essential in the education of our children. Never has imparting this sense of beauty, which affects the very heart of our children's lives and emotions, been more imperative than today. The culture of beauty forms the foundation of individual character in every nation, and therefore art education must never be narrow-minded. Art teachers must work with teachers of other subjects to enhance children's sensitivity and balance free expression with opportunities for art appreciation. While such a broad and all-embracing approach to teaching and studying art may seem unnecessary to some, I believe that it has the power to transform the lives of our children and create a world filled with harmony.

It is my sincere hope that those involved in art education will take this opportunity to broaden their views and join their counterparts around the world to explore ways to nurture this love for beauty and harmony.

Website:
http://www.insea.org/