



# LEARNING THROUGH ART: LESSONS FOR THE 21ST CENTURY?

Edited by  
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# Preface

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Welcome to this collection of writing by art educators and researchers, published by the International Society for Education Through Art (InSEA). We hope you will enjoy our contributors' reflections on the state of art education.

In a book with the very broad title *Learning through art: Lessons for the 21st Century*, a reader might expect to find an eclectic range of content.

We think that readers will not be disappointed and will view the expansive nature of the subject matter as both a strength and celebration of the vibrant state of art education around the world in the early part of the 21st Century. Our initial idea, as part of a series in the expanding field of *InSEA publications*, was to revisit the concept of *education through art* with the aim of exploring existing and new paradigms in art education. We also wanted to investigate ways in which the visual arts might help to build new educational models for a sustainable future. The publication you are now reading therefore, presents a range of perspectives on the multifaceted concept of visual arts education and education through art as the second decade of the 21<sup>st</sup> century draws to a close. To a lesser degree, the possible contribution that art education might make to social integration and cultural diversity is touched on. We hope the book will appeal to a wide audience including, for example, artist-teachers, researchers, art educators in schools, colleges and universities, museum educators, community-based artist-educators and art-based researchers.

During 2015, the InSEA Publications Working Group, established *InSEA Publications* to complement the range of publishing opportunities for our members and others wanting to publish with us. The idea of a publication that celebrates our core mission of 'education through art', we thought, was a timely one as Read's seminal book, *Education through Art* was published in 1943 and the International Society for Education through Art (InSEA) was established in 1954. Given that passage of time and the seismic socio-political, ecological and economic changes that have taken place in the latter half of the 20th century we thought the time was right to invite our members and the wider art education community to reflect on the evolving nature of art education around the world. It seemed to us that there was an opportunity to take stock; to share research and praxis. Our view is that InSEA is a member-led organisation, so we hoped that members would welcome a call that sought to critically examine what 'learning through art' might mean in practice. We believe this book continues and develops the tradition of InSEA supporting existing and new members in their efforts to celebrate research and good practice in art education. After long a gestation and a great deal of work by the Publications Board, *InSEA publications* was officially established and from 2016 onwards, we have seen the fruits of that process with the publication of edited books and conference proceedings. In addition, publications by InSEA members<sup>1</sup> that are in harmony with our Society's core mission have been endorsed and added to the InSEA webpages. As this publication takes its place on the InSEA web pages, we look forward to more proposals from existing and new members for monographs or edited books that deal with issues of concern to art educators around the world.

In January 2017, a general call was made for short proposals, chapters (c500 words) or visual essays, for a publication with the working title of *Learning through art: Lessons for the 21<sup>st</sup> Century?* Essentially, we sought key texts and visual essays for an open-access publication. In

the call for proposals, it was explained that the notion of 'learning through art' might be broadly interpreted but should focus primarily on the visual (rather than, for example, dance, drama or music). We further noted that the term 'art' should be viewed as embracing crafts, indigenous making, design, media and product or service design. In addition, we suggested that authors might reflect on some key issues, and cited the following examples:

- The extent to which Read's ideas are relevant to education in the 21<sup>st</sup> century.
- How education through art is changing, or has changed, since Read published *Education through Art* in 1943.
- The role of teaching and learning visual arts in either formal or informal contexts.
- Current educational praxis in the fields of arts, design, visual culture and craft education across the world.
- Research methods and contemporary arts, crafts & design practices.
- The relationship between education, design, craft and contemporary visual arts.
- Pedagogical issues in the field of arts, craft, design and visual culture.
- The value of education through art for a sustainable future.
- The contributions of visual art educational practices arts, for peace and sustainable education.
- Future directions for education through art.

We were overwhelmed by the response to the call and received many more proposals than it was possible to include and, unfortunately, we had to decline many otherwise excellent manuscripts. Following the call, our *Academic Review Panel* evaluated the proposals and selected authors were invited submit full drafts. The draft chapters (or visual essays) were then subjected to double-blind peer review and this book is the result of that process.

In our selection, and during the review process, we were very conscious of the need to respect different conventions and traditions used by artists, teachers and researchers around the world. The contributions to this book therefore reflect the range of perspectives, cultural contexts, research paradigms or praxis of the authors. As editors, we hope we have paid due regard to the customs that are the norm in other countries and remained true to the authors' intentions. Therefore, we hope readers will forgive us for slightly different formats in the contributions, most have abstracts and keywords, but some do not. We believe that it is more important to include work that is thought-provoking and interesting than to force authors (and readers) into uniformity just for the sake of it. Our reviewers were aware of this factor when making decisions and giving feedback to authors, and the approach was one of supporting compelling content rather than overt stylistic consistency. Having said all that, every contribution went through several iterations to ensure that the reader could follow up references and interesting lines of enquiry without too much trouble. In short, we wanted to produce as lively and inclusive account of what authors thought 'lessons for the 21st century' might be, and if that meant omitting an abstract or keywords, so be it. Finally, we sought to include as many authors from around the world as possible, the volume contains the work of 24 authors from eleven countries: Australia, Canada, Finland, Germany, Japan, Korea, Portugal Taiwan, Turkey, United Kingdom and United States of America.

The opening chapter, from England, is a case in point - an essay with no abstract or keywords. Dennis Atkinson provides us with an essay that challenges us as art educators to consider

the relevance of each learner's practice when confronted with a learning encounter and, consequently, the relevance of our teaching practices from a critical and discriminating mindset. In raising more questions than answers, as good provocative writing does, Atkinson ponders the role of what he refers to as 'disobedience' in the pedagogical process, where the teacher's normal way of working (or thinking) may be disrupted by what may seem acts of disobedience that run against the grain. Atkinson writes 'The task is to address each learning encounter as an event that precipitates and demands its own questions: what does a particular learning encounter demand from a learner and what demands are therefore made of the teacher? What obligations are precipitated for the teacher?'

From England, we travel around the world to South Korea for the next chapter, to consider the role that art education might play in promoting social integration and respecting cultural diversity. Kim reflects on Read's notion of education through art and particularly how the suppression of individual creative ability may lead to collective problems. Her chapter opens with a quote from Read, published more than 60 years before this book in 1958, that resonates powerfully with us as concerned art educators today. The essay provides a carefully considered examination of what role art education might play in response to the challenges of increasing cultural diversity. Kim asks whether 'drawing out Read's insight on individuality and social unity to locate the role of art education in humanizing society during the 21st century' might help us re-evaluate our understanding of diversity.

Following in a similar vein to Kim, focusing on inclusion and issues of cultural diversity, the third chapter, from the United States, offers a framework for teachers who want to engage in education for cultural sensitivity through art in an era of globalisation. Drawing on their recent publication (a handbook for teaching about cultural sensitivity in a global world), they propose conceptual frameworks and strategies that art educators might use to develop culturally sensitive art education in the visual arts. Manifold, Willis and Zimmerman propose conceptual frameworks related to their own personal backgrounds to assist art educators in helping students develop skills to interact with others in culturally sensitive ways.

A study comparing initiatives in the United States and South Korea is the subject of the next chapter. Chang and Lee investigate the rise of STEAM education (Science, Technology, Engineering, Art and Mathematics), comparing and contrasting the developments in each country. Using cross-cultural research and qualitative content analysis, the authors examine the theory and practice of STEAM education. The study is timely and adds fuel to the debate about possible developments and changes that might be required if a STEAM model is to thrive.

The fifth chapter, from Taiwan, is a reflection on the potential benefits of competition in the arts. This essay reports on the *1<sup>st</sup> Arts Olympiad* that took place in Taiwan, in 2016. It was hosted by Taiwan National Normal University and the emphasis was not just on prizes and the final products or outcomes. In this case, the process was also assessed and rewarded. The Olympiad sought to embrace themes that are of relevance to the world of work, life skills and team work, according to Chen to 'cultivate students' arts and aesthetic competencies, to be able to take initiatives, engage the public, and promote the common good.

From Taiwan we travel to Portugal in the next chapter. Eça considers the notion of 'creating situations' that might encourage people to reflect on the self in relation to the 'other'. With some similar themes to Kim and Manifold, Willis and Zimmerman, the author posits that contemporary art with its infinite possibilities and multidisciplinary nature, offers real potential in art education. Eça provides the example of using student photographs as stimulus for debate about contemporary art practices in schools and raising questions about how art might help create situations for students to engage with each other. Eça concludes with some suggestions for art educators.

Mamur, Saribas and Dilli's contribution, the seventh chapter, takes as its focus the changing urban fabric of our cities and their cultural, architectural and industrial heritage. The notion that a city has a 'memory' is at the heart of the authors' writing, how does urban transformation or 'renewal' of a city's structures that 'carry traces of history' impact on this urban context with its built links to the past? This notion of how an 'urban and collective memory' might offer potential in theoretical and practical terms in art education is central to the chapter.

From Turkey, we journey to Japan in chapter eight, in which Naoe first considers 'Read's organic and multi-layered conception of art and art education.' Second, he reflects on the correspondence between Read and two other influential figures in art and art education in England at the time, Marion Richardson and Roger Fry, about the theory and practice of art education. Finally, the author analyses the main concepts of art as represented in articles in an academic journal. Naoe then proposes that 'Education through art should be recognised not as science but as an imaginative art work in which we share as we continue the incomplete dialogue that Read began...'.

Chapter nine 'Legacy of a Poet, Knight, Anarchist' also concerns Read and his legacy. Based on research that took place with fifth grade students in three countries (United States, Greece and Ghana), Kourkoulis reports on the experience and results of a set of drawing tasks. Kourkoulis considers Read's thesis that, through art, children accumulate understanding of universal laws in the light of the influence of more recent phenomena; popular culture, the media and internet use.

In chapter ten, the Canadian scholar Blaikie reports on an extensive survey on the status of visual arts education involving 33 countries. Providing a fascinating snapshot of the level and extent of provision in art education, the study, which involved 37 of InSEA's world councillors, offers us a glimpse of when art is taught and by whom in different countries around the world. Further, Blaikie finds that, in most respondents' countries, art is usually taught in primary schools, but is generally an elective post-primary. With reference to recent comparative studies Blaikie writes 'learning through the arts creates meaning, contextualizes and galvanizes understanding, facilitating connections and creative ways of thinking about ourselves, our cultures, our ideas, and the world. Blaikie offers a Bourdieusan issues-based approach to art education as a way to return to Read's vision that inspired the creation of InSEA: Education through art.

Sinquefield-Kangas and Myllyntaus, based in Finland, are the authors of chapter eleven. 'A new challenge for art educators in the 21<sup>st</sup> century has emerged', write the authors, with

the rise of social media and visually saturated online and mass media materials. The authors present a visual arts curriculum framework, arguing that critical thinking and big socio-cultural ideas should be included in visual arts education to promote 'learning to learn' and expression of ideas through visual social media. A curriculum framework designed for the digital era draws on some of Read's philosophy as well as research on visual literacy is proposed.

In chapter twelve, Wagner considers Read's notion of 'education through art' and the potential of art and culture to promote peace and sustainable development. Today's problems, he writes, are conditioned by globalisation, postcolonialism, environmental challenges and the digital world. Two different discourses are brought together in this essay; the art education debate and education for sustainable development. Wagner posits working towards a new model of 'art education for sustainable development'.

The final two contributions are 'text and image' features, or visual essays. This book deals with the theory and practice of art education and education through art – it concerns the visual world, learning how to construct meaning and convey understanding by visual means. The task facing every art educator around the world is how to help students analyse and make sense of the visual world and to express thoughts and ideas by visual means. Is it not appropriate then to invite experienced art educators and researchers to present their research or praxis in alternative formats to the written report? In theory, this approach could embrace video, poetry and time-based art, installations, but this publication is available as a pdf and we need to live with the inherent limitations of the format. We should explain briefly what we mean by a 'visual essay' at this point. We consider the fundamental difference between a visual essay and a conventional text-based article is that the former uses a systematic combination of image and text to convey meaning. The visual essay should demonstrate familiarity with the field of art education and key art and research appropriate to the topic under discussion. Photography, drawing or computer manipulated images may all be used, but the visual essay must nevertheless be characterised by rigour and methodical investigation.

The first visual essay, from a writer based in the US, but with a Taiwanese background, takes as its theme an everyday context; a food market. What might be viewed as 'performance' art involved the artist using a food market, the experience of shopping to 'set the stage' for social engagement through art. Taking art education into the community might be one way of viewing this series of events as Wang presents the scenario for readers.

The second visual essay and final contribution to the book, reports on a study that the authors refer to as a 'critical pedagogy and relational art project' that took place in 2016/17. A cross-generational and small-scale, but powerful, study that brought together adult and child artist on an equal footing. The *Inside/Outside Child+ Adult Art Response* project by Watkins, Grant, Coleman and Meager unfolds beautifully in this visual essay.

The interest in this publication far exceeded our expectations as editors, so much so that, after discussion with the Executive committee and the InSEA Publications Board, we have decided to develop a series with the main title *Learning through Art* followed by a topical thematic subtitle.

Finally, we extend a warm thank you to our designer, Angela Saldanha who dealt with our many requests and frequent modifications during the pre-publication stages with patience and good humour, we are indebted to you. We would also like to thank our reviewers, InSEA colleagues, members of the *Publications Board and Academic Review Panel* who gave so generously of their time with constructive, critical and insightful reviews and comments that helped refine and polish the book. We hope that you find it interesting and thought-provoking.

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

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March, 2019

<sup>1</sup> Books, conference contributions and endorsed publications are available at:  
<http://insea.org/insea-publications>

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# Disobedience 01

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Have we unintentionally overlooked the affective curiosities of childhood and their infinite potential for expression? Have we become distant to their various ontologies of wandering and wondering? Do we occlude or dismiss these wanderings and wonderings with refrains such as “oh how interesting,” or “well that’s an interesting way of seeing things?” Such rejoinders are often precipitated by a sense of encouragement and patient communion. We employ such refrains, for example, when responding to children’s drawings and paintings that may appear chaotic or difficult to read, but we don’t want to discourage. Equally do our refrains of assessment that are employed in pedagogical practices sometimes fail to acknowledge these wanderings and wonderings? In another context when we are confronted with contemporary art practices that we find difficult to decipher or incomprehensible, different refrains emerge depending upon our dispositions; “Its rubbish,” “I just don’t see it,” “Is this supposed to be art?” “What *is* going on here?” “This is fascinating but I’m not sure if I get it.” “Wow.” “It’s a revelation!” In such moments of puzzlement or enrapture the struggle for meaning is often intense and frustrating, revelatory or thought provoking.

Such discursive practices can invoke a closure of knowledge or an open curiosity in relation to that which does not fit. In other contexts such closures towards the experiences and values of others may effect a sense of puzzlement or sometimes intense feelings of intolerance that can lead to violence.

Isabelle Stengers (2008, p. 48,) quotes the neo-pagan witch Starhawk who cries, “the smoke of the burned witches still hangs in our nostrils” (Starhawk, 1982, p. 219,). It is a cry that points towards an intolerance towards such practices that are frequently regarded through the patronising refrain, “they believe but we know.” Put in other terms appropriate to this article the practices of witchcraft are conceived as disobedient to established parameters of practice and logics of understanding through which witchcraft is debunked. With this notion of disobedience in mind we might question how our modern refrains construct us and how we respond to events or experiences that disturb. Some medics trained in western clinical practice tend to dismiss the viability and legitimacy of what are often termed ‘alternative’ medical practices such as homeopathy. These ‘aberrant’ practices are viewed as quackery, wayward or illogical and clash with the epistemological and axiological frameworks of established western medical practice. In relation to psychoanalytic practice Parker (1998) states,

[w]hen someone speaks about forms of mental distress to a trained counsellor they have to do so within a set of narratives that will make sense to them, or at least the counsellor must be able to interpret the account and translate it into a set of narratives that help them locate the distress in already existing categories (p.68).

Equally pedagogic practice rests upon discursive framings and refrains through which practice (teaching and learning) is understood and validated and in which pedagogised subjects are produced. But if we acknowledge that the process of subjectivity is a complex multiplicity, an ecology of lines of becoming, some of which function along pathways beyond normative practices and their refrains, then it makes sense not to see such production purely in terms of authoritative discourses and practices but also in terms of what might matter to a learner which runs diagonally counter to such discourses and through which, if encouraged, subjects

as learners come to matter. Acknowledging the latter possibilities means acknowledging what might be termed disobedient subjects who, inadvertently, or sometimes directly, put authoritative or normative practices to the test. In doing this they may alter the pedagogical dynamic and the questions asked thus precipitating unanticipated forms of practice. For a teacher this suggests taking up a pedagogical position of remaining attentive to the “unknown which knocks at the door (Deleuze 1991, p. 165).”

An ecological approach to pedagogic work does not reject established discourses and practices but rather pays close attention to the situatedness of practice and to the ways in which things matter for a learner and thus how learners come to matter through their processes of learning. This coming-to-matter may produce a becoming disobedient, a process that in one sense affirms the pedagogical relation but in another disrupts the parameters of pedagogic work so as to test their relevance for what and how something matters for a learner in a learning encounter.

The notion of disobedience can therefore be viewed in affirmative terms, where that which is disobedient is not seen as a problem but as an event whereby that which Alfred North Whitehead calls the creative advance leads to new ways of making, feeling, thinking or seeing. My eyes were opened many years ago when I was working with a class of 11 year old students doing basic mathematics, though my subject area is art and design. I was asked to take this class for a few weeks while a new maths teacher could be appointed. A young girl about 11 years was struggling with what we might view as a simple problem of division: to divide eighteen sheep into three equal groups each to be placed in three respective fields. We were unable to move to a resolution through conversation and questions so I introduced eighteen pieces of paper and asked the girl to separate them into three equal groups. This strategy also failed. I was struggling. Whilst trying to find a way forward I held up three fingers and asked, “how many lots of three are there?” She replied, “three.” I repeated the question and received the same answer. I was intrigued. I asked her to show me whilst holding up three fingers and she pointed to the three sections of each finger, giving her three lots of three! Though this did not relate directly to the initial arithmetical task and was a digression that evolved in the task of working together I was surprised by her method of counting. I saw three fingers and she saw nine sections. This little event of disobedience that disrupted my framework of understanding facilitated an appearance that created a new orientation of practice, a new territory or assemblage.

Pedagogical work demands a care and concern for that which comes into existence; it demands a craft of nurturing that may at times run against more transcendent demands or procedures of educational practice. Today the need to reclaim this craft by those involved in pedagogical work seems more pressing than ever in the light of the capture of educational practices by economic refrains, where children and students need to fit the curriculum rather than the curriculum becoming responsive to their needs and interests.

Events of disobedience may be viewed in the words of Deleuze and Guattari as lines of flight, an event that in Stengers words “betrays” a territory by disclosing an ingredient that connects with something outside or new against which the territory is protected. The new

ingredient serves as a new ritornello that is disobedient to the established territorial codes and procedures. Ritornello is not the same as refrain, which tends to suggest a repeated phrase or form; rather ritornello implies variance in that it refers to the emergence of a new or modified structuring of experience and the possible appearance of new assemblages of practice (Deleuze and Parnet, 2002,) . And the important point is not that the new ritornello opens the door to chaos but introduces something with which to experiment, a germ of structure, whilst simultaneously not allowing established parameters to serve as critical destructors. The task is to try to discriminate between how that which we encounter extends our capacities to act, think and feel or how it delimits or reduces such capacities. These ritornellos may therefore act as events that precipitate what Stengers (2008, p. 44,) calls a “critical ethology” of the encounters that we experience and which may enhance or decrease our capacities, and which may lead to new or modified assemblages of practice. Being forced to think or act in a new way because of an encounter may invoke a disobedience to established orders of practice. Events of disobedience are therefore important characteristics of events of learning, furthermore, events of disobedience are inherent to processes of ontogenesis.

Events of disobedience therefore require immanent critique rather than subjection to established criteria. The task is to address each learning encounter as an event that precipitates and demands its own questions: what does a particular learning encounter demand from a learner and what demands are therefore made of the teacher? What obligations are precipitated for the teacher? These are, as Stengers points out, “relational, discriminating questions that imply being situated by the situation (Ibid, p. 44,)” Stengers proceeds to develop the process of immanent critique as propelled by local events of disobedience (against established criteria) by calling upon William James (Ibid, p. 44-45,) who argues that such events cannot rely on any guarantee but require a jump that demands a situated trust.

We can and we may, as it were, jump with both feet off the ground into or towards a world of which we trust the other parts to meet our jump – and only so can the making of a perfected world of pluralistic pattern ever take place. Only through our precursive trust in it can it come into being. There is no inconstancy anywhere in this, and no “vicious circle” unless a circle of poles holding themselves upright by leaning on one another, or a circle of dancers revolving by holding each other’s hands, be “vicious”. The faith circle is so congruous with human nature that the only explanation of the veto that intellectualists pass upon it must be sought in the offensive character to them of the faiths of certain concrete persons. (James, 1911/1996, pp. 230–231)

Stengers asks us to distinguish between reflection and discrimination. The latter does not ask us to apply established knowledge that captures experience, which is often the case with reflective practices, a form of territorial conformation and confirmation, overriding subjective orientations and attachments that situate us. Discrimination relies upon a “precurative” or speculative trust in a possibility that a new connection may precipitate something into existence; trust in taking a leap! Such trust ‘is’ the becoming of experimenting in art practice and sensing that something new will come into existence and open up new ways of seeing, thinking or feeling. Other kinds of speculative leaps in different modes of practice will precipitate different outcomes. Can we escape established refrains that prevent such jumping and trusting? Objectivity, subjectivity,

“the we know better” of social critique.

### **Ecologies of practice**

According to Stengers ecological questions are inevitably questions of encounters and connections between what appears and the differences this makes to that which it is connected. In relation to learning events such encounters may produce connections relating that which comes into appearance and the difference this might make to capacities to act, think or feel. The important point to repeat here is not to allow established knowledge or epistemological refrains operate a closure upon what appears but try to consider what such appearances may disclose. Whitehead was always concerned about the power of abstractions over our thinking and asks us to be careful that such power does not blind us to other possibilities.

Echoing the words of Susan Buck Morss (2010), in recent decades, due to an overwhelming concern with economic refrains, there has been a blindness of education to what I call the immanence and incipience of learning, the wanderings and wonderings of learners, within educational institutions such as schools. We might reclaim the pedagogical ground by asking again how we conceive the education and development of children and students. How should we educate children? What is the purpose of education? For whose benefit is education? What values do we want to promote in educating children? Equally in relation to the domain of educational theory or socio-cultural critique, do such discourses ‘reduce’ learners and teachers to social construction? Do they produce and capture the ‘researcher’ or theorist as a mirror of such abstractions? How might we make such discourses ‘stammer’? We can see such stammering as it happens in the world of art practice (and other domains) where new appearances challenge the established orders. Such stammering or what I call events of disobedience demonstrates the onto-epistemological and ethical force of art to innovate and experiment; to inaugurate new milieus and territories; to trust in taking the speculative leap that James advised. In pragmatic terms, we need to be able to take care of and respond with discrimination to our experiences or encounters and listen to their challenge to think, act, feel and imagine. In pedagogic work this would suggest a reclaiming of learning events in terms of their local ecologies and not always according to established agendas and criteria. Furthermore, this may demand a task of experimentation and innovation in order to ‘see’ their potential. We also have to acknowledge the fallibility of pedagogic work and indeed of events of learning. Not all encounters and events lead to success, sometimes we draw troublesome or unproductive outcomes, but even then a learning may occur.

An ecological approach to pedagogical practice invokes an attention to what may matter in a learning encounter for a learner, and, consequently for a teacher. It does not proceed with a fixed understanding of learning or teaching; it needs to follow the folds, weavings and contingencies of a learner’s way of learning that may be disobedient to established parameters and which may force such parameters to be challenged thus inaugurating a space of transformation in both teaching and learning. How much space for events of disobedience do we allow? If we adopt the notion of a disobedient subject in pedagogic work we might dissolve the notion of a governable or biddable subject and thereby relax the power of prescription as manifested in didactic or prescriptive programmes of study and assessment technologies. Such an ecological approach to teaching and learning is founded upon experimenting and questioning in order to

extend capacities for action and thought immanent to each process of learning and this entails maintaining a position of acknowledging what learners can already achieve but also, crucially, remaining open to that which we do not yet know what learners are capable of.

Perhaps the task is to relax genres or 'isms' of pedagogic practice and pay more attention to pedagogies that emerge from the immanence of relations that happen in the different ecologies of pedagogic work. To develop an ecology of questions that generates a pedagogic discrimination which allows us to evolve that which extends capacities for action, feeling and thought in contrast to that which restricts or delimits capacities. This requires a craft of questioning and nurturing (Stengers, 2008,) and a speculative trust that may at times run against established codes of practice. Today there is a need to reclaim this craft in the light of the capture of educational practices by the constant pressure of economic refrains.

When I see pictures on my television that depict unimaginable brutality and desperate struggles for life and safety. Surely there are other priorities than thinking about pedagogic work. In our current world we witness famine, pollution, violence, genocide and incomprehensible atrocities. Dogmatism in silos of nationalism, religious affirmation and self-interest seems endemic, diluting or dissolving willing cooperation, sharing and the hard task of working together towards convivial relations and the success and fallibility of such pursuits. Can pedagogic work do anything positive to achieve such relations? Well, it must be possible, we have to believe that it can make a contribution but I think it will demand the courage for a different kind of pedagogy than that which tends to dominate schools in many countries today; pedagogies that promote new ways of understanding ourselves and being together and our relations to the world. To begin such a difficult journey pedagogical work requires an ontology that Nancy (2000, pp. 27- 36,) describes as 'being-with' but which we can easily extend to the praxis, poiesis and ethos of becoming-with. Here it is the 'with', the event of relation, that constitutes becoming, it is not simply an addition to already existing individuals. The 'with' is ontologically primary and is manifested through a thinking with, feeling with, questioning with, seeing with, and so on. A key question stemming from these points is, what kind of 'withs' or relationalities do we want to encourage and develop?

Perhaps we need to think of becoming-with in terms of knots and weavings, not blocks and sections but knots where lines grow and weave from a complex middle, from a crucible of relations and correspondences in which learning emerges, unfolding and refolding along mutant pathways, openings and closures. Weavings of living, lines of becoming-with.

The continuous conflict between systems of order and control and the desire to pass beyond them in politics, education and other social domains seems to be locked into forms that are expressed according to positions, agendas, parties, theories and 'isms' of various colours that often prevents our ability to evolve new ways of thinking and acting.

Events of disobedience, events of ontogenesis, that may follow from learning encounters emerge in their singular-plurality (Nancy, 2000.): the singularity of the evental moment and the plurality in the moment of possibilities for something new to emerge, in contrast to the codes and regulations of established orders of practice. Here tradition and novelty come together and

care has to be taken to protect the novel from the dogmatism of tradition and its subsequent constraints and perversions. We require a step further, the courage to take a leap when confronted with those ontological mixtures or multiplicities that cannot be named but which designate that-which-is-yet-to-arrive, beyond established codes and practices. This suggests not trying to impose the power of the norm that admits or excludes, that names or ignores, that recognizes what exists and by implication is blind to what is aberrant to such existence.

Badiou (2005) opens up two relations of desire to established codes and practice; a desire that is controlled by tradition so that the latter delimits desire to what we might call normal desires. Then there is a desire to strike out beyond established parameters of knowledge, of collectivities, of practice; a desire for that which does not yet exist, a desire for invention beyond the capture of conservative forces. He argues that a crucial task is to give this force of invention a symbolic form (symbol is a term originally concerned with the practice of bringing together) or in his words, to seek for a new fiction (or we might say a new semiotization) beyond the capture of tradition, predatory capitalism or reactionary appeals to old hierarchies and identities. For Lacan truth is always in the structure of fiction. For Badiou truth is an event occurring within a situation that transforms it according to new egalitarian principles; it is a matter of persevering with or holding true to such principles and to work with others to achieve them. In pedagogical contexts this would suggest remaining open and persevering with how things matter for a learner and so how a learner comes to matter. For Deleuze truth is not simply actualized in the sense of verification but is coupled with flows of interest and intensity that may open up virtual potentialities or virtual worlds that may precipitate, for example, political and ethical possibilities, or in relation to the focus of this article, possibilities for learning or the pursuit of pedagogical work.

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Social Integration  
in Cultural Diversity:  
Locating Art Education in the  
21st Century 02

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## Introduction

*[T]he secret of our collective ills is to be traced to the suppression of spontaneous creative ability in the individual. The lack of spontaneity, in education and in social organization, is due to that disintegration of the personality which has been the fatal result of economic, industrial, and cultural development since the Renaissance. ...In other words, the drive for life and the drive for destruction are not mutually independent factors but are in a reversed interdependence. (Read, 1958, p. 201)*

An excerpt from Read's (*Education through Art*) illustrates how the suppression of individuals can result in collective problems. It also points out how the dynamic of an organic society operates in contesting forces of growth and deterioration. Thus, his comments open an avenue for investigating our shared concerns for holistic growth of all children as well as peace building throughout the world as tensions among nations, ideologies, religions and ethnic groups rise to its peak in the 21<sup>st</sup> century.

Cultural diversity is one of the main factors that cause segmentations and struggles in our time, as it becomes a social, cultural and political reality. Given the multi-dimensional effects of globalization, both developing and developed nations have formed conditions promoting migration across national borders. Specific causes directly contributing to this diversity have been the rise of social inequality amongst countries, improvement in communication technology, decrease of labor force within developed nations, and the increase in the age dependency ratio. The following excerpt clearly points out the exigency of this impending situation.

*In fact, few modern nations have ever been ethnically homogeneous. However, the nationalism of the last two centuries strove to create myths of homogeneity. In its extreme forms, nationalism even tried to bring about such homogeneity through expulsion of minorities, ethnic cleansing and genocide. But the reality for most countries today is that they have to contend with a new type of pluralism, and that -even if migration were to stop tomorrow - that will affect their societies for generations. (Castles & Miller, 2009, p. 309)*

As noted above, ideologies and traditions of ethnic homogeneity are deep-rooted at the conscious and unconscious level, causing a severe weakness in cultural awareness and appreciation (J. H. Byeon, 2016). In this vein, this study ponders the following questions in an attempt to conceptualize the meanings of diversity in the era of globalization. What does the growth of diversity look like? What does it entail? Why does cultural diversity matter? How can social integration be achieved without the ignorance of diversity? Foremost, what is the role of art education in this changing world?

This chapter aims to examine what art education should do in response to the expansion of cultural diversity generated by economic, social, and political forces in the era of globalization, contextualized to the Korean situation. The main content of this chapter is threefold. First, by providing a micro-review of South Korea's multicultural transformation, it will be demonstrated how population change, migration, and socio-political turmoil in the 21<sup>st</sup> century affect people's ways of life and education. Second, the concepts of diversity and social integration are discussed in relation to art education. This is to elaborate upon the importance of intermediating spaces where mutual understanding can be fostered through cultural interactions and expression,

possibly leading to conflict transformation and eventually social integration. Finally, Hebert Read's ideas of *education through art* are revisited to juxtapose his views on diversity and culture with current accounts of social integration. The purpose of this study is to re-evaluate our understanding of diversity conditioned by globalization, drawing out Read's insight on individuality and social unity to locate the role of art education in humanizing society during the 21<sup>st</sup> century.

### **Picturing Diversity: The Case of South Korea**

In the era of globalization and pluralism, each country has undergone social, economic, political and cultural changes in complex ways, presenting various problems for diversity. A micro-review of South Korea's case of multicultural transformation can be used to see how population change, migration, and socio-political turmoil in the 21st century directly affect people's ways of life and education. The following section seeks to contextualize the notion of diversity by depicting some segments of the social and cultural changes in Korea.

#### **The multicultural turn**

The current development of multiculturalism within South Korea has been most influenced by two interconnected factors, population aging and globalization. In 2016, the United National Population Fund (United Nations Fund for Population Activities [UNFPA], 2016) found that the fertility rate per woman in South Korea was 1.3 children, the fourth lowest among the entire world. As South Korea enters an aging society, the Korean government has begun to develop various programs centered around multiculturalism in order to attract a greater immigrant workforce. These efforts and trends have been shared by the rest of the world, and South Korea has shown an increase in its foreign population each year. According to Korean Statistical Information Service (KOSIS, 2017), the number of foreign immigrants within South Korea during 2016 was 2,049,441, an 8.5% (159,922 immigrant) increase. Furthermore, reports show that this augmentation has been continuous for the past five years averaging at about 9.26%. As nations from across the world begin to understand this drastic shift in demographic amongst its own citizens, they are now introduced to the new challenge of understanding the social, political, and educational ramifications of such change.

Recent attention towards multiculturalism within South Korea has shown to most directly affect the livelihoods of migrant workers, women of international marriages, and North Korean defectors. In the specific cases of these women and North Korean defectors, it is difficult for one to simply place them in the common category of 'foreigner' given their special circumstances. International marriage, for example, demonstrates a unique instance where the union of individuals creates a family connected by different languages, citizenships, cultures, and identities. Furthermore, the division of North and South Korea undoubtedly plays a role in the way North Korean defectors are perceived as they begin to integrate into Korean society. However, the long history and belief of ethnic homogeneity and a 'pure blood' society in South Korea has posed harsh entry barriers for many of these migrant groups, and have thus posed the challenging task of defining what it means to be 'Korean' and to live in a 'Korean society'. The two key groups of migrant women and defectors best demonstrate the multi-faceted complexity of Korean multiculturalism as a whole.

The beginning of governmental support in regards to international marriage began in the 1990s due to a reduction in the rural population within South Korea. Various programs were dedicated

towards providing rural bachelors and Korean-Chinese citizens the means to marry across borders, eventually leading to a drastic increase in the number of international marriages between South Korean men and women from China, Vietnam, and the Philippines. With the government's help, this demographic of South Korean men who had failed to find partners domestically, were now able to marry women from these developing nations who were equally incentivized thanks to ideals of the 'Korean Dream' (G. Y. Lee, 2011).

Unlike temporary migrant workers, women in international marriages often stay within Korea for decades, if not their whole lives, and have been shown to face social and psychological difficulties integrating into a new way of life (J. Seo, I. Kwon, & M. Im, 2016). Specifically, many of these women from developing countries have faced discrimination of their native culture within Korea and have been left with little choice but to completely assimilate into becoming 'Korean'. It is also crucial to note that the offspring of these international households face similar cultural and ethnic intolerance within schools, necessitating a more multicultural and fair system of education that can protect and educate students regardless of their ethnicity.

The case of North Korean defectors, though much less common than the aforementioned issue, still encapsulates the complexity of Korean multiculturalism and the need to address such diversity. Since the 1990s, the number of North Korean defectors fleeing to South Korea has annually increased due to famine and starvation and has reached an average of 1,500 defectors each year. In 1998, there were only 947 defectors recorded, compared to over 30,000 North Korean defectors fleeing in 2016 (KOSIS, 2017). Although North Korean defectors are given South Korean citizenship, integration into society does not come easily. Despite the leveled status under the law, what remains are the antagonistic perceptions from the public, such as the labeling of defectors as 'new settlers', establishing a wall between defectors and the rest of society. The discrimination that these defectors face has been reported to lead not only to social disadvantages like job opportunities, but also psychological problems that may lead to depression, and in worst cases suicide (M. Y. Lee, 2016).

### Challenges of globalization

The two aforementioned examples of Korean multiculturalism demonstrate the wide spectrum of social obstacles faced by individuals living in a new environment, as they assimilate into a different economic and social structure. For example, although international marriages did increase the population within rural Korea, this simple remedy to complex problems also entails many social, cultural and economic issues. In a more macroscopic view, broken families, the objectification of women, and ethnic inequalities all pose direct problems that require another extensive effort for effective solutions (S. Y. Park, 2016). In many cases, the Korean government's policy that supported international marriages has turned out to be the example of 'unwanted' migration,' which Castles and Miller (2009) point out as the result of 'feminization of migration.' In fact, both of the emigrant and immigrant countries are experiencing social inequality, human rights issues, and disturbances in population. Therefore, the barriers and difficulties faced by migrant residents and citizens are not limited just to South Korea, but can be found at a global scale, each with its own complexities.

As previously stated, the result of an increase in cultural diversity within a society has brought about a new set of multidimensional challenges and difficulties. Examples such as the women of international marriages and North Korean defectors have become catalysts for greater attention towards diversity yet there still remain issues regarding other minority groups as

well. Given that the polarization of the labor market, income, education, and cultural welfare within Korean society continues, the unequal hierarchy created by the system has become one of the most important problems to tackle (The Korean Institute of Public Administration [KIPA], 2015). This trend has brought immense anxiety to Korean citizens who have been facing the backlash of the ideological and hierarchical conflicts pervading all aspects of the nation. The 2017 Korean election was a clear example of the complexity behind the ideological differences between citizens of different ages, regions, and socioeconomic classes (J. S. Choi, 2017). Despite the political nature of the election, what was made most clear was that the nation had become deeply divided not simply by political parties, but also by the value systems held by the people themselves.

Recent global reactions of both the acceptance and rejection of globalization has made most clear that with an increasing immigrant population around the world, cultural issues regarding religion, economics and political freedom must be addressed for social integration and solidarity in the future. All of this work begins at a smaller scale, within the nations, where the concept of diversity and integration can be experimented and understood.

### **Conceptualizing Unity in Diversity**

As the Korean case illustrates, diversity is not something merely to celebrate. Given that all groups do not have equal socio-economic powers and opportunities, social integration requires extensive discussions and investigation regarding differences, equity and justice. In the following, the concepts of diversity and social integration will be examined for the purpose of exploring the key elements to be considered in discussing cultural diversity and social integration in relation to art education.

### **The Concept of cultural diversity**

Diversity in the era of globalization is the cornerstone in cultivating the universal principle of civilized society such as freedom, equality, civil rights, and democracy (Banks, 2008). The diversity of ethnicities, religions, and all aspects of individuals is what allows the progression of a unique culture that a nation can come to embrace and represent. However, as Erickson (2010) notes, this diversity can also become a 'cultural barrier', as it is the borderline where the issues of discrimination and mistreatment amongst certain groups can emerge. The maturity of people in a complex and multicultural society can be viewed as the ability to mediate and harmonize different voices within a community. On the other hand, when the cultural boundary turns into cultural barrier, diversity becomes the factor that can be the root of social inequality. As previously mentioned, South Korea has become increasingly aware of its need for a more ethnically and culturally responsive society given the various inequalities caused by the paucity of multiculturalism within current public perception. In this context, Roulleau-Berger (2013) provides an applicable explanation of the process a society undergoes as it aims to improve the diversity and awareness of its citizens.

*[C]ultural domination, recognition denial and disrespect create situations of injustice. Exploited workers, young people facing high uncertainties, migrants, and ethnic minorities subject to racial discrimination, are all prime examples of these processes. Trapped in complex and sometimes conflicting recognition situations, the ability to acknowledge the subjectivity of others is weakened, which again undermines*

*the ability to reflect upon oneself, because common decency is called into question. It is important to build intermediate spaces where mutual interactions and solidarities can be fostered reinforcing the access to cultures of the self and the others. (Roulleau-Berger, 2013, p. 304)*

The 21<sup>st</sup> century definition of multiculturalism does not stop at simply living together, but rather at creating the conditions to embrace a societal acceptance and hospitality towards diversity. In this vein, Reus-Smit (2017) summarizes three key ways to achieve true diversity. First, the identity of a society must be diverse. What this suggests is that a culture should not be predicated upon a homogenous belief or establishment, but rather the culmination of individuals developing a variety of traditions and practices. Second, a society must possess diversity in meanings. The variety of meanings constructed through diverse symbols, representations, and traditions of cultural expression in daily life should be allowed to interact and intermingle. Third, the diversity of interpretation should be respected. What is important to note here is that the way in which social messages are interpreted forms the behavior patterns of people. Thus, all members of a society, as empowered subjectivities, must be able to participate in reconstructing a society's identity and culture.

The promotion of diversity described above does not happen naturally. In many cases, social, economic and ethical inequalities keep growing, along with new forms of exploitation, rejection, stigmatization and destitution of the "weaker". The ability to acknowledge the subjectivity of others is often mitigated under complex and conflicting situations. In such circumstance, the ability to reflect upon oneself is also undermined because self-awareness can be developed in relationship with the others. Therefore, it is important to create intermediate spaces where self-expression and mutual interactions can be fostered by reinforcing the access to cultures for everyone. As various cultures begin to intersect and come together, it is crucial that a culture be able to reconstruct its identity through diverse symbolic interactions and expressions, and expand upon institutionalized forms of recognition. In this sense, it would be a privilege to retain cultural diversity as the source of change.

### **Social integration and working with conflicts**

One of the challenges of globalization is how we should envisage social integration. However, the concept of social integration still remains contested. For some, it is a positive goal to collectively pursue co-existence, justice, and equity within a multicultural society. To others, this term has negative connotations implying homogeneity, uniformity and thus, the exclusion of marginalized people. In both cases, the issue of social integration is intertwined with the effort to give sufficient attention to cultural diversity, which is one of the most central and complex policy questions since the 20th century (United Nations Research Institute for Social Development [UNRISD], 1994). Castles and Miller (2009) foresee that given the continuous rise in migration across the globe, it is imperative that countries start to respond to social conflicts through the principles of cultural pluralism. It is important to note that regardless of the various ways nations respond to domestic issues of inequality and discrimination, a sense of conflict will continue to exist as the different cultures and ethnicities begin to coexist. This suggests that for a nation to achieve harmony within its communities, the majority or mainstream culture, must be willing to forgo certain social comforts or practices in order to exist cohesively as a multicultural community.

Cognizant that conflict is an inevitable factor in dealing with social integration, it is important

to shift our approach from elimination to conflict transformation. Arai (2013) succinctly explains conflict as “a set of differences that touch the sense of who we are and what we care about, in other words, identity and value” (p. 149). Thus, conflict is where differences are surfaced disturbing the comfort zone of homogeneity. In this sense, it is legitimate to say that social integration presupposes social cracks and conflict (S. J. Han, 2013). Therefore, social integration based on cultural mediation and civic participation should be taken into consideration as much as system integration. Social and cultural devices can be treated as a means to create a pattern in an ever differentiating culture, aiding along the progress toward integration within society.

At this point, it would be worthwhile to mention some practical research that attempts to actualize the idea of civic participation and social integration in Korean society. In their research on a sports program for foreign immigrants, H. J. Kim and H. S. Kim (2013) argue that the socio-cultural integration that endorses cultural contact points, in which ethnic minority groups maintain their own community, is just as important as systemic integration that institutionally ensures social participation. In the same vein, Y. R. Kim, K. O. Chun, and K. W. Hong (2013) propose arts and culture based multicultural programs on the premise that social integration is a matter of comprehensive consent, which encompasses the possibilities of verbal communication, cultural sharing and social solidarity in interdependent relationships. These studies are meaningful in that they grant cultural rights to immigrants or minorities, that is, the right to enjoy their own unique cultures while also participating in the larger society.

Overall, social integration can be summarized as a social condition in which “people who are in different status are not excluded from the various systems and social relations that make up their daily lives” (T. J. Lee, & E. Y. Park, 2009, p. 51). Unlike the notion of inclusion and participation, which has a passive meaning to include only those who are excluded, social integration expands its meaning to the participation of all members of society for harmonious mutual understanding and peaceful coexistence among various members. Therefore, social integration can be interpreted as endowing the right of cultural expression and participation as active citizens of society.

### **Diversity Education through Art**

Based on Herbert Read’s theory, the following will explore how art can facilitate conflict transformation and promote cultural diversity resulting in social integration. The purpose of revisiting Read’s concepts of art and education is neither to theoretically delineate his ideas nor to espouse the concept of *education through arts* as the panacea for current situations in ignorance of criticisms on Read’s idealistic and positivistic ideas. Rather, this section attempts to juxtapose Read’s views on diversity and culture with current accounts of social integration in search of his insights that ring true even in the 21st century. Read (1958) writes, “education must be a process, not only of individuation, but also integration, which is the reconciliation of individual uniqueness with social unity” (p. 5). This remark clearly shows where art education locates as the mediating channel between the individual and the community.

### **From individuation to recognition**

The issue of diversity compels us to pay attention to the subjective area of the individual. Subjectivity here does not just mean something often regarded as belonging to a personal domain, such as emotion, personality, attitude, and so on. To acknowledge subjectivity is to

accept the right and freedom to claim one's own identity, culture and history. As we have already seen, the increase of mobility and migration challenges us to ponder upon how the subjective value systems of individuals and sub-groups can continue to thrive even amid social, cultural and political conflicts. In this respect, Roulleau-Berger (2013) points out that it is time to reconsider the importance of individuation in association with social changes.

*Nowadays, 'being yourself' has become a social injunction, which, along with the increasing testing situations tied to the stigmatization processes, rejection, and social unaffiliation, forces sociologists to put subjectivity back under the spotlight, as it is not a true collective local and global topic. Subjectivity now appears as it is constructed by each society but redefined in each local situation with the Other, with the individual also reconfiguring his own subjectivity in the process.*

(Roulleau-Berger, 2013, p. 303)

In his theory of art and education, Read claims that education can be humanized in an industrialized society by giving value to individual creativity and originality. However, it is also important to note that Read makes himself clear in equally valuing individuation in connection with community itself.

*The purpose of education can... only be to develop, at the same time as the uniqueness, the social consciousness or reciprocity of the individual. As a result of the infinite permutations of heredity, the individual will inevitably be unique, and this uniqueness... will be of value to the community. ...From this point of view, the individual will be 'good' in the degree that his individuality is realized within the organic wholeness of the community. (Read, 1958, p. 5)*

Read not only emphasizes the originality of the individual, but also underlines the process in which an individual realizes and expresses his or her uniqueness in an organic relationship with the community. In other words, the society should serve as an environment in which individuation can be fully achieved rather than be suppressed by norms and authorities. Therefore, we should resume the role of art education as a means of expanding diversity within communities in a mutual relationship, away from the dichotomous approach of individuals and society.

Parsons (1969) explains that the art in Read's view is no different from 'discovery' in the sense that both are related to the accomplishment of insight. Artistic expression allows the individuals to raise their awareness of inner self and surroundings by restoring their senses. When it is used as a means of discovering the uniqueness of oneself and the others, art can have value of formulating diverse culture through recognition of differences. Denying recognition is a token of socioeconomic inequalities and cultural justice. Reus-Smit (2017) asserts, "Diversity regimes are institutionalized forms of recognition: they recognize certain cultural identities, constituting them in the process, and allocate them rights and entitlements" (p. 30). Thus, it is legitimate to advance the meaning of individuation to the recognition of authentic voices of diverse entities in community.

### **The happy medium for collective subjectivity**

Although it is not precisely defined, Read (1945) uses the phrase 'the happy medium' in explaining the importance of art as the encouragement of instincts in education. In association with the concept of play and freedom, the 'happy' aspect of artistic expression has been

extensively discussed in reference to Read's ideas. However, the 'medium' also deserves our attention as we consider more about the relationship between individuals within society, and art and education as a whole.

Diversity is often associated with subjectivity, individuality and difference, while integration connotes society, uniformity, and amalgamation. From this perspective, diversity and social integration seem like contradicting factors, and achieving them both sounds paradoxical. However the individual and the society are not clearly separated, but cross over each other (Hauser, 1995). Society is not only made up of individuals, but has individuals as its entity. On the other hand individuals are not only subject to external constraints from society, but also identify themselves through the acceptance or rejection of social principles.

Art can be a medium and a safe space through which conflicts and struggles can be experimented and expressed. Based on her Jerusalem workshops, McNiff (2007) argues that art experiences can offer "the opportunity to explore social conflicts through personal artistic expression" (p. 392) with the assumption that "creative change within individual lives can lead to social transformation" (p. 393). Culture operates at the collective level. Evolutionally, culture is the proximate mechanism of behavioral and symbolic choices at the group level. In addition, the psychological mechanisms are intertwined with culture, creating the basis of culture formation (Hofstede, Hofstede & Minkov, 2014). Thus, unity in diversity might be achieved if we can acknowledge differences and ambiguity without forcing them into the mainstream framework and let imagination be involved in this conversation. The key concepts of cultural diversity and the role of art education in social integration discussed in this chapter can be summarized by (Figure 1)

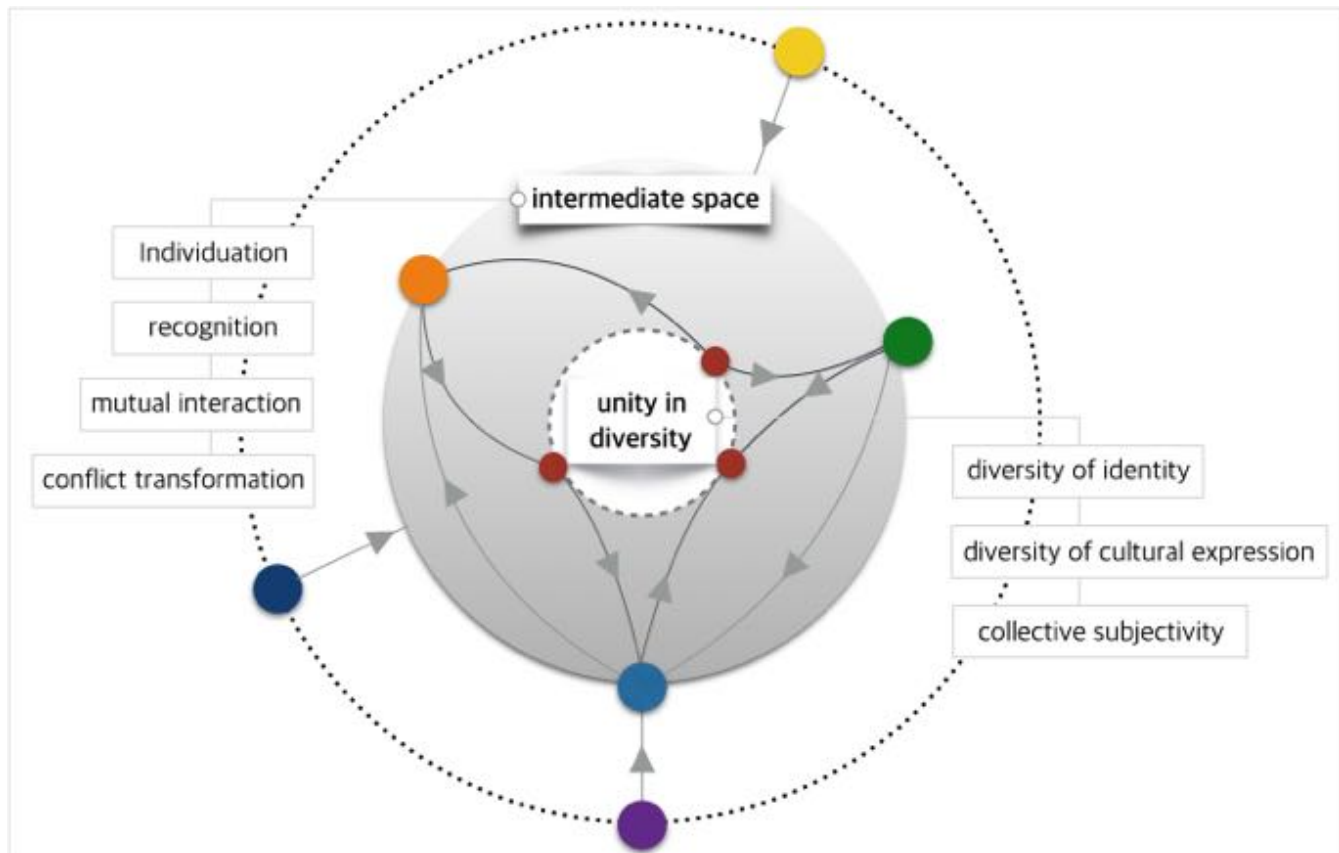


Figure 1: Conceptualizing 'Art as the Happy Medium' for Social Integration



Conflict transformation is a dialogical process of looking at given social struggles from a systematic perspective and using the understanding for rechanneling the energy inherent in the conflict into constructive relationship-building without suppressing or denying its momentum. The role of art can be found in “orchestrating a holistic social experience that creates a deeply humanizing social space in which individuals and communities affected by conflict use their symbolic representations to gradually come to terms with their identities, histories, and future possibilities” (Arai, 2013, p. 149). This point resonates with Eisner’s (2007) assertion that the fundamental concern of art is to create a sufficient and meaningful relationship between the parts that make up the whole. Art gains its importance not merely in expressing individual differences, but also in connecting diverse cultural groups.

### Reflections

This study started with a modest aim to re-consider Read’s time-honored ideas of *education through art* in expectation of gaining insights that might help us develop the justification of art education in this changing world. Hearing everyday news about refugees, terrorism, nuclear war and other contemporary issues, there seems no doubt that we can learn from Read’s writings, which reflect his response to disastrous wars and his sincere belief of art, education, and peace. In the last chapter of (*Education through Art*), titled ‘The Necessary Revolution’, Read closes his book with the following remarks affirming his belief in art education for social change.

*I have been reminding the reader of ‘the importance of sensation in an age which practices brutalities and recommends ideals’ and I have built up a theory which attempts to show that if in the upbringing of our children we preserved, by methods which I have indicated, the vividness of their sensations, we might succeed in relating action to feeling, and even reality to our ideals.*

(Read, 1958, p. 302)

In the globalized era, tensions and conflicts intensify around the world urging us to envisage social integration in cultural diversity. Sometimes it seems merely theoretical that diverse groups can co-exist within a society without oppression or alienation. As an art educator, however, it is my belief that art can contribute to drawing the ideals into reality by activating feelings, sensations, and awareness of the self and the others, providing safe spaces for sharing differences. In this sense, the importance of Read’s concept of art resides in clarifying the value of individualization in educational systems based on conformity, rationalism and authoritarianism, which still push our schools toward standardization and stratification. The image of art as the happy medium for social changes can be realized by a continuous process of articulating the value of the aesthetic experience as an intermediate between individuals and society.

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Frameworks for Teaching  
about Culturally Sensitive Art  
Education in a Global World  
based on an NAEA Handbook  
for Teachers 03

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Dedicated to the memory of Gilbert Clark, 1928-2018

## Abstract

Three authors of a handbook for teaching about cultural sensitivity in a global world extend the content and findings of *Culturally Sensitive Art Education in a Global World: A Handbook for Teachers* (Manifold, Willis, & Zimmerman, 2016). Their objective is to develop conceptual frameworks of responsible strategies and approaches that promote culturally sensitive art education and investigate ways in which the visual arts might help build new educational structures for a sustainable future. Using content analysis and drawing from the pedagogical practices focused on in organizing the three sections of their book, they use specific but different strategies and approaches to create individual, conceptual frameworks based on the three sections of their book. Based on their findings, they present how the conceptual frameworks they construct relate to their own personal background experiences. The proposed frameworks serve as aids to help art educators make pedagogical decisions so that their students develop skills to interact harmoniously with others from diverse backgrounds, within and across national and international boundaries, for visioning equitable opportunities and world-wide responsibilities in an interconnected, global world.

Keywords: cultural diversity, global, art education

In this InSEA publication, *Learning Through Art: Lessons for the 21st Century*, we are contributing a chapter that extends the content and findings in our recently co-edited book, *Culturally Sensitive Art Education in a Global World: A Handbook for Teachers* (Manifold, Willis, & Zimmerman, 2016). We believe that culturally sensitive art educational teaching and learning practices are critically needed in contemporary times and this InSEA publication, which focuses on new educational paradigms, provides an opportunity to analyze concepts and theoretical foundations established by authors in our *Handbook for Teachers*. There were 43 authors from around the globe who wrote 27 chapters based on the premise of our *Handbook* that art educators need to develop abilities so they and their students can critically evaluate information, recognize and respect differing perspectives, empathize with and care about others, and accept personal responsibility for ameliorating unjust conditions and circumstances in the world today. Our *Handbook* is divided into three sections in each of which are strategies art educators around the world use to teach about culturally sensitive art education. In this book chapter, our objective is to develop conceptual maps and frameworks of responsible strategies and approaches that promote culturally sensitive art education in a global world and investigate ways in which the visual arts might help to build new educational frameworks for a sustainable future.

### **Conceptual Mapping and Building New Educational Frameworks**

Concept mapping can be useful for conducting research and making it accessible in diverse art education teaching and learning contexts by using content analyses to search for patterns and applying mapping strategies. A conceptual framework can be constructed from existing bodies of inquiry that enable finding links between concepts. Such a conceptual framework usually takes the form of a visual and/or written presentation that explains either graphically, and/or in narrative form key concepts related to specific topics and relationships among them. Advantages of creating visualizations of concepts and their relationships can generate a minimal text that makes it easy to scan for a word, phrase, or general idea that allows for development of a holistic understanding that written text alone cannot convey with the same power (Novak, 1998; Vaughn, 2008). Often there is a hierarchy of concepts, with the most general concepts usually at the top and more specific, less general concepts below.

The conceptual frameworks we present in this chapter are grounded in our analyses of pedagogical practices found in chapters in each of the three sections of the *Handbook*. We each were responsible for editing one of the three sections and writing the introduction to that section.

In our introductions, we summarized the content of each of the chapters in the section for which we were responsible. We therefore are not going to summarize the chapters in our book; rather, we are going to do content analysis of the chapters in our sections, create conceptual frameworks based on our findings, and then, to make our findings correlate with real world happenings, we will present how the conceptual framework we constructed relates with our diverse personal background experiences. Drawing from the pedagogical practices focused on in organizing the three sections of the book, we use specific but different strategies and approaches to create individual, conceptual frameworks based on each of the three sections of our *Handbook for Teachers*.

## Section 1: Commonalities and Contrasts

### Enid Zimmerman

In Section One, the terms Commonality and Contrast are clarified as they apply to similarities and differences people experience within and across diverse cultural groups. By focusing on *commonalities*, students can recognize attributes that provide a basis for harmonious and cohesive interaction among peoples and by emphasizing *contrasts*, students can come to understand contrasts between beliefs and expressions among diverse groups of people. Attending to contrasts as well as commonalities allow students to recognize how art, crafts, and designed objects represent differing cultural interpretations of common experiences articulated within a cultural group that created them and how similarities and differences with other cultures can help expand understandings about themselves and the world around them.

I used content analysis of the nine chapters in Section One of the *Handbook for teachers* to gather major concepts for my framework. These concepts are based on those presented by each of the eleven authors to support their pedagogical practices. The authors in order of presentation of the nine chapters in Section One are: Joanne E. Sowell, Melanie Davenport, Douglas Stevens, Fotini Larku, Angela M. LaPorte, Laurie Eldridge, Jonathan Silverman, Marit Dehurst, Jen Song, Pamela Stephens, and Jennifer Stoope-Mokamba. I constructed a conceptual framework for Section One in the following three steps. First, I listed all major concepts and related references in Section One. Next, I condensed the concepts into short phrases. Then, I placed these concepts into one major category and three subcategories. Lastly, I constructed a conceptual framework (Figure 1) in which relationships among the four categories are visualized. The background is taken from several paintings I created and collaged as a background for this mapping of concepts found in Section One.

### Commonalities

The major category in Section One focuses on commonalities shared by all people and contrasts between and within cultures. Commonalities among cultures are viewed as themes that link cultures (Ovando & McCarthy, 1998). Culture at the same time is described as contested, hybrid, internally diverse, and ever-changing (Chalmers, 2009; Zimmerman, 2001–2002). Cultural sensitivity is needed to awaken a consciousness of world-wide responsibility for making pedagogical changes that support commonalities and contrasts in a global world (Ballangee-Morris, 2004; McFee 1991).

### Local Extends to Global

The first sub-category incorporates a global perspective that transcends local experience and extends to a global perspective necessary to be culturally sensitive in a global world. Understanding cultural hybridization, idea diffusion, colonization, diaspora, appropriation, authenticity, and sense of responsibility in a shared global community are all needed to create a global perspective (Bastos, 2006; Greene, 2005). Also, crucial is knowledge about the influence of material culture, visual culture, and popular culture that evoke meaningful understandings of a global world and the objects within it (Kader, 2003). An intercultural perspective is needed that includes simultaneously citizens of multicultural societies and living in an interconnected world (Stokrocki, 1999; Zimmerman, 2001–2002). Interdisciplinary education and global understanding of our shared world is another important



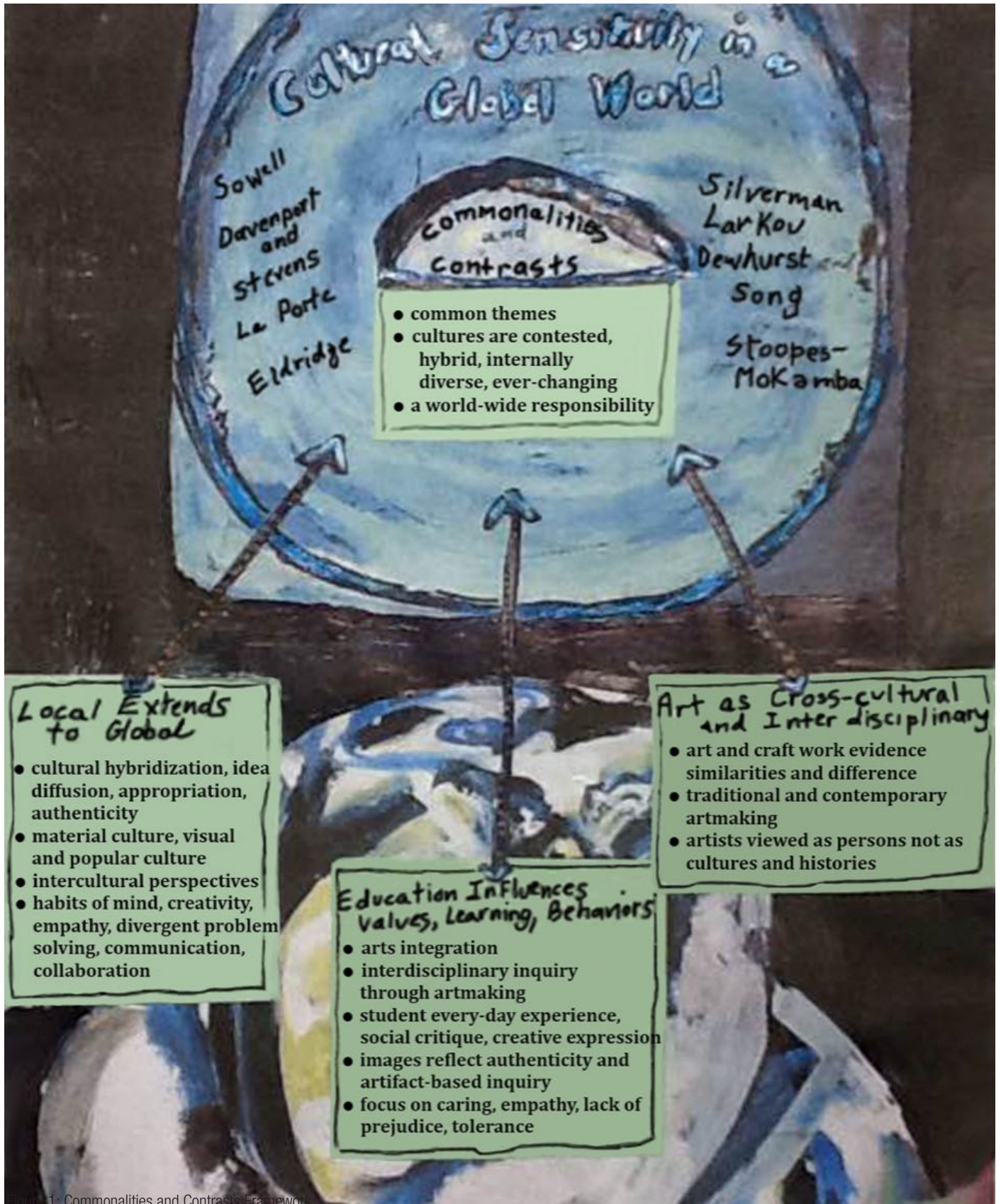


Figure 1: Commonalities and Contrasts Framework

theme for developing a global perspective. Sensitivity to cultural differences therefore leads to acquiring habits of mind, creativity, empathy, divergent problem solving, communication, and collaboration that transcend local experiences and extend to a global perspective (Eisner, 2002; Greene, 2005; Taylor, 2011).

### **Education Influences Values, Learning, and Behaviors**

The second sub-category involves educational experiences that emphasize cultural similarities and contrasts that influence values, learning, and culturally sensitive behaviors. Arts integration of commonalities and variations among cultural groups, and their means of expressing worldviews and identities, are processes for developing cultural sensitivity (Ovando & McCarthy, 1998). Other strategies are interdisciplinary inquiry, reflection, interpretation through artmaking that nurture cross-cultural sensitivity and acceptance of others (Keating, 2007). Students' everyday experiences should be considered as they relate to social critiques and creative expressions (Cahan & Kocur, 1996) so that they can develop caring, empathy, tolerance, and lack of prejudice when learning about other cultures. Artifact-based, material culture inquiry approaches, that support cultural understanding and culturally pluralistic and human rights approaches to art education, are suggested as teaching practices (Harris, 2004). It is important that an educator's choices of images reflect what the cultures being studied consider authentic (Young Man, 2010). Students' artwork, therefore, should be influenced both by their own cultures and other cultures and should be exhibited locally in their home communities (Anderson, 2000).

### **Art as Cross-Cultural and Interdisciplinary**

The third sub-category encompasses art and artists' roles, regarded as global, cross-cultural, and interdisciplinary, that are used to motivate meaningful artmaking required for developing cultural sensitivity in a global world. Art and craft work therefore can be selected that evidences similarities and differences of experiences from many countries and cultures (Stewart & Walker, 2005). Contemporary artmaking and popular culture also should be incorporated into a global perspective as it directly informs current social concerns (Cahan & Kocur, 1996). Artists should be viewed as individual people rather than only as a culture or a history; therefore, stereotypic views can be eradicated about the roles of commonalities and contrasts of art and artists within and across cultures (Almedia, 1996).

### **Personal Statement about Cultural Sensitivity and Commonalities and Contrasts**

Finally, to demonstrate application of this framework in actual practice, I present my own personal reflections about the topic of commonalities and contrasts as they relate to my own cultural sensitivity in a global world. Similarities and differences between myself and the environments where I have lived, been educated, worked, and lead a family life have played a major role in my development as an art educator, artist, wife, mother, and grandmother. I am a first generation American on my father's side of the family and second on my mother's. My father came to the United States with his family in 1913, escaping pogroms (large scale riots against Jews) in Polish/Russia, when he was 13 years old. I grew up in a Jewish/Irish neighborhood in the Bronx, New York City. Although I, like almost all the Jewish children, went to the neighborhood elementary school, many of children, whose parents were from Irish backgrounds, went to the Catholic parochial school. My world then was more about

commonalities than differences as I associated almost exclusively with children who came from a similar background to my own. When I traveled for about 45 minutes on the subway to go to Music and Art High School (now the High School of Visual and Performing Arts in Lincoln Center, Manhattan) was when I first experienced differences and contrasts with students, teachers, and the setting. This high school was in Harlem that had a large African American population. My experiences then involved being in educational environments with students from a variety of backgrounds who lived in different locations around New York City as well as the community in which the school was located. At this high school, local, national, and international ideas were the norm. When I attended City College in New York City, most of my classmates were the first-generation Americans and the first in their families to attend college. Although there were few women, as I was one of an early group of women to enter what was then a male enclave, I felt comfortable in an educational environment that now felt to me more similar than different.

Once I graduated from college, for about seven years, I was an elementary art teacher and I taught in some of the most economically challenged areas in Brooklyn, New York City. Although I grew up in a working-class neighborhood in an urban environment, I had not experienced differences that accompanied poverty as I did in these schools. Simultaneously, I earned my master of fine arts degree from Hunter College in NYC, completing my master's degree in painting with Donald Judd as mentor. The commonalities were outweighed by the contrasts I was experiencing being in two completely distinctive educational environments. Commonalities were apparent when I earned a doctoral degree in art education at Indiana University in the Midwest, United States, except there, I also felt deeply the contrasts. In the late 1960s, the student population, and those who were teaching classes, were generally white, middle-class, and from similar Midwestern backgrounds. I left the Indiana for several years and returned to teach in the Art Education Department at Indiana University where I still reside. Time has altered the culture of this Midwestern city where the ever-changing diversity of the students and educators has increasingly become more varied with students and faculty from a variety of different backgrounds that allow many opportunities for intercultural exchanges. Over the years, I have been fortunate to live, teach for extended periods of time, and/or conduct workshops in over 25 countries that has helped me become more culturally sensitive in a global world.

I always have attempted to discover commonalities and contrasts among my different surroundings and to extend my teaching strategies from local experiences to global concerns; to incorporating art as global, cross-cultural, and interdisciplinary; and using educational strategies that support values, learning, and culturally sensitive behaviors. My early experiences played an important role in shaping my art and art education worlds as I emerged from a bounded local environment to becoming a global citizen who views teaching about cultural sensitivity as a world-wide responsibility.

## **Section 2: Knowing and Honoring Self in Local and Global Communities**

### **Steve Willis**

Authors of this section grapple with empathy as respectful and peaceful considerations of self and Others. Personal cultural consciousness transforms itself through intentional and thoughtful acts of awareness. Awareness grows from identifying and experiencing components of oneself, which are required to recognize and appreciate the complex socio-

cultural consciousness of Others. As we become mindful of universally experienced questions about life, family, and location, we begin to understand how we experience self and Others, and then, we can decode cultural differences, experience empathy, and construct sustainable cross-cultural relationships. I will **highlight in bold** the major concepts and sub-concepts as found in the nine chapters in this section of the *Handbook* (Manifold, Willis, & Zimmerman, 2016). Then, I will construct a framework of these concepts in a graph form about knowing and honoring one's self in local, educational, and personal communities as well as global, multi-national settings.

### Analysis of Chapters

In *All Dressed Up: A Cultural and Personal Exploration of Clothing*, Jocelyn Salaz presents dense knowledge concerning Mexican and Native American cultures revealed through elementary students' visualization of culture through clothing. She stated, "There is a need for **alternative aesthetic sensibilities** for students [from diverse] backgrounds, . . . **to measure the authenticity and value of art and artists** against the past or teach about their [historical] traditions" (p. 86). In *Cultural Interlopers and Multiculturalism-Phobias: Theoretical approaches to Art Teaching in a Global World*, Joni Boyd Acuff described the hierarchal relationship between students and teachers, stating that "Students sometimes identify teachers as interlopers in their cultural milieu . . . **This disconnect can be the result of difference** in age, culture, ethnicity, gender, sexual orientation, or other socially constructed identity signifiers" (p. 94). "**A multicultural and social reconstructionist approach** can help bring . . . back to the forefront a culturally sensitive art education" (p. 95).

In *Glimpses of Guanajuato: Encounters and Expressions of Borders in Art Education*, Courtney Weida, contrasts her experiences in Mexico to her New York classroom. As part of culturally sensitive education, Weida remarked, "Even as I note tendencies to **celebrate difference** in culture, . . . Mexican culture can **surprise and contradict well-meaning tendencies** to assume conquest and view only difference and victimization (pp. 106-107).

In *Suburb as Site: Creating a Global Collaborative Art Environment in Secondary Art and Photography Classes*, Katheryn Coleman and Susan Coleman exchanged student photographs from a school in New South Wales, Australia and one in Denver, Colorado, the United States creating an "opportunity for **cultural awareness** . . . Students could **share and compare** cultures visually and textually and have "**mutually meaningful learning experiences**" (p.117).

Kristin G. Congdon and Doug Blandy wrote in *It's About Them, It's About Us: Using ChinaVine as an Educational Tool*, that, ChinaVine, an educational website, has grown to include numerous global social networking sites, indicating that the "Internet is changing the way that people learn. Contributing to this change is the **participatory culture** that is inherent to the **interactive qualities** of the Internet, . . . where people take an **active role in shaping their reality**" (p.124). In *Knowing and Honoring Self in Local and Global Communities: Using an Art Center's Online Curriculum to Teach Elementary Students About Cultural Identity*, Mary Erickson, Laurie Eldridge, and MARRISA Vidrio, discussed the relationship between the community and classroom at the Tempe Center for the Arts (TCA) in Tempe, Arizona, United States. They concluded, "To be truly welcoming, . . . an exhibition . . . needs to offer visitors **support in making sense** of what they find on view" (p.129) as "Some visitors and students have **not constructed understandings of art** as particularly significant in their lives" (p. 130).

In *Art, Community, and Context: Educational Perspectives*, Glen Coutts and Timo Jokela discussed

community arts programming in various relationships in the Arctic region. They explained art education takes place at the **intersection of art, education, and social work**. The main benefit is a blend of social purposes for making art and education in a traditional sense. This is exemplified in the community-art-artists-resident components that are “At the core of community art practice [and lie in] notions of **participation, engagement, collaboration, and empowerment**” (p. 138).

In, Estafania Sanz Lobo, Pablo Romero Gonzalez, Atsuchi Sumi, Li-Ssun Peng and Hyeri Ahn report their research in *Youth Culture Expressed in Teenagers' Drawings from Spain, Japan, Taiwan, and South Korea*. Their findings, related to the global construction of **imagery and consumerism**, is that students all over the world are **permeable to global culture**. They revealed that **identities were being altered** by exposure to Otherness, and that, “older children’s and teen’s drawings . . . evidence . . . identities being changed by **exposure to and interactions with people, ideas, and artifacts** from global cultures” (p. 148).

In, *Living on a Bridge: The Effects of Cultural Policy on Art Education in Turkey*, Fatih Benzer and Olcay Kirisoglu looked at the evolution of Turkey’s historical relationship to the arts and arts education. They noted, “While a government may play a significant role in both the cultural and educational policies, policy makers and policy executors are **influenced by differing agendas**.” “[P]rograms should honor the **visual culture of a cultural group**, local community, or nation . . . [and how] **aesthetic expressions and traditions interact or integrate** with dominant cultures of the national or global region” (p. 165).

Concepts expressed in these chapters present consistent concerns and issues that affect the learner, teacher, and community. With review of the chapters and analyzing the significant, and sometimes nuanced information found in the chapters, it is apparent that we, as educators and artists, do have a shared vision for cultural sensitivity, awareness, and approaches.

The foundation of the Self in Local and Global Communities Framework (Figure 2) was gleaned from what was shared in each chapter. The information was presented through cultural and educational dimensions that could be subtle and easily missed with only a pedestrian view. I deliberately focused on significant overlapping concerns and comments, which I highlighted in bold text. By conducting a word frequency analysis, concepts listed in the Framework became obvious. It was important to view the overlapping global concerns from a variety of cultural experiences presented through varying levels of education from the elementary level through the university.

Within their respective chapters, the authors noted repeatedly that there is a need for us, as educators and artists, to take the responsibility to provide broad and deep experiences for all students. Significant educational experiences are needed to defeat cultural misinformation that unfortunately is still promoted in some educational venues. From the suggestions of these authors, I created a framework in which a major concept is presented along with three sub-concepts (Figure 2). This framework has potential to be useful when considering how to create learning environments that support developing self-awareness, discovering self and others, and appreciating our shared global community.

## A Reflection

I am happy to note that I have used many of the suggestions made by the authors, and continue to use in my classroom, but, some are suspiciously absent. I must ask myself WHY? I then, challenged myself to broaden my own cultural experiences to embrace what was, at

<b>Developing Self-awareness, Discovering Self and Others, and Appreciating Our Shared Global Community</b>
<i>Discovering Self and Building Self-Awareness</i>
<ul style="list-style-type: none"> <li>• Explore alternative aesthetic positions, recognizing the authority and value of various cultural voices, representations, identities, and influences.</li> <li>• Develop skills and critical, analytical, and reflective dispositions that reinforce what students know, how they know, and what they investigate.</li> </ul>
<i>Self in Interaction with Others Through Shared Understanding</i>
<ul style="list-style-type: none"> <li>• Engage in culture and art activities through education and social collaboration and empowerment.</li> <li>• Connect locally with family, classroom, and community members.</li> <li>• Unite globally through developing a community of caring citizens.</li> </ul>
<i>Pedagogical Applications from Elementary through Post-secondary Schools</i>
<ul style="list-style-type: none"> <li>• Develop inclusive pedagogical methodologies that recognize power and privilege, and hierarchal relationships.</li> <li>• Develop and reinforce broad cultural representation in curricula and exhibitions</li> <li>• Investigate the relationship among educational settings, government agencies, and political agendas.</li> </ul>

Figure 2: Knowing and Honoring Self in Local and Global Communities Framework

one point, invisible. Das (1985) reminds us that the only thing an educator can do is create an environment that is conducive for learning.

My journey as a Spiritual Elder based on my British (Druidic) and Native American Ceremonial backgrounds constantly and continually reflect the depth and density of many things previously unknown as I continue to grow, learn, and appreciate. I know that I can, and hope that all of us can, approach an understanding of Otherness in many spectacular ways, and I also know that it must be done individually. My journey speaks of struggles and successes, ego and humility, physical and spiritual gain and loss, and the temporal nature of existence. It speaks of Otherness I find in the classroom, family, and community. Through this understanding I appreciate that by seeing, then believing, the experience transforms the knowing that all places are sacred and potent with the miracle of amazing things. Whether meditating under a willow tree, contemplating in a cave, climbing Crough Patrick, bathing in the Ganges, or praying on Bear Butte, the result is the same. We, by focusing our attention, perception, sight, knowledge, and experiences, begin to realize that all of it has always been sacred. By this, our attention opens to and recognizes potent Energies. It is our limited attention that keep these sacred places and our secular lives separate. With focused attention, we can recognize that all places are sacred, and that we are sacred. Once the distractions are removed, we can experience amazing moments. If, however, you are like me, it takes tremendous effort to get to that place of understanding.

This understanding allows me to comfortably focus on personal conversations, which reveal my understanding and appreciation that I have found within the many communities where my experiences developed vision beyond localized limitations. Empathetic instincts, for me, become conscious through my attention to thoughts and feelings of Others that enlightened me so that I can recognize self-reinforcing traits. By intentional mindfulness, I developed an awareness *with* Others to construct relationships of compassion, respect, and empathy for other humans, sentient beings, and the environment.

Through my spiritual experiences, I understand that action is required to open my personal potentiality of experiencing Otherness, and that I must choose to embrace the density and complexities of individuals and cultures. 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. We all perceive based on our choices and experiences, and these perceptions are made visible through the refracted mirrors of our identity and culture, which allow us to construct awareness of the realities of self and Others.

### **Section 3: Dialogic Interaction: Looking, Questioning, Listening, and Engaging**

#### **Marjorie Manifold**

When people from very different cultures meet one another for the first time, there is a tendency to liken the unfamiliarities of another's individual or culture expressions to known phenomena of one's own experience so as to make meaning of the otherwise inexplicable. Yet, interpreting Otherness based on the assumption that an unknown can be measured by the known is an unsound practice insofar as it builds on the uncertain supposition that all people share a singular worldview or template of meaning-making. How then can we know the world as Others know it? *Through Dialogic Interaction: Looking, Questioning, Listening, and Engaging*, we begin to see not only the outward manifestations of cultural expression, but the internal foundations or tacit beliefs people hold about the nature, meaning, and operations of the world and how these function in everyday life.

In this third section of *Culturally Sensitive Art Education in a Global World: A Handbook for Teachers*, authors consider ways that restricted worldviews might be expanded through dialogic interaction or collaborative discourse between individuals. In doing so, each author seems to pose and respond to two questions: What processes are involved in dialogical interaction? What does dialogical interaction look like in practice? Chapter authors in this section are Jeanne Nemeth, Jeffrey L. Broome, Debra Donnelly and Kathryn Grushka, Martha Christopoulou, Anna Kende and Anikó Illés, Ava Serjouie, Kathleen Hall, Lori Santos, and Jeong Im Huh and Yong-Sock Chang. An examination of these authors' stories of research, teaching, and service revealed motifs that allowed me to construct a conceptual framework of dialogic interaction as a process that begins with coming to know one's own identity (Figure 3). Enriched self-awareness allows students to experience empathetic accord with Others, who otherwise might seem inscrutably unfamiliar, through processes of looking, questioning, listening, and engaging.

#### **Looking**

Since personal identity often is first recognized against a background of something other than what "I am," students who hold misconceptions of themselves are likely to own

**What comprises dialogic interaction?  
What does dialogic interaction look  
like in practice?**

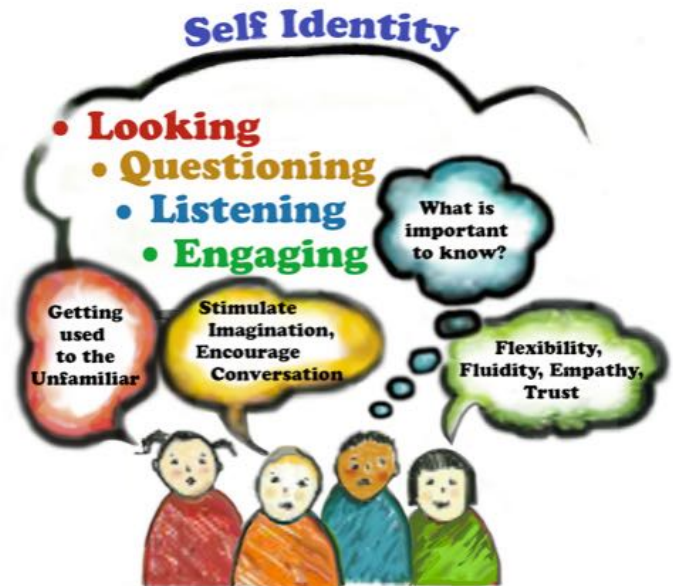


Figure 3: Dialogic Interaction Framework

misconceptions of others. Unchallenged misconceptions of self and the world that take root during childhood render it difficult to imagine different ways of being (Shtulman, 2017). Authors of this section describe how teachers of children, who did not recognize or lacked positive self-identities, invited students to look carefully and critically at images from their own rich cultural heritages as stimuli for conversations, explorations, and self-discoveries or to look at and critically examine works of art from diverse cultures as comparisons against which to explore their own personal experiences. In each case, the goal was that students become more self-aware by considering how traditional artifacts of their own cultural backgrounds fit within a matrix of works created by people who experience different lives.

### Questioning

Who am I in the world? is a question universal to us all (Noddings, 2006; Rothkopf, 2017). When phenomena contrary to what we know or believe to be true of self and the world are encountered, the imagination is piqued and questions arise. Questions that yield positive responses may enlighten understandings of self and others, while adverse responses thwart growth and reinforce negative perceptions of self and others.

Several *Handbook* authors explored the effects of cultural marginalization on children's sense of identity and their abilities to imagine positive futures for themselves. In doing so, they tapped into the universal human quest to know. These educators found that children who were embraced by families within cloistered but caring communities developed confident self-identities that emboldened them to curiosity about external cultures and experience comfort in dialogic interaction with unfamiliar mainstream cultures. However, children living in communities marginalized by extreme poverty and discrimination often lacked practical information about



how their lives might be made more tolerable and therefore lacked abilities to imagine life differently. These authors encouraged teachers to guide students in questioning the status quo of cultural place in society in order to identify border gaps where bridges might be constructed between marginalized and mainstream communities.

### **Listening**

In stories told by authors of this section we see how teachers guide students to explore what is important to know about one another and living together in the world. Cultural self-knowledge endows students with a narrative context for universal archetypes of being that cross images and texts of cultural difference. Listening to the stories of others enriches the narrative landscape of humanity and allows students to perceive multiple ground lines, broader horizons, and differing points of view. Dialogic interactions of this sort do not have to necessarily “lead to a consensus about anything . . . it’s enough that it helps people get used to one another” (Appiah, 2007, p. 85) and begin to recognize their assumptions about ways of being. Nussbaum, (1998, 2003) describes this process as a matter of listening with the heart.

### **Engaging**

Engagement requires flexibility and willingness to yield to fluid ideas about one’s self and others. As participants of engagement give ground to one another, empathy and trust can grow. Several authors of this section describe involuntary engagements compelled by the migration of one group into the geographic space of another. These require educators to design safe classroom experiences, where processes of looking, questioning, and listening to one another may occur. Additionally, students could be invited to enter virtual spaces where they safely examined and questioned the experiences of others through visual stories, then engaged in critical considerations of images they saw. They concluded that looking, questioning, and listening to others, whether actually or virtually, contributes to development of “empathy and understanding and trust of others as well as coping skills” (Brown & Vaughn, 2009, p 87).

Authors in the third section of the *Handbook for Teachers* address the reality that people are not limited by discrete cultural or geographic place, but have opportunities to encounter people of other interests, nations, and cultures globally in both real and cyber places. Through meetings in real and virtual spaces, self-identity could become more ‘flexible and fluid’ and increasingly ‘multiply’ and ‘de-centered’ (Turkle, 1997). These are important cultural skills in an age when “virtual megasocieties are impacting our own view of ourselves, how we act, and with whom we interact” (Rothkopf, 2017, p. 19).

### **My Story of Dialogical Interactions**

To evolve into a culturally sensitive person, processes of dialogical interaction must be ongoing throughout one’s schooling and in everyday life. Certainly, in my own experience, knowledge of self and sensitivity to others has continued to unfold over the span of many years. I would not have questioned my identity as a child growing up in a rural Midwestern United States. Everyone with whom I interacted in that shielded environment was more or less like me. My elders were descendants of protestant European settlers who had migrated to Northwest Territory in the early 19<sup>th</sup> century. They farmed the land or dwelt in small towns

that ringed the countryside like tacit barriers against the outside world.

The elders of my family included teachers, who provided me access to books and images of exotic people and places beyond the geography of my life. Yet, the 'realness' of people who might be culturally and racially different existed only as an imagined concept, resembling ahistorical characters of fairytales. My first tangible awareness of the existence of people who looked markedly different from me occurred when at the age of nine or ten, during a visit to a nearby state park, I wandered onto a playground where several very dark skinned children were playing. Curious about their unfamiliar appearance, I tried to join in their play and was both stunned and embarrassed when my overtures were firmly rebuffed. I related the incident to my elders who found my naiveté humorous; segregation was so deeply embedded in mainstream society that it had not occurred to anyone to tell me of its 'rules'. It would only have been necessary to iterate such rules if some irregularity of Otherness had challenged the ordered parameters of their fixed worldview. Until I was adult, I could only look at and question those who were different from afar, opportunities were limited for listening to and engaging with people who were not from a background similar to my own.

I was catapulted into the foreign territory of Others when I took a position as art teacher to children in an economically challenged urban setting. My students did not look, speak, or behave in familiar ways. I found that lessons designed for predominantly White, middle-class students fell flat. I wondered: Who were these children? What interested them? What were their experiences beyond the classroom? How could I reach them? There were few curricular guides or books that could inform me. Searching for a mentoring teacher to assist me, I was discouraged to find that other teachers in the school or district were grappling with their own bewilderments about cultural difference and were too busy to help me. I could look at and question things I could not understand, but I had no background in how to connect with them on a familiar level. Learning to listen to and engage with my students was difficult and not always successful, but through processes of dialogical interaction I increasingly grew more accustomed to, comfortable with, and understanding of our differing world views.

Years after leaving K-12 art education classrooms, I found myself teaching studio art courses online to undergraduate college level students who were not art majors. I could only see the artworks created by these students, not the faces of those who were producing them. Otherness was expressed through interests and voluntary social groupings, such as those whose interests were in gaming or fandoms, and those who self-identified as business majors or pre-service teachers. Our sessions together began when they shared their works with their classmates and responded to one another's works with questions and comments. This required them to practice looking, questioning, listening, and engaging with peers whose backgrounds, skills, and ideas differed from their own. Together, we came to experience appreciation for and draw inspiration from a wide diversity of aesthetic expressions and artistic productions.

### Our Concluding Thoughts

Working together collaboratively and cooperatively we aimed to exemplify the concepts that supported each section of our co-edited *Handbook for Teachers*. We expressed both our common visions and our individual insights through similarities and differences in how we each approached writing our part of this chapter. We also demonstrated how our subjective and intimate reflections about our own encounters about cultural sensitivity in a global world are connected to our own local and global communities.

Finally, we as co-editors of the *Handbook for Teachers*, by having dialogues with the authors' chapters, through looking, questioning, listening and engaging with the book's content, created a culturally sensitive response to the role of art education in a global world. We also established conceptual frameworks that set forth new educational paradigms for visioning equitable opportunities and world-wide responsibilities in our interconnected, global world.

If the future of any nation lies in the ability of its people to interact harmoniously with one another, within and across national boundaries, toward a common good, then the education of that nation's youth must prepare them accordingly. Future citizens need education that instills abilities to critically evaluate information, recognize and respect differing perspectives, empathize with and care about others, and accept personal responsibility for ameliorating unjust conditions and circumstances. We believe in the future culturally sensitive art educational practices can support development of these skills and incline students toward harmonious and collaborative interactions.

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# Investigating STEAM Education both in the United States and South Korea 04

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## Abstract

This chapter explores theoretical backgrounds on STEAM education both in the US and South Korea as one of the exemplary educational frameworks for the 21<sup>st</sup> century. Methodologically, the study employs cross-cultural research and qualitative content analysis by analyzing and synthesizing the findings of the accumulated theory and practice on STEAM education. In the US, STEM education has been a major component to 21<sup>st</sup> century learning, and the idea of moving STEM to STEAM is a hot topic in the field of education because the arts have the ability to open up new ways of teaching, learning, and thinking (Sousa & Pilecki, 2013; Watson, 2016). South Korea has been facing a very similar challenge to engage students in STEAM education, so that educators believe STEAM can contribute to improve the global literacy of students in their future of a new global era (Yakman & Lee, 2012). The study provided distinct standards for art educators to understand the value and importance of the arts in a STEM education and STEM-integrated convergence education in both countries. As a result, this study will bring up discussions and implications about what developments, improvement, and changes are needed for the better direction towards STEAM education in the field of art education.

**Keywords:** STEAM, 21<sup>st</sup> century learning, STEM integrated arts education

## Introduction

Increasingly, there has been a growing interest in Science, Technology, Engineering, Art, and Mathematics (STEAM) education. Today STEAM education is a significant challenge for many schools and educators both in the US and South Korea, starting the breakdown of traditionally independent disciplines and bringing new convergent curricula into K-16 classrooms. In the US, STEM education has been a major component to 21<sup>st</sup> century learning, and the idea of moving STEM to STEAM (with “A” = ARTs included in STEM) is a hot topic in the field of education because the arts have the ability to open up new ways of teaching, learning, and thinking (Sousa & Pilecki, 2013; Watson, 2016). South Korea has been facing a very similar challenge to engage students in STEAM education, so that educators believe STEAM can contribute to improve the global literacy of students in their future of a new global era (Yakman & Lee, 2012).

Many art educators are therefore strongly encouraged to differentiate instruction in the movement towards STEAM education in schools (Lee & Hyun, 2014; Liao, Motter, & Patton, 2016; Patton & Knochel, 2017; Rufo, 2013; Watson, 2016). They are also expected to connect to the Common Core State Standards (in the US), the National Curriculum (in South Korea), high-stakes testing, diverse learning styles, and 21<sup>st</sup> century skills in the expected, required, and implied learning standards and guidelines in current school systems. Educators are wondering when/where to turn next, but it is fact that STEAM education is a national priority for K-16 education in these days and is valued as a means of strengthening national security and ensuring global competitiveness (Chanbari, 2015; Rolling, 2016). The question, then, is: How do we as art educators respond the movement towards STEAM education?

In this chapter, two art educators at two universities – one in U.S and the other in South Korea explored theoretical backgrounds on STEAM education both in the US and South Korea as an educational framework for the 21<sup>st</sup> century. Methodologically, the study employed cross-cultural research and qualitative content analysis by analyzing and synthesizing the findings of

the accumulated theory and practice on STEAM education in both countries. The study provided distinct standards for art educators to understand the value and importance of the arts in a STEM education and STEM-integrated convergence education. It will bring up discussions and implications about what developments, improvement, and changes are needed for the better direction towards STEAM education in the field of art education. We believe this study is critical because “despite the efforts to implement and disseminate STEAM education to the schools, there have been only a few empirical studies of the STEAM education” (Yakman & Lee, 2012, p. 1073).

### **Methods**

Despite the high interest in STEAM education by the government and academic fields across the United States, scholarship in STEAM education has not yet been established about how other nations value and practice STEAM education, as a key case study for STEAM implementation in school (Scott, 2012). This case study is constructed on a cross-cultural research that examines data collected on STEAM education both in the US and South Korea. It employed qualitative content analysis by analyzing and synthesizing the findings of the accumulated theory and practice on STEAM education. As early as the late 1970s, the art educators have drawn the importance of cross-cultural research in the field of art education. Eisner (1979) claimed cross-cultural research as a means of questioning, testing, and reconsidering our own educational practices out of our familiar context to the settings that different from our own.

As a case study, this study limits STEAM education both in the US and South Korea. The United States is one of the world’s most ethnically diverse nations and is home to the world’s largest population. Education is compulsory from kindergarten to high schools, depending on the state. Generally, there are three stages: elementary school (K-5<sup>th</sup>/6<sup>th</sup>), middle school (6<sup>th</sup>/7<sup>th</sup>-8<sup>th</sup>), and high school (9<sup>th</sup>-12<sup>th</sup>). South Korea is home to 50.2 million people in its small land. The education system in Korea represents a 6-3-3 pattern: primary (Grade 1-6), middle (Grade 7-9), and high (Grade 10-12) schools. Primary and middle schools are compulsory education; almost all primary school graduates enter middle schools and receive uniform education. In contrast, high school is not compulsory education, and they are selected into academic and vocational high schools based largely their middle school performance. Academic high schools are mainly college preparatory schools in which the majority of Korean students enroll. Beginning in 11<sup>th</sup> grade, they are required to choose one of the two curriculum tracks: liberal arts (humanities and social science) and natural science (math and science). Vocational high schools are focused on vocational skills (Park, Byun, Sim, & Back, 2016).

### **Steam education in the United States**

Many countries stipulate the significance of STEM and its implementation in education. For example, the United Kingdom has a nationwide network for STEM (i.e. STEMNET) while Singapore stresses inventive thinking and creative activities in K-12 education (Park et al., 2016). In the United States, STEM has gained momentum in education, and there are many efforts to support STEM education. This is because the US continues to fall behind other countries in preparing students and training teachers in categories of STEM. While 46.7 percent of STEM degrees were awarded in China, the number of US degrees awarded in STEM fields was only 15.6 percent in colleges (National Science Board [NSB], 2010). Moreover, research indicates a lack of preparation or interest of students in STEM fields that will cause a



serious problem to fill the need for STEM workers in workplaces. Today there is a substantial teacher shortage in math and science, which is also the hardest to fill on vacancies (Oljace, 2013). According to international student assessments such as PISA (Program for International Student Assessment) and TIMSS (Trends in International Mathematics and Science Study), US students are below average in math and science and only slightly above average in reading. The most recent PISA result, from 2012, they ranked 35<sup>th</sup> in math and 27<sup>th</sup> in science out of 64 countries. In contrast, students from Asian countries such as China, South Korea, Singapore, Hong Kong, and Japan have made outstanding achievements in math and science apparently, and their scores have also increased steadily compared to previous assessment results (Organization of Economic Co-Operation Development [OECD], 2014).

Congress passed the America Competes Act in 2007 which authorized funding for STEM initiatives from K-16 education. Former President Barack Obama launched the *Educate to Innovate campaign* in 2009 to move American students to the top of the pack in science and math achievement over the next decade (Reeve, 2015). The President's Council of Advisors on Science and Technology (PCAST) to the President reported STEM as an educational priority of this nation as it follows:

To meet our needs for a STEM-capable citizenry, a STEM-proficient workforce, and future STEM experts, the Nation must focus on two complementary goals: We must prepare all students, including girls and minorities who are underrepresented in these fields, to be proficient in STEM subjects. And we must inspire all students to learn STEM and, in the process, motivate many of them to pursue STEM careers (PCAST, 2010, p. viii).

The STEM initiatives claim that the future of US depends on how we are able to educate today's students in STEM fields. Numerous school districts have obtained federal and state funding to support STEM initiatives including STEM programs, conferences, and organizations. However, despite considerable funding and positive expectations for STEM initiatives, the Assessment of Educational Progress (NAEP) has announced only a slight increase in science. Students have performed poorly at what the NAEP considers to be "proficient levels" in higher-level problem solving and critical thinking (Sousa & Pilecki, 2013). Several studies have also indicated that US students lag behind internationally in creativity, socialization, cooperative teamwork, and analytical skills (Oljace, 2013). Former President Barack Obama soon announced over a \$250 million to invest new and existing teacher training for STEM education both in private and public schools. He turned to the importance and preparation of good teachers in STEM fields as follows:

The biggest impact on a child's success comes from the man or woman at the front of the classroom. In South Korea, teachers are known as "nation builders."

Here in America, it is time we treated the people who educate our children with the same level of respect. We want to reward good teachers... We want to prepare 100,000 new teachers in the fields of science and technology and engineering and math (Reeve, 2015, p. 12).

STEM has been a term seen almost daily in the education news. The US STEM initiative has high expectations for students to develop excellence in the STEM fields to be globally competitive (Rolling, 2016; Watson, 2016). STEM has grown in the years; yet progress has been slow towards a STEM education for all of students in school settings. Regardless of good programs and supports, student assessments in STEM fields still have not changed to the expected level (Oljace, 2013). Therefore, there has been some research and debate that

suggest integrating arts-related skills and activities into STEM subjects can significantly raise student motivation and learning engagement (Liao et al., 2016; Patton, 2016; Patton & Knochel, 2017; Riley, 2014; Rufo, 2013).

### **Learning through arts: from STEM to STEAM**

A growing numbers of advocates argue that the arts (dance, music, theatre, and the visual art) provide opportunity for students to develop the global 21<sup>st</sup> century skills – critical thinking, problem solving, communication, collaboration, creativity, innovation, information/media/technology literacy, flexibility and adaptability, initiative and self-direction, social and cross-cultural skills, productivity and accountability, leadership and responsibility – that will be needed by every student in real lives in order to survive successfully in increasingly complex media and technologically driven world (Partnership for 21<sup>st</sup> Century Skills, 2015; Jolly, 2014; Rolling, 2016; Sousa & Pilecki, 2013). Many mathematicians, scientists, and engineers also believe that the arts have the ability 1) to draw curiosity; 2) observe and express accurately; 3) perceive an object differently; 4) express emotions and construct meaning personally; and 5) work with others or alone effectively (Sousa & Pilecki, 2013). For example, Leonardo da Vinci was a good example to show no boundaries between the arts and STEM because he was an artist, inventor, engineer, and scientist. In other words, his genius was “the product of a STEAM education, not just an art education!” (Rolling, 2016, p. 4).

STEAM education aims to “foster the true innovation that comes with combining the mind of a scientist or technologist with that of an artist or designer” (Riley, 2014, p. 23). Initially promoted by the Rhode Island School of Design, STEAM is a precursor to STEM education, and there are many definitions of STEAM. Riely (2014) claims that STEAM should not be misunderstood as a curriculum, but it should be thought of an approach or way to teach the content. She argues STEAM is an integrated approach to learning, which requires an interdisciplinary connection among standards, lesson implementations, and assessments. However, STEAM is not Arts Integration:

Arts Integration is an approach to teaching and learning through which content is taught and assessed equitably in and through the arts. STEAM is an educational approach to learning that uses Science, Technology, Engineering, the Arts, and Mathematics as access points for guiding student inquiry, dialogue and critical thinking (Riley, 2014, p. 22-23)

Now the US government recognizes the role that the arts can play to elevate STEM education. The former first lady Michele Obama said, “learning through the arts reinforces critical academic skills in reading, language arts, and math, and provides students with the skills to creatively solve problems” (Leonia, 2010, para.1). In 2011, the Korean Ministry of Education also proposed a policy on the reconstruction of STEM education via enhancing interdisciplinary learning and adding arts to STEM, which lead to STEAM education.

The arts can enlighten STEM fields in many ways, and the art classes also can enhance the learning of other academic subjects, such as STEM in interdisciplinary curriculum contents (Bequette & Bequette, 2012; Riley, 2014). By integrating arts in STEM fields, lessons are more interesting and meaningful both to teachers and students and plenty of opportunities for students to enhance the global 21<sup>st</sup> century skills what mentioned earlier. Many of the research findings show the arts education should not only for those students who want to be artists because the arts 1) develop cognitive growth; 2) improve long-term retention of content; 3) introduce novelty – something different and unusual activities; 4) reduce stress; and 5) advance

social growth (Sousa & Pilecki, 2013). Simply, learning the arts can also have on learning other subjects, such as STEM. Thus, if teachers are aware of how arts and STEM learning intersect and support each other, they can use STEM concepts to enhance learning in the arts and/or integrate arts-related skills/activities in STEM lessons. This is why the arts should integrate in STEM fields, and STEM should become STEAM by adding the arts the acronym, underscoring the importance of the arts education. Most importantly, the emerging STEM to STEAM movement is grounded that the arts with STEM as an equally significant and not a supplementary subject. The National Art Education Association (NAEA, 2014) presented its position on STEAM education that it believes:

- STEAM education values all STEAM disciplines equally.
- STEAM education is implemented through a wide variety of approaches.
- STEAM education encourages creativity and innovation.
- STEAM education acknowledges the rigor found in visual art.

The NAEA argues that students must be proficient in visual thinking and creative problem solving in order to be successful in STEAM fields.

### Supporting teacher education

In the US, there are many federal programs and grants to support and improve STEAM teacher education, including Teachers for a Competitive Tomorrow, Teacher Quality Partnerships, Teacher Incentive Fund, and Investing in Innovation Program, etc. (U.S. Department of Education [ED], 2015). Recently, the Department of Education's Race to the Top-District programs support teachers in providing personalized instruction on individual needs and interests. The Department's 21<sup>st</sup> Century Community Learning Centers program is increasingly collaborating with outside of formal school settings like NASA, art and science museums, library services, and national parks to bring high-quality STEAM education within real life experience. In addition, the Hispanic-Serving Institution – STEM programs increase the number of Hispanic and other low-income students attaining degrees in STEM and improve quality of STEM curriculum and instruction through faculty development. Moreover, the Committee on STEM education (CoSTEM), consist of thirteen agencies is working to invest federal funds in K-12 STEM education, increasing public and youth STEM engagement, reaching underrepresented minorities in STEM fields, improving the STEM experience for undergraduate, and designing graduate education for tomorrow's STEM workforce. In 2014, the Obama administration invested \$3.1 billions in order to recruit STEM teachers and supported STEM focused high schools. The U.S. Bureau of Labor Statistics projects have also announced that by 2018, 1.7 million jobs would create in STEM subjects including computing, engineering, physical science, life science, and mathematics.

### STEAM in South Korea

STEAM in South Korea has originally begun to improve problems of science and mathematics education (The Korea Foundation for the Advancement of Science and Creativity [KOFAC], 2015). In Korea, high-stakes tests play a critical role into college entrance. Excessive competitions are generated from elementary to secondary schools for the success of the national college entrance exams. Most Korean students heavily depend on test preparation in various forms of private supplementary tutoring known as shadow education in order to better prepare for high-stakes exams. In 2010, Korean families spent a total of approximately

19 billion US dollars on shadow education, and seven of ten students attend at least one or more forms of shadow education. Almost all shadow education, regardless of its type, focuses on helping students to memorize large amount of materials for particular tests in a very short period of time, rather than fostering critical thinking (Park et al., 2016). In fact, Korean students are well known for extraordinary success in international student assessments, such as PISA and TIMSS. At the same time, however, their motivation and interest in learning science and mathematics is very low. For example, according to TIMSS report (2011) Korean students reached 1<sup>st</sup> and 3<sup>rd</sup> places in science and mathematics respectively, while they had one of the lowest interest and confidence levels in learning science and mathematics. The contradictory results led Korean educators to make an effort to increase the interest of students in learning science and mathematics (Park et al., 2016). To minimize the negative effects of its cramming education, or the study intensively to absorb large volume of informational material in short amounts of time, there have been studied on diverse types of education, and interdisciplinary education has particularly expected to realize whole-person, lifelong, and lively education (Lee, 2014; Riley, 2014).

STEAM education aims at seeking the convergence of experience, research, and experiment by encouraging self-directed learning and inspiring enjoyment of learning so that students can actively engage with the content and induce students' various academic interests of individuals. It expects to foster convergence talent who can open the new world just as Steve Jobs has presented a new model of innovation iPhone by creatively conversing technology with arts, science, and engineering. Based on the idea that the current society requires creativity and imagination, as knowledge is limited, the background of STEAM education is that the future is not to predict, but to imagine. The future society will require individuals sensitive to change than strong or smart beings (KOFAC, 2015).

In Korea, there were three main projects that initially emphasized STEAM education: the 1<sup>st</sup> Engineer Training Support Basic Plan, the 2009 National Curriculum Revision, and the 2<sup>nd</sup> Scientific & Technical Labor Force Training Support Basic Plan (Lee & Yang, 2013). With the establishment of the Ministry of Education, Science, and Technology in 2008, the 1<sup>st</sup> Engineer Training Support Basic Plan (2006-2010) has established the framework to foster convergence talent in the area of science and technology in elementary and secondary education. Although the class hours of arts education itself was reduced, STEM integrated arts education has been increasingly growing (Lee & Hyun, 2014). The 2009 National Curriculum Revision also emphasized that convergence education should be reinforced to cultivate highly advanced creativity and character required by the future society (The Ministry of Education, Science, and Technology [MoST], 2009). The Ministry has clearly articulated the necessary and importance of STEAM education in the National Curriculum to ensure a direct connection to the planning of classroom lessons. Not only have the STEAM model schools increased but also it has become mandatory for these schools to include 20% of STEAM lessons/activities in classrooms (Lee & Hyun, 2014). As a result, the revised curriculum is to help students from the product and quantity of learning to the process and quality of learning. For example, since 2016, the free semester system has been fully implemented in South Korea.

The Free Semester will be introduced to middle schools to give students more opportunities to explore their career path and to freely explore their dreams and talents. During the free semester, there will be no paper exams. Students will be give a change to build their creativity and explore career options through self-leading activities such

as reading, sports and arts, or career explorations activities, and through an education that emphasizes hands-on experiences (Global Education Leader's Partnership [GELP], 2016, para.1).

One student mentioned, "Opportunities like seeing a piano concert and orchestra performance made me confident about my future" (GELP, 2016, para.18). With the Free Semester Program (FSP), student and teacher satisfaction is high. Students describe increased satisfaction with their teachers and their teaching methods and in the work-based learning opportunities they have been given. Learning engagement has increased for students as well (GELP, 2016). With the FSP, the middle school curriculum focuses on diverse self-regulated activities through hands-on experiences in order to help students searching for their talents and interests. It also aims to promote the increase of sensitivity and imagination by combining it with arts. While the past education aimed to teach knowledge and concepts in the hierarchical order, STEAM education aims to cultivate the convergence thinking and problem-solving ability based on science and technology by increasing students' interest and understanding. It focuses on understanding why we learn knowledge and how we use it, and also to develop problem-solving ability in real life. The future of education aiming by STEAM is the education designing the future that helps students maximize their creativity after finding their dreams and talents. It is the education connecting to real life where the accumulated knowledge and experience can be used to solve real daily problem, starting from students' interest, and the student-centered education through teachers' positive feedbacks acknowledging individual student's originality. Emphasizing the education through compliments and encouragement, it is essential to have education encouraging cooperation and communication based on problem-solving experience through teamwork after experiencing that professionals' cooperation can create theories and results.

### Teaching through arts: STEAM & NON-STEAM

The Ministry of Education and the Korea Foundation for the Advancement of Science and Creativity define STEAM as education that increases students' understanding and interest in science and technology and also cultivates convergent knowledge based on science and technology and problem-solving ability in real life. STEAM education also applies the artistic techniques to the advanced science and daily technology by largely reducing contents related to the cramming learning. It aims to apply the advanced technology to education site by introducing the future-type science class with up to date technologies and systems and also to realize the science and technology education focusing on experience, research, and application, using domestic and foreign institutes and resources (Kim, 2012).

In Korea, the contents of STEAM education are developed as convergence-type in each theme, application-type of advanced products, convergence-type of science and arts, connection-type of future job, and application-type of overseas contents. The future promising job experience and career-related design-based program are also included. For the quality reinforcement of STEAM program, the group management system about contents development is established while also holding kick-off meeting, interim announcement, and progress announcement for the announcement of contents examples.

Through the designation of schools applying STEAM contents, the site applicability and quality are reinforced. Spreading STEAM program connecting to school curriculum, the STEAM program to experience subjects and free semester system is developed, and also

excellent cases of recomposed curriculum is discovered and spread. In addition, STEAM contents spread site has been operated, and it is recommended to add STEAM education guidelines for the institutionalization to secure the continuity of STEAM education.

The STEAM curriculum has been widely analyzed, and it is reflected to as a guide for teachers and science textbooks for elementary school Grade 3-4 and Grade 5-6. Composing and operating a consultative group between the Ministry of Education, the Korea Foundation for the Advancement of Science and Creativity, and municipal/ provincial education offices, a support system for its settlement in site has been established. In case of elementary school, it is encouraged to perform 10% of subjects related to STEAM education while it is recommended to insert STEAM education contents in case of secondary school. In particular, it became mandatory for STEAM model schools to include 20% of STEAM related contents in syllabi for science, mathematics, technology & home economics, and art & music classes (KOFAC, 2015).

Furthermore, a wide range of STEAM technology and learning models and programs have been developed at the national level and distributed to local schools across the country. From 2012 to 2014, the establishment of the future-type science classrooms in 32 schools for STEAM classes has been completed as guidebooks, and lesson contents have been developed and spread. In order to establish the academic base and also to induce teachers' participation, different symposiums have been held, and also excellent schools, teachers, and professionals in STEAM education receive awards from the minister. Through the national promotion using public TV broadcasting and special articles of main daily papers, STEAM education of Korea is promoted and reinforced. The events such as Korea Science and Creativity Festival are also supported for the expansion of experience and research activities connected to the scientific culture expansion project. Korea aims to realize and acknowledge the importance of fostering science and technology talent equipped with creative and convergence thinking through STEAM education. Additionally, the Korea Foundation for the Advancement of Science and Creativity presents the detailed elements of STEAM education, and also understands and promotes the importance of STEAM education by differentiating STEAM education from non-STEAM education (see Figure 1).

### **Supporting teacher education**

Korea has enthusiastically developed diverse training programs and teacher research groups (Lee & Hyun, 2014). Since 2013, the Ministry of Education encourages establishing K-12 STEAM curriculum plans and teacher trainings. It works for reinforcing student experiences and research activities in STEAM, starting a variety of systems to use STEAM lessons through on/offline, and developing STEAM education teams for schools and institutions. According to the Ministry of Education's statistics in 2014, 120 tasks of STEAM R&E (Research & Education), 32 future-type science classes, 180 experience-class operating schools, 800 STEAM program research staffs, 184 STEAM leader schools, 577 STEAM teachers' research groups, and 2900 STEAM teachers were supported, and more than 100,000 teachers have completed STEAM trainings (KOFAC, 2015). In addition, teacher workshops, STEAM R&E festivals, symposiums, performance presentations, overseas teacher conferences are significantly supported to reinforce STEAM education skill through on/offline for the elementary and secondary teachers. The Korea Foundation for the Advancement of Science and Creativity has announced as elements of STEAM education and the frame of criteria (KOFAC, 2015). It has been suggested

that STEAM lessons should be implemented following the STEAM learning criteria, as well as provided the ways to evaluate STEAM lessons. As an evaluation method that can be currently used by teachers, the STEAM education checklist has been suggested. The checklist includes the matter of cultivating convergence talent under the goal of STEAM education, the matter of enhancing students' interest, connecting to real life and cultivating convergence thinking ability in the concept of STEAM education, the matter of presenting situations and natural convergence in the presentation of a situation for the activity criteria of STEAM education, the matter of student-centeredness, expressing ideas, and self-problematization in the creative design, and the matter of process/activity-centeredness, drawing diverse outcomes, and cooperative learning in the method of learning (KOFAC, 2015).

STEAM Education	Non-STEAM Education
<ul style="list-style-type: none"> <li>· Prepares for the future of students</li> <li>· Connects to relevant subjects</li> <li>· Uses diverse resources</li> <li>· Focuses on experience, knowledge use, and problem solving</li> <li>· Understands principles</li> <li>· Solves the real-life issues</li> <li>· Defines problems</li> <li>· Connects to students' real life</li> <li>· Shows creative ideas</li> <li>· Creates diverse learning results</li> <li>· Allows students' cooperation</li> <li>· Includes interactions between students and teacher</li> <li>· Is that teachers cooperate, prepare, and practice</li> <li>· Is that teachers guide</li> <li>· Is project-type education</li> <li>· Emphasizes problem-solving process</li> <li>· Is education seeking for methods</li> <li>· Designs experiments in given conditions</li> </ul>	<ul style="list-style-type: none"> <li>· Prepares just for tests and entrance exams</li> <li>· Separates in each subject</li> <li>· Divides in each unit</li> <li>· Depends on only textbooks</li> <li>· Focuses on the acquisition of knowledge</li> <li>· Receives principles</li> <li>· Concentrates on academic concepts</li> <li>· Answers to given questions</li> <li>· Excludes students' interest</li> <li>· Limits students' participation</li> <li>· Demands the same answers</li> <li>· Is that students learn by themselves independently</li> <li>· Excludes interactions between students and teacher</li> <li>· Is that education charged by a teacher</li> <li>· Is education taught by teachers</li> <li>· Is lecture-centered education</li> <li>· Emphasizes results</li> <li>· Is education getting to know about causes</li> <li>· Is experimental education identifying knowledge</li> </ul>

Figure 1: Detailed Elements of STEAM & Non-STEAM

### **Conclusion: Cross-cultural comparison and implications**

In this section, we stressed cross-cultural comparisons and implications on STEM/STEAM education from both the US and South Korea. Both countries understand the value and importance of the arts in a STEM education and STEM-integrated convergence arts education. They believe that STEM education has been a major component to 21<sup>st</sup> century learning for their countries in order to meet their needs for a STEM experts, citizens, and workforce. However, there are also some different issues based on our analysis of STEAM education from both countries.

First, the United States has begun STEM education in order to raise the international student assessments such as PISA and TIMSS. It has claimed the needs of qualified STEM teachers and supported STEM education as an educational priority of the US. It wants to move American students to the top of the pack in science and math achievement over the next decade. In contrast, South Korea is known for their extraordinary success in international student assessments, but it has one of the lowest interest and confidence levels in learning science and mathematics. The contradictory results led Korean educators to make an effort to increase the interest of students in learning science and mathematics by teaching through arts. Thus, STEAM education especially expects to improve problems of science and mathematics.

Second, the United States emphasizes that the arts play to elevate STEM education so that learning through arts reinforces not only STEM learning but also other academic subjects. In other words, STEM education is much greater extent than STEAM. Thus, a growing numbers of advocates argue that the arts provide opportunity for students to develop a variety of global 21<sup>st</sup> century skills, and the idea of moving STEM to STEAM is a hot topic in the field of education as a major component to 21<sup>st</sup> century learning. However, STEAM initiative has supported STEM through the arts to increase Korean students' interests and enjoyments in the subjects. STEAM education in Korea suggests that teachers from various disciplines collaborate and encourage students to explore their talents and dreams.

Third, the United States has various STEM/STEAM support programs for students, teachers, schools, and institutions, especially funding for underrepresented minorities and girls. It also focuses on increasing undergraduate/graduate programs in STEM fields, as well as K-12 school STEM programs. South Korea also has diverse STEAM programs, research activities, teacher programs, and project grants. However, it creates STEAM model schools with certified STEAM teachers and mandatory 20% of STEAM lessons and activities in classrooms. It identifies the detailed content of STEAM education by defining and comparing non-STEAM education from STEAM.

Lastly, it is clear that STEAM aims to develop strategies for enhancing STEM education through the integration of art and design thinking. Both countries understand STEAM education as an integrated convergence of experience that cultivates integrated thinking abilities. They realize that an interdisciplinary approach is key for STEAM education. However, many of the STEAM programs, activities, and teacher trainings concentrate on elementary and secondary education, and there is little research that demonstrates the effects of the STEAM programs, especially in college programs. In addition, there is no specific STEAM framework that focuses on nurturing convergent arts talent in higher education level. Furthermore, there is no much concern to educate STEAM curriculum and instruction for pre-service teachers, while we claim the importance and value of the arts in STEAM education and STEAM integrated convergence arts education for K-16 education. We believe the arts have the ability to open up new ways of teaching, learning, and thinking in STEAM education so more research is needed to determine the effectiveness of STEAM convergence arts education in the field of art education.



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The Role of Competition  
and Interdisciplinary Arts  
in the 21-Century –  
Reflections on the 1<sup>st</sup> Arts  
Olympiad Competition 05

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## Introduction

Why isn't there an Arts International Olympiad in Taiwan? If the Arts are equally important as other subject areas, then how come the Arts does not have Olympiad competitions as other subjects do? Why do we even need Olympiad for various subjects and what does it mean for education as a whole? These questions were among those that led to the development of this first Olympiad competition.

In fact, Taiwan officially began engaging in the International Chemistry Olympiad (ICHO) in 1992. One of the purposes of these events was to encourage high school students to independently solve chemistry problems that were given. At the same time, the hopes were that, through the process, students would be inspired to learn more about chemistry that also enhanced their interests. It also provided opportunities for students to interact and exchange ideas with students from different countries. In addition to ICHO, Taiwan also participates, for example, in the International Mathematical Olympiad (IMO), International Earth Science Olympiad (IESO), International Linguistics Olympiad (IOL). If an Olympiad event has merits for teaching and learning, then does it also apply to the arts? Are there any Arts Olympiad held outside of Taiwan?

Therefore, we searched and found a few organized in Music, Fine Arts, and Dance. For example, the International Music Olympiad (IMO)<sup>1</sup> has been organized by Riga since 2014 for 12-14 year old and 15-18 year old students. In Visual Arts, there is an Arts Olympiad (AO)<sup>2</sup>, which has been organized by the International Child Art Foundation since 1997 for 8-12 years old students recommended from schools. As for Dance, the Youth America Grand Prix (YAGP)<sup>3</sup> was founded in 1999 and then it grew quickly. Now, the competition is the largest in the United States and internationally recognized. Normally, these competitions are organized for individual disciplines. Arts integration or interdisciplinary arts competitions does not exist. In contemporary society, cultivating students with the abilities to cross boundaries and the skills to communicate well among people are important educational goals. How can we create opportunities for students from different art majors and from different cultural backgrounds to work together to solve specific problems? With this thought in mind, as one of the National Arts Education Committee (NAEC) members in Taiwan, I proposed the *1st Arts Olympiad Competition in Taiwan*<sup>4</sup> to the Ministry of Education (MOE). Fortunately, it was approved, and the MOE sponsored approximately one hundred and thirteen thousand USD for the event.

The National Taiwan Normal University (NTNU) had the opportunity to host the *1st Arts Olympiad Competition in Taiwan* from August 15-19, 2016. Four subjects; music, visual arts, dance, and interdisciplinary arts were included. Each subject had 30 students. A total of 90 senior high students from eight countries engaged in the event. The eight countries were United States of America, Canada, Hong Kong, Singapore, Thailand, Republic of Philippines, South Korea, and Taiwan. There were 74 students from Taiwan, and only 16 students from other countries participated. There was also a mix of art major and non art major students. The reason for the low participation among non-Taiwanese students could be attributed to the fact that it was the first time this event was held and it was held in Taiwan. On the other hand, it maybe due to the fact that students had to support themselves and fund their own the travel expenses. The whole event included professional lectures, creation and performance, review panel discussion, sight seeing and a culture night. During this period, students stayed in the hotel of NTNU for free, including three meals and transportation everyday day. They lived and played together.

## **Organizing the 1<sup>st</sup> Arts Olympiad Competition in the 21st Century**

Competition usually focuses on the products and ignores the process. The ways that competitions are organized are very limited. Usually, sending artworks for review and giving awards are normal procedures. Less educational concerns are undertaken. Therefore, it has been criticized for its over enhanced utilitarianism. But, does it have no merits? In a fast changing world, we should have the information and knowledge to imagine alternative ways of competing. A well-designed competition could transform a simple test into a learning based activity. Even though winning is not everything, it should be one of the ways to learn how to self improve and empower.

Nowadays, the role of competition is not only a final product assessment, but it is also a process assessment as well. From the very beginning, the rationale for this event was to design a “learning-based competition”. The goals are to cultivate students’ arts and aesthetic competencies, to be able to take initiatives, engage the public, and seek the common good. All these goals were intended to meet our new grade 1-12 (ages 6-17) national curriculum objectives<sup>5</sup>. A general theme was set: “Cultural Literacy and Future Artists.”

We spent almost a whole year preparing every detail. The first working meeting started in August of 2015. By September of 2015, the website designed for the event was published online. From December 22nd, 2015 to the June 6th the next year, we had received a total of 178 applications. Based on the criteria of their art majors, English ability, and arts performance records, a total of 90 students were selected. There were a total of four review panels. For music, visual arts, and dance panels, each had five professors. Two professors were from foreign countries and three were from Taiwan. As to the interdisciplinary panel, which mixed the subjects of music, visual arts, dance, it consisted of seven professors. They were all from foreign countries. Six of them were from the other subject panels. Except review panels, there was a working team consisting of staffs, consultants and students. NTNU staff took care of the administrative works. Consultants selected from high school senior teachers were to assist and stand by when students were working on their projects. Graduate and undergraduate students of NTNU also played a role as daily assistants.

### **Approaches for creating alternative arts competitions**

In order to organize a competition that resembled ordinary learning, we included the making process as part of the competition. It should not have been just product presentation only. Therefore, how to design proper testing time is a key issue. There should be enough time for students to be able to explore ideas and making. On the other hand, how to set up a meaningful task for testing is another challenge for the organizing committee. Four subjects were tested, namely music, visual arts, dance, and interdisciplinary arts.

In fact, the four review panels had worked very closely not only on setting up the common assessment time and criteria but also the project theme and details.

Based on the rationale and goals of this event, four judging criteria were created.

They were “thematic interpretation and creativity,” “expression of form/structure,” “technicality,” and “overall effect of the performance.” Under these criteria, four standards were used to judge students’ performances as excellent, good, acceptable, or weak. The structure of the criteria is as listed in Table 1.

Criteria	Standards			
	Excellent	Good	Acceptable	Weak
1. Thematic interpretation and creativity				
2. Expression of form/structure				
3. Technicality				
4. Overall effect of the performance				

Table 1: The Structure of The Criteria and Standards

After a couple of meetings, the timetable of this event was organized. It was structured with a patterns of “tight and relax” rhythm. Two lectures were design to inspire students’ ideas before taking action on their projects. One of the speakers was the previous Minister of the Ministry of Culture of Taiwan. She invited students to consider issues of culture, environment, and sustainability. The other speaker was pioneer artist in new media in Taiwan, Prof. Yuan. He shared his artworks and experiences in making meaning through art. The detailed schedule arrangement is listed below.

Date Time	August 15 (Monday)	August 16 (Tuesday)	August 17 (Wednesday)	August 18 (Thursday)	August 19 (Friday)	
0700-0800		Breakfast	Breakfast	Breakfast	Breakfast	
0800-0820		Warm-up Activity	Warm-up Activity	Warm-up Activity		
0830-0900	Registration and Housing Arrangement	Individual Art Contest: Rule Explanation	Individual Art Contest: Presentation and Judging	Interdisciplinary Group Contest: Production	Interdisciplinary Group Contest: Presentation and Judging	
0900-0920		Individual Art Contest:	Break			
0920-0930		Production	Individual Art Contest: Presentation and Judging	Break		
0930-0950		Break		Interdisciplinary Group Contest: Production		
0950-1010		Individual Art Contest: Production	Interdisciplinary Group Contest: Production			Break
1010-1020		Individual Art Contest: Production		Interdisciplinary Group Contest: Production		Final Evaluation
1020-1050		Individual Art Contest: Production	Interdisciplinary Group Contest: Production			Final Evaluation
1050-1200		Individual Art Contest: Production		Interdisciplinary Group Contest: Production		Final Evaluation
1200-1330		Lunch	Lunch			Lunch
1330-1350		Lunch	Lunch	Lunch		Lunch
1350-1500	Registration and Housing Arrangement	Individual Art Contest: Production	Guest Speaker 2: Interdisciplinary Art in New Media and Creative Development	Interdisciplinary Group Contest: Production	Award Presentation and Closing Ceremony	
1500-1520	Warm-up Activity		Break	Break		
1520-1650	Opening Ceremony and Guest Speaker 1: Cultural and Ecological Sustainability	Production	Interdisciplinary Group Contest: Rule Explanation	Interdisciplinary Group Contest: Production	Cultural Visits (School, National Palace Museum, Cultural & Creative Park)	
1700-1800						
1800-2000	Welcoming Party	Dinner	Dinner and Taipei 101 visit	Cultural Night		

Table 2: 1<sup>st</sup> International Arts Olympiad- Taiwan, R. O. C. Timetable

For the prize, we created three different awards, including contest, participation, and friendship awards. Two contests were held. The contest award had three tiers, including the Golden Art Award (1), Silver Art Award (2), and Bronze Art Award (3). The participation award was given to the earnest learners who participated in the entire process, while the friendship award was given to the international teams, leading teachers, and students.

### **Theme-base performance tasks as problem solving**

There were two types of contests. One was Individual Art contest (brief as IA). The other one was Interdisciplinary Group contest (brief as IG). The participants of IG were drawn from participants of IA, mixing different majors, gender and country. For each subject (except interdisciplinary) competition, the theme of “As a Future Artist- How Would I Relate to the World Ten Years Later?” was given. Every student had a whole day to think and make with limited materials. As to the interdisciplinary subject, the prompt of “The Relationship between Human and Mother Nature” was given. They had one and half days to work. Afterwards, a half-day was designed for students to present their artworks and ideas to the judges. This procedure was intended to create interactions between the students and judges.

The instruction of the topic among the three subjects contest was the same. It said, “Please consider, as a future artist in 10 years, how could you care for yourself and the world through arts? As a global citizen, how do you show your perspectives and your own cultural identity?” Specifically, in visual art, students were informed to use dots, lines, planes and various materials to create an art piece on the inside and outside of a 3D box. Students were evaluated on their creativity for utilizing the 3D space. Each student was given one 60cm x 60cm cardboard box, one 104.2cm x 751cm white cardboard, one palette, one plastic cup, one set of watercolor brushes and ink brushes, and one cutting mat. Apart from this, they were free to use a shared box that included an assortment of materials including 104.2cm x 751cm white paper, branches, white Styrofoam balls, poster paint, watercolors, assorted drawing materials, wires and threads, adhesives, cutting and measuring materials, erasers, pencil sharpeners, rags and hair dryers. When finished, students presented their artworks at the studio place and also had to introduce it in English for between two and three minutes.

For the individual contest in music, students performed according to the rehearsal order. Every student had four minutes in total: one minute to introduce their creation concept in English and three minutes for the actual performance. Students were allowed to use their personal instrument. In addition, piano, xylophone, vibraphone, triangle, tambourine, temple block, maracas, cajon, and drumsticks were provided on site for participants to use. Instruments could be mixed and matched, including body instrument, during the performance.

As for the individual contest in dance, each participant was given three props to alter and combine for their performance: 200cm x 80cm color fabric piece, 94cm x 110 cm black plastic bag, and color rubber bands. Each participant received a music selection (three minutes in length) through a random draw. Participants might share the same studio according to the music assigned. The music played repeatedly in the studio for participants to practice. Regarding music assigned to studio rooms, the big room (18 people) used Air on the G String by Bach and the small room (12 people), Baiana by Barbatuques. At the end, each student had one minute to introduce their creative concept in English, and then three minutes for the actual performance.

The interdisciplinary group were asked to work as a team to use the materials and equipment



provided to explore the relationships between Human and Mother Nature. They were allowed to use each music student's instrument. Shared piano, xylophone, vibraphone, triangle, tambourine, temple block, maracas, cajon, and drumsticks were also provided on site for participants to use. Each group received twenty old newspapers, one pack each of A4 white paper, used paper, colored paper, red/blue/white/yellow/green orange ribbon, silver & gold aluminum foil, one pack of black plastic bag, two 200cm x 80cm color fabric, pens, adhesives, double-sided tape, scissors, utility knife, stapler, and eraser. Afterwards, they needed to come up with a theme to interpret and express this relationship through the most fitting form and content. Each group has six minutes in total, with one to two minutes to explain concept in English and four to five minutes for the actual performance.

### **Aesthetic creation through thinking and making**

As mentioned above, the theme: "As a Future Artist- How Would I Related to the World Ten Years Later?" was given to the students. How did the visual arts students respond to the theme-based performance tasks through thinking and making? Amanda Chang who received the "Silver Art Award" stated:

*I created a combination of both the dove wings and the butterfly wings to express my belief of the purpose of art ten years from now in the future. Through communication and cooperation between different cultures through art, people of ethnicities all over the globe can come to understand one another better. . . . . The two halves combine to form one complete set, capable of taking flight, soaring towards a better future. The two halves are actually not permanently attached. Without the other side, the wings cannot function; but my hope is that artists around the world will reach out to one another, join hands, and help to bring peace to the future. (Chen & Huang, 2016, p.9)*

For Amanda, a work of art is not as simple as just a unity of form and materials, but it also embeds rich meanings. Meanings express how an artist envisions herself in a global society and how an artist could change the world. Here, wings represent a way to the future.

Contrast colors are to imply cultural differences and chances for togetherness. Materials were transformed into a form as a "living subject," a subject speaks for the artist. For a better future, an artist could reduce conflicts to reach accordance. Her artwork is shown in table 3.

Another Olympian, Andrea Grigsby, reported:

*My biggest challenge was making this middle object simultaneously have the figure of an eye and a fish. Fish symbolize various things from different cultures, namely unity in Chinese culture, and adaptability and determination in ancient European cultures, which I found fitting, as in my opinion, these are important qualities for progression - a connotation of the future. And the eye represents perception. (Chen & Huang, 2016, p.5)*













Name	Artwork		
Amanda Chang			
Andrea Grigsby			
Chia-Lun Hsu			
Angelica Choi			

Table 3: Selected Students' Artworks from the Competition

Andrea is Taiwanese American. When Andrea got the exam statement, the words and phrases such as “perspectives,” “culture identity,” and “future” in the prompt stood out to her. “Cultural identity” has always been blurry to her, fitting in with neither American culture nor Taiwanese culture, and always feeling somewhat of an outsider to both.

In Andrea’s artwork in Table 3, she found out that blue, red and white are the colors on both the American and Taiwanese flags. So she intentionally used them. The merge of the colors at the bottom is not pure white, and the top is purple. Both being a mixture of the three colors - yet purple is never quite blue nor red, like she feels herself neither purely Taiwanese nor American. With this in mind, the way she sees the world through her “Taiwanese side” is hugely different than the way in which she sees the world from an American point of view. This is symbolized in the carvings on the sides of the box, which is a mixture of western and eastern elements, sort of as a filter of what one sees, as it is a filter for the light. By understanding a tree cannot thrive without roots, one’s culture and history is distinct and only through understanding this can one bring something more unique to the world. Andrea removed two sides of the box to portray not only looking forward, but also reflecting about the past.

Chia-Lun Hsu thinks his relationship with the world is just like the tree to the land. Trees absorb nutrients from the land and grow their branches and leaf to expand vitalities to every corner, as he stated:

*...Artist has to understand their own culture first and then connected with other parts of the world. (Chen & Huang, 2016, p.45)*

Clearly, in his artwork in Table 3, we can see trees with an open split skin. The split skin of the trees has Chinese characters. Chia-Lun Hsu intended this to mean:

*...calligraphy is a representative art about the traditional Chinese culture... The windows and the line extending out on the trunk represent an idea that there's more than one way to connect with world. You must learn more different kinds of culture around the world in order to feel the experience... (Chen & Huang, 2016, , p.45)*

Angelica Choi was born with severe to profound hearing impairment. When she was young, she noticed that she was different from other people. As she grew older, she became frustrated at her inability to communicate with people. She often wondered about the reason for her impairment.

*In my artwork, the balls symbolize opportunities. The strings symbolize obstacles, restrictions, and challenges. The strings are also like blessings in disguise. Every time a person overcomes the obstacles, one could get closer to an opportunity. The opportunity can help a person to achieve one's goal and dream. The person that is high up above the cloud is the one who has achieved one's goal and dream. (Chen & Huang, 2016, , p.3)*

In her artwork as shown in Table 3, the poor and the disabled are trapped in the bottom of the social hierarchy. Like herself, some disabled people can escape from this trap. In the future, she wants to help and be an advocate for the weaker group of society, such as the poor and the disabled, so that they too may have the same opportunities that she has---to have a chance to pursue their goals or dreams in life!

In all, students were able to take proper steps to finish their tasks. Like the chair of the review panel, professor Hwang stated, “Throughout the contests, we noticed a few impressive things: 1. Students presented their works with confidence and were not shy from sharing their ideas. 2. Students have a global perspective and cared about the global society. 3. Students’ works showed gratitude, as well as their passion in engaging in conversations as global citizens. 4. Students used various techniques to create their works, showing their future working potential in the art industry (Chen & Huang, 2016, p.l)

### Group taking challenges on interdisciplinary arts project<sup>6</sup>

During the final part of the event, students were randomly distributed to 15 groups. Each group included two music, two visual, and two dance students; each group consisted of six students in total. They did not know each other beforehand. Therefore, they had to try to know each other, building relationships before taking the challenging task. Then, they had to discuss and reach a consensus on how to make the project meaningful and successful. With the limited materials given, they had to think out of the box. On the other hand, they had to try their best using their skills. Only a total of 10 hours can be used. From this process, we found that every group devoted and engaged themselves to the project.



Table 4: The Working Process and Final Presentation of Interdisciplinary Group

In the beginning, we thought the interdisciplinary arts project might be more challenging, so it would be harder than the individual one. From students' final feedback, a totally different point of view emerged. We took a survey on the final day. The questionnaire asked, "How satisfied were you with your personal creation?" "How satisfied were you with your group creation?" "How difficult were your personal thematic creation?" "How difficult were your group thematic creation?" "Which part of the competition you favored the most?" A five points Likert Scale (with 5 being 'most satisfied') was used to analyze 88 student responses.

We found overall, students were more satisfied with their group creation than their individual creations. There were no differences among the students of music, visual arts and dance. While music students seemed less satisfied with their artworks than other majors. The average score is as shown in Table 5.

Items	Questions	Visual	Music	Dance	Total
1.	How satisfied were you with your personal creation?	3.12	3.04	3.20	3.13
2.	How satisfied were you with your group creation?	3.96	3.93	3.93	3.93

Table 5: The Average Score of the Satisfaction about Creation

Overall, students felt their personal creation was much harder than the group one. Among the majors, music students felt their personal creation was much harder than group one. The average score is as shown in Table 6.

Items	Questions	Visual	Music	Dance	Total
1.	How difficult did you find making your individual creation ?	3.68	4.04	3.63	3.77
2.	How difficult did you find making your group creation ?	3.20	3.26	3.30	3.25

Table 6: The Average Score of the difficulty of the Thematic Creation

When asked which part of the competition participants favored most, 42 students chose more than one option. So we excluded this data and only calculated the other 46 responses. The results indicated “making friends” as the most favored aspect during the competition. The second one was learning from others.

Art Major	Make Friends	Try My Ability	Interaction	Learning form Others	Others	Total
Visual Arts	8	2	1	4	N/A	15
Music	13	1	N/A	3	N/A	17
Dance	7	2	1	3	1	14
<b>Total</b>	<b>28</b>	<b>5</b>	<b>2</b>	<b>10</b>	<b>1</b>	<b>46</b>

Table 7: The Frequency of the Most Favored Part of the Competition Activities

important

From the data gathered, interdisciplinary arts project turned out to be perceived as much easier than the individual one. It may be because, by working together and brainstorming, the problem solving became less pressurized and hard. During the process, students needed to build their relationships with each other. They needed to learn how to make a group plan and how to achieve their goal. The most important thing was that they had to reach a consensus. Obviously, what students learned from here echoes the “core competencies”<sup>7</sup> that Organization for Economic Co-operation and Development (OECD) published in 2014 for better lives. The core competencies are “Delivery-related/achieving Results,” “Strategic/Planning for the Future,” and “Interpersonal/Building Relationships.”

### Conclusion-Competition as cooperative learning and communication

This study used action research to investigate the role of competition in contemporary society, which combined both the process and product. Reflecting on the context and procedures of organizing the *1st Arts Olympiad Competition*, the author discussed how to structure and shape a learning-based competition and what the meaning and value of it could be. The result indicates competition could be a great activity for learning cooperation and communication. Moreover, it could provide multiple competencies for students facing 21<sup>st</sup>-century challenges. As the result, the author proposes that a learning-based competition mediates tradition and innovation. It allows students to have a deep understanding about the role of arts creation in our collective future.

### Footnotes

<sup>1</sup> Please refer : <http://www.music-olympiad2016.lt/>

<sup>2</sup> Please refer: <https://www.icafe.org/why/>

<sup>3</sup> Please refer: <http://yagp.org/>

<sup>4</sup> The web page : <http://aecntnu.wixsite.com/artsolympiad-taiwan>

“Taiwan New National Curriculum Overall Outline” please check the link as <https://www.naer.edu.tw/files/15-1000-7944,c639-1.php?Lang=zh-tw>

<sup>5</sup> One of the final presentation is as the link: <https://www.youtube.com/watch?v=mOxa3gB-wj4>

<sup>6</sup> Retrieved from [https://www.oecd.org/careers/competency\\_framework\\_en.pdf](https://www.oecd.org/careers/competency_framework_en.pdf)

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# Creating Situations by Learning Through the Art 06

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**Abstract**

Art education is a field in which educators can explore emergent issues and help students critically engage in relational practices that increase understanding of the self and the other. In the arts, it is not (only) the product that is important, but what takes place between people during the process of thinking and making through art, what Nicolas Bourriaud called relational aesthetics (Bourriaud, 2002). Learning through art is about creating situations with people to reflect on the self and the other, to raise questions, to explore the limits of mind and emotions within community contexts. By revisiting the frameworks of learning through the arts in this chapter, three main dimensions of change were taken into account. The first is about contemporary arts in its extremely flexible and multidisciplinary fields; the second dimension concerns societal changes, ways of living and connecting. The third concerns political educational discourses. The chapter opens with 3 students' photographs as a stimulus to raise discussion about contemporary art practices in schools and current trends in arts fostering situations to engage with others. Learning concepts and theories are approached as well as concepts of knowledge and complexity to argue for a possible contribution of art to the list of essential skills that have been influencing curriculum developers in the last decade. The chapter closes with some suggestions for practitioners of education through art based and critical pedagogies and learning encounters as knowledge situations created during the educational journey.

**Keywords:** art; learning; art education





'INFECTED': Photo series by Daniel Ferreira; Rita Abrantes; Constança Neves and Nicole de Aguiar. From the Project 'Sentidamente', an Interdisciplinary work project about Mental Health conducted during 2017 by Teresa Torres de Eca and art students from High School Alves Martins, in Viseu, Portugal

### **Contemporary art and creating situations to engage with others**

Many contemporary artists in their practices call for alternative ways of living with others, to fight against individualism and indifference. Art is again, redirected to the core of humanism; a medium to understand the world, a language to express different views and a tool to create new possibilities of action with others. As stated by Paolo Baratta, for the 57th Venice Biennial 'the artistic act is contemporaneously an act of resistance, of liberation and of generosity' (Baratta, 2017). In the introduction to the same biennial curator Christine Macel stressed the role of art and artists in the society:

Today, in a world full of conflicts and shocks, art bears witness to the most precious part of what makes us human. Art is the ultimate ground for reflection, individual expression, freedom, and for fundamental questions. Art is the favourite realm for dreams and utopias, a catalyst for human connections that roots us both to nature and the cosmos, that elevates us to a spiritual dimension

(Macel, 2017).

These contemporary art practices can influence the way art teachers develop the curriculum, using the arts to explore socially engaged projects. Learning through art also engages us with others through the art and helps critical reflection on the way we make connections. Contemporary artists have been eliminating the boundaries between the artists and the audience, creating relational forms for human communication and knowledge construction. This blurring of boundaries opened up completely different perspectives on levels of interaction between things and people proposing new roles for the arts in the society and providing useful tools that can be effective in educational settings involving image, sound and movement as ways of knowing and interconnecting people.

### Learning

The role of memory, creativity, influential environments and developmental aspects of growth have been differently emphasized in western societies. From behaviourist theories, through cognitive, to constructivist and connective theories, a long list of changes has occurred in our concepts of knowledge and learning. Researchers and activists, talk about 'public pedagogy' to validate learning that exists outside schools as public pedagogies - spaces, sites, and languages of education (Burdick & Sandlin, 2010, p.349). Great changes have taken place and continue to do so especially with the advent of easy and accessible information technologies. Views on connectivism, and more generally networked learning, explore a model of learning that reflects the network-like structure evident in on-line interactions that we have in our daily lives. Connectivism emphasizes the primacy of the connection and suggests that learning is found in understanding how and why connections are formed. Connections are formed at various levels: neural, cognitive/conceptual, and social (Siemens, 2004). This model is no longer based on repetition and memory, or solely in coding and decoding; rather it proposes an all new vision about knowledge and transfer of knowledge, that ultimately is also changing our ways of perceiving arts in education and education through the arts. Connectivism has been offered as a new learning theory for a digital age (Tschofen & Jenny Mackness, 2012). Such principles are very important for critical and activist pedagogies of arts in education where the arts are seen as fields for experimentation to understand, represent and project known and unknown worlds through reflective collaboration and self-determination.

### Knowledge and Complexity

The knowledge society, where a large proportion of the world's population is supposed to live, now defies us to challenge long established concepts of knowledge. The crisis of the scientific model in education raised questions about what knowledge should be settled and what should be taught in schools. As researcher Aguerro puts it:

The ideas of complexity challenge the classic ideal of rationality. Facing this, which is structured from the ideal of simplification proper of classic rationality, a new rationality is imposed which prioritizes the look of the complexity as an essential characteristic of the social and no social reality around us. There is a new understanding of the world in terms of dynamic systems where interactions between the constituents of the systems and their environments turn out to be as important as the analysis of the components themselves (Aguerrondo, 2009, p.6).

Knowledge integrates not only static facts that one examines but also the idea of complexity where change is not a 'disruption of order but a promising innovation' integrating ethics in the

core of knowledge (Aguerrondo, 2009, p.6). Furthermore, due to increasingly complex ramifications, knowledge is constructed in cooperation, team work and interdisciplinary networking. Diversity and ambiguity are the shaping process of acquiring and producing new knowledge. Collaboration, responsibility and networking appear as essential skills in a time where we look for more than just intelligence, we look for civic intelligence and civic participation, as essential skills for sustainability. Values, attitudes, working with others and skills of living together are at the top of the political educational agendas for the future (ONU, 2012).

#### Century needs: Participatory Culture

*If it were possible to define generally the mission of education, it could be said that its fundamental purpose is to ensure that all students benefit from learning in ways that allow them to participate fully in public, community, [Creative] and economic life (New London Group, 1996, p.60).*

Multimedia can convey global information through the internet and people are connected in webs of information, as receptors and producers, establishing links of convergence. Participatory questions, as Henri Jenkins stated, are relevant in a world where people act as cultural consumers and producers using easy access media technology to archive, annotate, appropriate, and recirculate media content (Jenkins, Clinton, Purushotma, Robison and Weigel 2009). Essential skills are not only related to understanding and interpreting information but also related to the construction and distribution of information. Knowledge about media and tools are crucial, both taking into account the ICT aspect for programming as well as artistic aspects because through arts and design people learn how to critically and aesthetically use sounds, movements, still and moving images for numerous purposes. Our goals should be to encourage children and young people to develop the skills, knowledge, ethical frameworks, and self-confidence needed to be full participants in contemporary culture and therefore to have the skills to live in a world characterized by fast communication through different media (Jenkins et al, 2009). We need to advocate for the arts and design; visual and multimedia literacy in the curriculum of public education to ensure that our citizens develop life skills, including ethical and aesthetic values, critical thinking in reading, transforming, and producing information with images and sounds.

#### Essential Skills?

Multinational companies are investing in research projects to transform educational policies, such as for example the 2009 ATC21S<sup>1</sup> project which assembled 250 researchers from around the world to define 21st Century Skills. According to the experts' team 'Today's curricula do not fully prepare students to live and work in an information-age society...employers today are often challenged with entry-level workers who lack the practical skills it takes to create, build and help sustain an information-rich business' (Binkley, Erstad, Hermna, Raizen, Ripley, Miller-Ricci, & Rumble, 2012). For the researchers, new curricula and new assessment methods should be designed to include skills such as collaboration and digital literacy, that would better prepare students for 21st-century employment. ATC21S has developed methods to assess skills with an emphasis on communication and collaboration, problem-solving and ICT literacy. But maybe the information-age society requires more than information-rich business fostering fast pace production and consumption models, perhaps we should also listen to contemporary artists and philosophers, who caution us about the loss of time and humanity (Giroux,1999). Maybe we should also listen to the young people, the so-called 'digital natives', who claim the lack of emotional balance, the lack of compassion and contemplation skills as exposed by students in the photo series in the beginning of this chapter.

### What Education through art may bring to every child?

In official documents of UNESCO, culture and the arts is listed as one of the seven domains of learning including Creative arts; Cultural knowledge; Self and community identity; Awareness of and respect for diversity (UNESCO, 2013: 4). In an InSEA study conducted in 2013, results showed that arts education help students to develop essential life skills, that can be demonstrated, valued and recognized through the learning outcomes produced in the art lessons (Milbrandt, Shin, Eca and Hsieh, 2015). According to the UNESCO Seoul Agenda for arts education one of the major goals for the Development of Arts Education is to “Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today’s world” (The Seoul Agenda, 2010, p.8). But, maybe, we need to understand arts education from a plural and transdisciplinary lens working in syncretic ways to increase the role of arts in education and education through the arts in general. Art education can also develop citizenship, civic participation and multiliteracy (Milbrandt; Shin; Eca and Hsieh, 2015). We may envisage other ways to configure art education classes outside the rigid frames of schools, where education has been presented as fragmented knowledge in separate disciplines for the last three centuries. Art education is one dimension of learning where social and emotional development is explored through artistic processes of thinking and making. Learning through art provides much more than artistic skills to produce art works. By engaging in creative arts children and youth learn how to understand themselves and how to connect with others. Considering the new discourses on education and especially the UNESCO vision, we must recognize that the arts have an important role to play in their relational capacity in a global world where more than ever we need to learn to live together in global, virtual and local contexts (UNESCO/UNICEF, 2013).

#### Arts education

*... But for all children, the arts allow a different way of understanding than the sciences and other academic subjects. Because they are an arena without right and wrong answers, they free students to explore and experiment. They are also a place to introspect and find personal meaning (Winner et al, 2013, p. 21).*

Art education can prepare students with knowledge about art and the contemporary world they live in, to think critically, use problem solving skills and develop skills for living together in harmony. Those skills can be correlated with those listed by the researchers of the ATC21S group as Ways of Thinking; Ways of working, and Ways of living in the world. By engaging in arts appreciation or interpretation and arts production, children and youth may reflect upon their behaviour and emotions. They explore aspects of personality and other social skills, including communication and development of acceptable values that are important as children and youth develop both cognitive and non-cognitive skills. Contemporary arts in society may provide tools that can be most useful in educational settings, involving image, sound and movement as ways of knowing and interconnecting people. These tools are an excellent means to prepare citizens to think critically and imaginatively towards intercultural understandings and an emphatic commitment to diversity.

Today, as in the past, we understand the dangers of a narrow minded education and we advocate for more humanistic forms of learning and experience in the world. More than ever

we know that the only survival for our human race and our planet is through acknowledgement and understanding of the value of our diversity (Morin, 2003). But educators have to operate focusing on one's own competitiveness and the competitiveness of the state in a globalised economy. Under such circumstances, the value of arts inclusiveness and diversity may be problematic. On one hand we want to bring the arts to all members of the community where we work, but on the other hand we know how much the arts and education can be elitist and exclusive. The arts or art education per se do not bring ethical attitudes towards society. Individuals are located in a variety of power-driven discourses and the economic discourse pervades various domains of society, including cultural and educational practices.

### **Critical pedagogy**

Because educational practices and policies reproduce inequalities in society many educators advocate for emancipatory pedagogy exploring democratic, dialogic and counter-hegemonic educational strategies (Freire; 1972). Such counter-hegemonic practitioners claimed that through critical reflection, learners can become aware and discuss the existing social and political order in a dialogical way. Dialogic practices were particularly promoted by researchers from media literacy education; cultural education and visual culture education advocating for a top-down role of educators who would help students to understand dynamics of power and be able to act critically (e.g. New London Group, 1996). Even if such practices of empowering education may not be seen as reaffirming forms of domination and exclusion (Ellsworth, 1989), it is worth revisiting their influence in the recent history of learning through the art, especially with the introduction of visual culture and visual literacy topics in the curriculum.

### **Revising standpoints**

The state of education in the neo-liberalism condition reaffirms the existing order of conformism and does not offer many alternatives to make people think, or become emancipated. The present social and political regime is preserved by the very fact that all participants in the educational field (students, teachers and schools, etc.) are moved by individualistic and competitive ways of relationship with the others (Vlieghe, 2010). The arts are often seen as means to prepare audiences to consume cultural products or to train a very few people for creative industries' jobs. And within this instrumentalist approach there is not much space for inclusion, diversity, critical thinking and freedom of choice - the emancipation goal. Nevertheless, it is interesting to observe how the arts in certain educational contexts are privileged tools for educational programs on violence prevention, identity problems, mental health problems and social conflict resolution. In other contexts, for very rich students, the arts are offered to develop meta cognitive and social skills crucial to prepare future leaders.

But for the great majority of people there are very few arts in the schools. So, access to art education can be extremely exclusive. Besides the access to art education programmes, maybe there is also a real need to revise the way the arts in education are conceptualized. Critical pedagogy and dialogic process are important aspects, but perhaps we need to look further and in more detail. Maybe we need to think in small spaces, small actions and punctual events. The very idealistic macro discourses are very often forgotten in the educational mainstream, hidden by the obsession of assessing objective competences to raise rankings and promote competitive individualism.

We should aim to create **situations** where both the teacher and the learner engage in a **journey**, a joint experimentation without having a clear answer of what the outcome of the process

will be, like a pedagogy of the unknowable (Ellsworth, 1989, 2005). Looking further at the role of the educator, the teacher-artist as someone who **challenges, provokes** and creates learning situations. In Rancière's terms, this educator resembles the 'ignorant schoolmaster' he 'does not teach his pupils his knowledge, but orders them **to venture** into the forest of things and signs to say what they have seen and what they think of what they have seen, to verify it and have it verified' (Rancière, 2009).

### Educational art experiences

Going back to our important skills, we may have to justify why the arts are needed to learn ways of thinking, ways of working, to provide tools for working and learning how to live with others, this is not very far from Rancière's suggestion of 'venturing in the forest of things and instigated by the teacher'. Such educational strategies are not new, they are rooted in the history of human learning. The teacher-artist, as an initiator, a facilitator who provokes **learning encounters, learning situations** where the student will find his or her own unique way of understanding and transforming knowledge. More than just fostering critical thinking, educators and teacher-artists **foster the autonomy of the learner to take the journey**. In that approach, arts in education will not solely educate consumer audiences or train creative people to produce cultural consumerism, arts in education will aim to provide tools for living to different learners according to their uniqueness.

Making it possible for students to engage in differentiated journeys with **art experiences** may not fulfil macro narratives of emancipation. But by creating the conditions where such experiences can be developed as an emancipatory tool for inclusion, allowing educators, teachers or teacher-artists to challenge the learners, to provoke situations for independent thinking and dialogue through contemporary art making may certainly be worth to be tried out in the educational agenda.

### Note

<sup>1</sup> ATC21S: Assessment and Teaching of 21 Century Skills

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# An Art Teaching Approach in the Context of Sustainability of Urban and Collective Memory



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### Abstract

Speed in the 21st century, besides transforming spaces we live in, changes our memories about those spaces breaking the link between the city and its past and even re-creates them. While everything changes rapidly in the world, the desire to create an ideal and modern city usually causes the ignorance of the fact that the city has a memory. The urban transformations, mostly emerging out of necessities, chance the urban memory while causing transformation and renewal of the structures that carry traces of history. These changes in the urban memory are generally positive but may sometimes be traumatic. However, architectural structures and spaces forming the city, stay in a critical context between the past, present and future as the complementary elements of urban culture. Therefore, concerning the interaction of people with nature in the city and the conservation of the links of the city to its past, the necessity of strengthening the connection between individuals and the city has become more important than ever in the age of rapid transformation.

This study is structured in the context of two questions. Firstly, based on the idea that how a historical urban texture has been designed, experienced and perceived in the sampling of “Odunpazan” a historical centre of town in Eskişehir in Turkey, how can a social art phenomenon communed with urban texture be created? Secondly, how can the sustainability of urban and collective memory be addressed dealt with theoretically and practically in the art education?

**Keywords:** Sustainable future, Cultural heritage, Place identity, The production of memory, Visual arts education

### Context: Place, Urban and Collective Memory

In the 20th century, while “the phenomenon of modernity”, which is the fundamental keystone of Modernism has transformed the urban, it has also brought along the practices that harm our relationships with the past. Giving importance to the fabrication in which the sense of aesthetics is not considered, and interventions in the historical places for modernism have started to destroy the significance to these places. By losing their identities, cities’ being ordinary and standardization in urban has caused life quality of the urban, urban memory and imaginative impression left on the citizen to be discussed. One of the first attempts in this subject has been made in Venice. A meaning has been attributed to the protection in terms of urban memory by evaluating the protection of cultural property as common heritage of humanity with the Venice Charter admitted in 1963. In 1992, sustainable development became the current issue with the Rio Declaration in the United Nations Earth Summit in order to strengthen the connections between past and future, and sustainable urbanization phenomenon became important after the 1996 Habitat II Summit. In this way, life quality of the citizens has been associated with the balance between the physical, social and economic environment of the city. With the scientific researches and reports written in this sense, it has been emphasized that the protection is not only physical, necessity of protection can not only be explained with the scientific, esthetical and architectural values of the places, and the value of the place assigned by society is not considerable and significant (Sarıkaya, 2017).

The place represents the city itself as a factor containing social memory. With the social relations generated in terms of the place, while the place has become the part of the memory, it forms with new values in time. So the qualities indicating the originality of the places constitute the identity of that place. Having an identity means valuing that place greatly and sensing

differently by the people living there (Kutay Karaçor, 2012). Cresswell (2004) indicates that places are in existence with the sense containing itself, and that place becomes a location as a result of people's connection with that place. According to Norberg-Schulz (1980), having a meaning and value depends on the imageability of that place. This image is related to the memories, and spatial structure of that place. If there is a dependence on a place, it is inevitable to have a memory. According to Halbwach (1980), even if the memory depends on the personal remembrance, it always occurs with regard to the social codes.

The memory is a formation created by the society and this formation is defined as 'collective memory'. Halbwachs (1980) has stated that collective memory arises with a spatial component. Besides, it makes the relationships between people visible as spatial. Pierre Nora (2006), refers to a memory belonging a place in his study *'Places of Memory'*. Kutay Karaçor (2012) explains the collective memory with two main components. One is the place to be remembered, and the second is the society who will remember. In this regard, Lewicka (2008) evaluates the society as passive and the city as effective, and also has used the definition 'urban reminders'. Accordingly, the urban reminders can affect the urban memory directly via the transmission of historical information remained from the former citizens, and indirectly via interest in exploring disappearing past of the city. To strengthen this memory, all of the components of the past have to be protected and provided with continuity, and it is possible with keeping the things that we want to protect alive and not forgetting them. Besides, it makes the relationships between people visible as spatial. Pierre Nora (2006), refers to a memory belonging a place in his study *'Places of Memory'*. Kutay Karaçor (2012) explains the collective memory with two main components. The first of them is place to be remembered and the second is the society who will remember. In this regard, Lewicka (2008), evaluates the society as passive and the city as effective and also has used the definition 'urban reminders'. Accordingly, the urban reminders can affect the urban memory directly via the transmission of historical information remained from the former citizens, and indirectly via interest in exploring disappearing past of the city. To strengthen this memory, all of the components of past have to be protected and provided with continuity, and it is possible with keeping the things that we want to protect alive and not forgetting them.

However, the constructions rose with the similar design, technology, and materials today have started to destroy the identities of the cities while simulating the World cities each others. As a result of this misidentification, the World is dwindling and getting similar (Aydın & Turhanoğlu, 2014). For this reason, according to Harvey (2008), in recent years, the cities have gone into the effort of creating a new image discriminating themselves from the other cities, a different atmosphere and place for the tourists. It is possible to exemplify these projects aimed at sustainability of cultural and historical places, with plenty of practices in the World (Çalpak, 2012). One example is the 'Odunpazarı' district in Eskişehir in Turkey. This place which has values refer to cultural heritage, is continuing reformation with the new social networks.

#### **Place: Eskişehir "Odunpazarı"**

The sample of this study, the district of Odunpazarı, is considered as the point, where Eskişehir was first established. Although attracting very few immigrants until the disintegration period of the Ottoman Empire, Eskişehir began to be referred to as the "city of immigrants", after allowing many immigrants in 19th century, especially from Bulgaria, Crimea, Caucasia, and Macedonia (Karasu, 2012). However, in early Republican Period, the residents of Odunpazarı abandoned the region due to its rather rough topography compared to modern settlement expanding throughout the lowland.

This desolation caused depreciation and the region became a rift valley in time (Ünver, 2016). Being home to many traditional houses that harmonize with the old housing texture, and many small-sized manufacturers and enterprises, Odunpazarı has been identified as a “Historical Urban Site” in 1988 (Ayşın & Turhanoğlu, 2014). Thus, it was intended to reduce the destructive effects of urbanization on its historical background. However, these historical buildings in those days, when these protection practices have not yet been proper and professional enough, were only protected, and the decadence could not be stopped. A new initiative for protection began in 2005 with “*Odunpazarı Houses Sustainance Project*” implemented by Odunpazarı Municipality. This was a significant initiative in terms of ensuring sustainability of this historical town and contributing to habitability of the town. Thus, Eskişehir Odunpazarı historical city center, which is also listed in UNESCO’s World Heritage Temporary List, has been identified as a protected area in 2012, and then the town became a heritage-oriented tourist attraction by revival of its historical texture and traditional culture (Ayşın & Turhanoğlu, 2014).

Being an epitome of Ottoman and Turkmen settlement models, Odunpazarı reflects all features of traditional Turkish neighborhoods with the harmony of its materials, interior design, and the texture of the streets. Today, the region demonstrates significant features within the context of tradition, future, and continuity by being home to various traditional and modern artworks.



Figure 1: Urban texture of Odunpazarı

When an area is officially considered as a cultural heritage, its natural appearance, and its relationship with the region and the people changes (Ayşın & Turhanoğlu, 2014). If this change supports the interpersonal social bonds, it can surely prevent destructive transformations for urban continuum.

### Place, Memory, Image: Design of the Art Curriculum

Artists cannot remain unresponsive to urban and collective memory. It is even observed that some art organizations support the retrospective awareness occasionally by reminding the identities of some certain places in an urban setting. For instance, Istanbul Art Biennials in 1987 and 1989 were built on the idea of “*Modern Art in Traditional Spaces*”. In fact, this form of construction, where the tourist attractions in Istanbul were highlighted, continued until the 9th

Biennial in 2005. Unlike previous Biennials, 2005 Istanbul Biennial positioned Istanbul as a real and lived space instead of depicting the city as a competitor among other brand cities, and backlashed against canonization of the transformation of the city with the following theme: “*Istanbul: Art, City, and Politics in an Expanding World*” (Kamhi, 2013). It is observed in many different art projects performed in public that many artists associate physical environment and urban and social context. Thus, Basa (2015) interprets public arts as an element enriching the spatial texture with its ability to create the sense of belonging and community in the production of an urban space, and as an important element of urban sustainability with its thematic and aesthetic features.

Within the context of these considerations, a multi-dimensional 6-week instruction program was prepared for 30 prospective visual arts teachers currently enrolled in Anadolu University, Faculty of Education, Department of Fine Arts Education, and the following problem was set forth: “How can you create a collective art phenomenon integrated with the urban texture within the context of collective memory?”

When configuring this program, 1) Natural history and space, 2) Cultural journalism, 3) Transformational education and visual culture in Graham’s (2007) critical place-based art education model were utilized and 6 main acquisitions were focused on aiming to improve critical competence that will support the sustainability of urban and collective memory. These acquisitions are:

- Discovery of local culture
- Awareness of natural environment
- Experiencing the real world
- Critical analysis of the place within authentic context
- Creating narrations
- Conducting visual and artistic research on sustainability of urban and collective memory.

Graham’s (2007) place-based art education approach is a sustainable model, which contextually focuses on local and cultural elements. This approach extends education beyond the school walls, and aims to guide students to establish meaningful relationships with cultural, political, and social aspects depending on their real-world experiences in education. It is observed that space-based education focuses on situations neglected within socio-cultural life, and particularly on the effect of the policies that lead to environmental degradation on ecology.

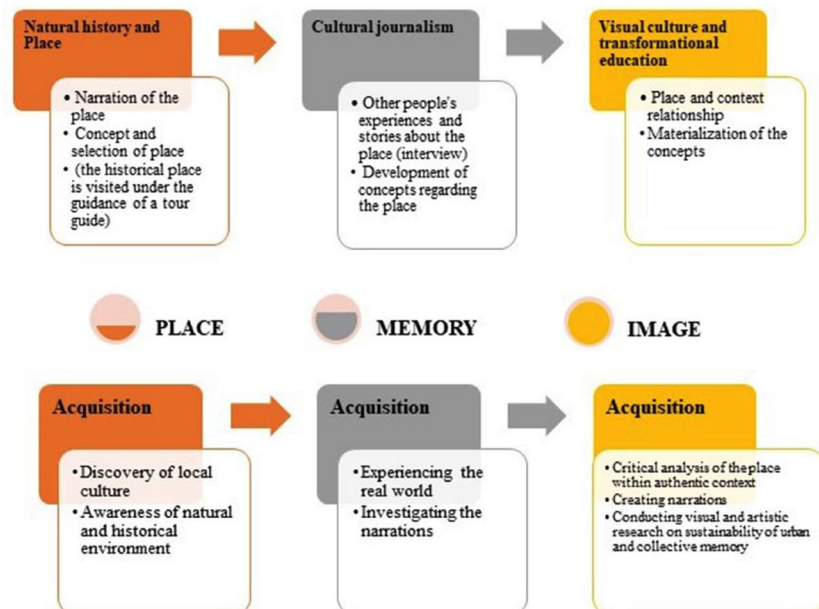


Figure 2: Place, memory, image: foundation of art education activity

Critical place-based education is very important in terms of blending social criticism and cultural awareness and ecology and locality. In this art education model perspective, which emphasizes that education should take place outside of school zone, and that artwork should be actual, it is aimed to gain activist and transformative attitudes that focus on social change, social participation, service, and environmental responsibility, and on students' experiencing the real world, and researching the local history, stories, traditions, and local products. Thus, Graham's model has been discussed within this process starting with the analysis of urban texture with a new education model and some research on narrations about this place within the context of PLACE, MEMORY, and IMAGE context as seen in Figure 2, and extending to spatial design.



Figure 3: Tour Activity

This educational process started with the presentations of the experiences about the town in the class, and continued with the following worksheet given in Chart 1 to perceive and experience a selected place from Odunpazarı Site after a process of physically experiencing the place and debriefing by a tour guide as seen in Figure 3 after week 2

Place/Worksheet
<p><b>Part 1</b></p> <ol style="list-style-type: none"> <li>1. How would you like to see Odunpazarı in the future?</li> <li>2. Which features or places in Odunpazarı are worth protection?</li> <li>3- If we ask you to identify yourself with one of the places in here, where would it be? Why?</li> </ol> <p><b>Part 2</b></p> <p><b>Instruction:</b> Select a place in "Odunpazarı" Site. Answer the following questions about the place you have selected.</p> <ol style="list-style-type: none"> <li>1. Describe the place you have selected in every aspect. <i>(Please focus on physical, historical, aesthetic, and architectural aspects of the place)</i></li> <li>2. Observe and give a brief description about the human relations in this place.</li> <li>3. What makes this place special for you?</li> <li>4. What would you like to experience and see in here?</li> <li>5. How would you describe this place to someone, who has never seen it before?</li> <li>6. Can you give examples about the changes in this place that make you feel sad, disturbed, angry, or happy?</li> <li>7. Can you describe the sounds and smell that leave a trace and that you remember?</li> <li>8. How would you describe the relationship between your own memory and this place?</li> </ol>

Chart 1: Worksheet: PLACE



These activities, which are intended to improve the experiences of students about this town, are planned to serve as a reference for criticism-based studies in the next phase of the education program. The findings obtained through this process, which has been configured within the context of natural and historical awareness and discovering local culture, revealed the perceptions about the city and Odunpazarı Historical Site.

### Perceptions

While some of the prospective teachers described the city *as crowded and with narrow streets, car horns, traffic jam, buildings, no natural areas, a large crowd of faces, noise, shopping malls, air pollution, and as an unsafe environment*, by emphasizing negative physical aspects, others described the city *as a symbol of socialization, education, and social spaces, where healthcare and humane needs are met, and which keep thousands of different stories*. The ones, who interpreted their city with its cultural and artistic contents, described the city as a place, which *reflects and improves the society with its historical buildings, architecture, and artworks*. For some prospective teachers, the city only stands for *job opportunities*.

One of the objectives of this education program is to explain the relationship between the city and the identity to students. Formation of an identity takes place with continuity of some conditions. These conditions should be able to be in harmony with cultural heritage or traditions, qualities and characteristics of their requirements, factors arising from geography, topography, climate, and nature, technological advancements, and changing conditions (Gürsel, 1993). The students gave the following statements about the elements that make up the identity of the city: *“educational level, life style, cultural heritage, architectural structures, healthcare, green spaces, natural and artificial elements, traditions, customs, technological facilities, roads, statues, population, accent, food culture, historical identity, economy, industry, rules of law, development level, shopping malls, traffic, eating and drinking habits, geographical factors, agriculture-stockbreeding, government, and vegetation*. Almost each one of these elements forming the identity of the city contributes to the unique characteristics of the city. Therefore, the identity of the city is formed in a long time period, and the image of the city for individuals is revealed through the relationship between the environment and people. Within this context, some of the prospective teachers used the following statements while describing the relationship between the city and identity.

*“The place, culture and climate that we live in are our identity. The area of residence influences the identity of a person. While the identity shows the place where we belong and the characteristics that we have, the cities depict life experiences.”*

*“People build their identities according to the city they live in and their educational level.”*

*“The most important element that determines the identity of a city is its history. Each city builds its own identity. Identity is the epitome of the image of the society.”*

The interpretations of the prospective teachers about the influence of the cities that took shape with consumption culture on individuals are as follows: *the common living spaces of people in cities reduce gradually, the common living spaces are located within shopping malls and this turns the society into a consumerist society, and this changes the individuality of people*. Some of those modes of interpretation by the prospective teachers on the relationship between memory and city are as follows:

*“City and memory are equal. Because the city develops in line with its needs, just like human brain.”*

*“They both contain memories”*

*“The memory is the bodily equivalent of the memories experienced in the city.”*

*“The knowledge of people about the city fades away with modernization and new buildings.”*

*"Humans are the main element that make up a city. The history of a city is also made up by humans. So, there is a true-life experience between the city and the memory."*

The influence of social and physical environment in creation of collective urban memory is observed in students' modes of association of memory and city. The memory cannot be described without the social and physical environment that the individual lives in.

Odunpazarı Atlihan Bazaar, which has been selected for this study, covers a large area with Meerschaum Museum, where meerschaum<sup>1</sup>, which is extracted only in Eskişehir region in Turkey, and examples of handicrafts made of meerschaum are displayed, hot glass blowing art studios, old manuscripts in architectural structures, Ottoman Külliye (Social Complex), Meslevihane (Meslevi House), small shops where handicrafts are displayed and sold, and adobe houses where people live in. Each one of these places have become the symbols of Eskişehir. The prospective teachers observed human relations in these places and described them as soothing social environments with the elements of *respect, tolerance, sincerity, and hospitality*. The students found the followings as significant elements of Odunpazarı: *historical background, tranquility, functionality, vivacious social complex, peaceful sound of reed flute, variety of modern art works and handicrafts displayed in small boutique museums, memories in old houses, the opportunity to watch artists in the act, and technology-free environment*.

The prospective teachers expressed their dissatisfaction about the presence of technological production in some parts of the historical places. While they described the memorable sounds as the sound of reed flute, water, horses, typewriters, glass blowing, the sounds coming from the old houses, and quietness, they described the memorable odors as tea, tobacco, flowers, stone, adobe, and soil, homemade food, and art.

The things that the prospective students wished to experience in these places in Odunpazarı were meerschaum carving and glass art. They also stated that they want to *typewrite, recreate a historical scene, to light up the glass furnaces, and to engrave the patterns on the dome of the masque with different materials*. The way the students identified themselves with Odunpazarı took shape by *identifying the respect for the place with the love of art, the quietness with rareness of meerschaum, the small shops where handicrafts are displayed with commitment to traditions and customs, the glass art with briskness, and the sound of reed flute with sincerity and friendliness*.

### Critical Studies

The prospective teachers were asked to do some research on narrations about the place in order to discover and experience the historical, cultural, ecologic, and social contexts of the place they selected. Within this scope, in the 3rd week, the students were asked to prepare interview questions in groups of two on the basis of the relationship between people/environment and place based on their experiences from the first activity in Odunpazarı, and to ask these questions to two residents. Thus, it was aimed to create an insight for improving the questioning skills of the students and towards protecting the recollections of urban memory. Some of the questions prepared by the prospective students to be used in interviews are as follows.

- *What do you think are the best characteristics of Odunpazarı in the past and today/at present?*
- *Can you please tell us about a significant memory about Odunpazarı?*
- *What do you think are the historical values that Odunpazarı brought to people and the environment?*

- *Can you tell us about the old traditions in Odunpazarı?*
- *How do you think the interpersonal relations were in the past?*
- *What is the contribution of meerschaum carving to Odunpazarı?*

These interviews within the context of this research contributed to cultural awareness in terms of discovering life experiences about the history and identity of the place. According to Norberg-Schulz (1980), the meaning attributed by people to a place through their senses is not independent from the identity and physical characteristics of the place. However, it may vary across individuals or social groups. Thus, common meanings and values should be considered when offering suggestions or developing regulations about the city. Commitment of the residents and experiences or the memory created through retrospective experiences have an influence on the formation of the meaning of a place or a city.

Week 4 was planned as in-class activity, and the urban narrations about Odunpazarı in visual culture were analyzed through billboards, banners, emblems, and advertising boards that the students photographed. In week 5 and 6, the students were asked to develop ideas on this study. A directive was prepared to guide the students throughout this study. Within this context, the students were asked to take photographs of 1) the examples of handicrafts and modern art, 2) examples of place-identity-belongingness, and 3) the practices that distort the historical texture of Odunpazarı. In the next phase, the students identified each photograph with a concept and began to create their artworks by correlating these concepts with each other. In this first stage, which may be described as a conceptual component of design, it was aimed to make a critical contribution to the discussions on urban memory. The students were asked to focus on concepts, such as selection of materials, form, idea, and belongingness. Since sustainability is a process that extends from selection of materials to use of resources (Özsoy, 2016), they became determinant factors for the design works. In the next phase, the students were asked to place their design works in Odunpazarı Site in virtual environment. The students shared their works with their classmates in week 6 and discussed the following:

- 1) What they thought throughout the process of creation, and
- 2) They expressed their opinions about the influence of their design works on perceptions of the citizens when they are displayed in “Odunpazarı” urban site, and the contribution of their works to the daily routine of the city, and they also discussed the activity carried out in project evaluation stage within the context of art education and experiences.

### **Design Activities**

In this *Class of Special Education Methods* with 30 students, each group of two students created their design works with a creative approach based on the memory of a historical urban texture, and discussed the city through different contexts. For example, one group created design that represents the concepts of traditional weaving, locality, and disharmony.



Figure 4: Group 1-Development of concepts about the place

The first photograph is a fabric weaved on a traditional hand loom, and it was associated with the concept of WEAVING. The second photograph is a traditional dress, and it was associated with CULTURAL IDENTITY, and the third photograph was associated with the concept of DISHARMONY as an alienated place. In this study, which is based on these three concepts (Figure 4) a presentation was made with regard to having a wide array of traditional arts. Weaving was selected as an element that especially women express their feelings through the patterns they weave on fabric.

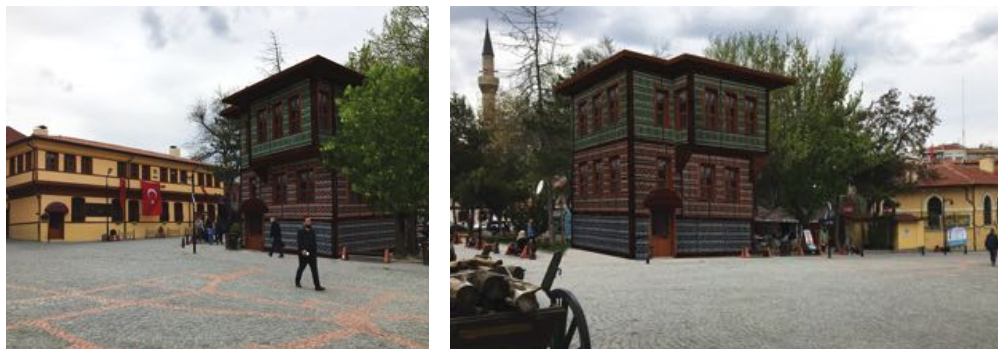


Figure 5-6: Group 1- The work “Yuruk Design” (From two different angles)

The students ascribed metaphorical meanings to their design works based on the methods of women to ascribe meanings to the patterns of weaving, and gave the following statements about their works:

*In our work, we wanted to try a new method of restoration through a different approach from the historical Odunpazarı Houses. We planned to do this through the works of weaving, which are one of us, and the ultimate companion and witness of life experiences. We wanted to make sure that the sincerity on the handloom and embroideries were not ignored. We also reflected the use of colors on Yuruk patterns. The color patterns are not randomly selected. The loops are weaved with the primary colors of rubia tinctorum. Each color has a different meaning. Red stands for friendship and love, blue stands for hope, green stands for separation, and yellow stands for evil eye. We centered our work around blue, the color of hope. Hope keeps us on our feet like the foundation of a house which makes us keep going. We put red in the middle of the house; since this color stands for love and friendship, we wanted to show that friendship and love are in always somewhere inside us. And finally, we put green, the representation of separation, on the top. We thought green should be on the top and should be dedicated to the ones, who dealt with many deaths, separations, and longings throughout their nomadic lives. We wanted to put the inseparable part of our lives above everything else.*

The students presented their beliefs that their works will raise interest in the area of display and will make people feel special. They also stated that their work, which reflected the old cultures, will raise awareness against imprecise restoration works.

The second group of students emphasized labor, production, and pollution. The first photograph shows an example of glass art as a product of elaborate work, and these pieces were identified with LABOR. The second photograph was identified with PRODUCTION as a commercial enterprise within the urban texture, and the third photograph was identified with POLLUTION as an example of an inattentive restoration work (Figure 7).



Figure 7: Group 2-Development of concepts related to the place

*This study was conducted based on these three concepts and glass was selected as the focus since it is the center of the traditional and contemporary arts, and due to the labor-intensive nature of the work. The students made a reference to pollution caused by the products manufactured through advanced technology, and aimed to raise awareness for the importance of handicrafts. The students explained their work as follows (Figure 8-9).*



Figure 8-9: Group 2 the work "The Hand of Art" (From two different angles)

*Just as it is about the efforts of people, labor is also a concept about the hand work. In this study, we wanted to emphasize hand work. We created a hand by pouring plaster into a glove. And then we printed colored copies of handmade art works and glued these pieces on the hand. For instance, wood carving, stained-glass, marbling, and calligraphy. However, our initial plan was to create a hand made of glass. We wanted to emphasize that people keep losing their interest in handicrafts. People turned towards different thoughts and ideas with the rapid growth of technology. They began to turn a blind eye to handicrafts and handmade works of art. The purpose of our study is to emphasize the handicrafts and remind people about these works of art. We placed our piece among the logs for everyone to see in the town square near the center of Odunpazari. Considering the history of Odunpazari, the name (Odunpazari: Wood market) comes from the fact that the district was the center of wood business. That's why we placed our art piece among the logs: to establish a connection with the past.*

The students regard Odunpazari as a place, where handicrafts are highlighted. Within this context, it is observed that their work was handled with a modern approach integrated with Odunpazari. The design works presented in the examples are important in terms of raising awareness by referring to spatial practices of place, belongingness, and identity. The prospective teachers focused on the enriching power of these public space design works with their characteristics of creating a sense of belonging and community, and on their contribution to urban sustainability with their thematic and aesthetic characteristics. The values and experiences collected within the place are worthy of note in terms of contributing to maintaining the identity and the collective memory.

### Outcomes and Evaluation

The purpose of this process of teaching, which started with the analysis of the urban texture and continued with artistic fiction in this place, was to raise the awareness of prospective teachers about coming out against the loss of urban memory. The students were guided towards human, environment and urban-oriented thinking in this process. The concept of sustainability in artistic production was discussed in two different contexts as social and environmental and the meanings in memories of the citizens, i.e., the social context and the characteristics of the place became determining factors of the process of art production.

At the end of these activities, the prospective teachers gave the following statements for carrying the assets of Odunpazari into the future: *protection of natural structure of historical buildings, continuity of small shops, accurate and proper restoration of old buildings, environmental cleaning, increasing the number of art activities by enriching meerschaum, glass arts, and wax sculpture museums, increasing the green space ratio, using the houses as cultural centers, increasing the tour guiding services, and providing opportunities for people in crafts shops.*

These answers are like a brief summary of this research. The prospective teachers summarized the national and international requirements for a sustainable development of a city. Thinking of alternatives for a new city with better environment and social life, the prospective teachers dreamed about *low-rise buildings, greener spaces, social activities, walk ways instead of heavy vehicle traffic, and houses with gardens,* and thought that the people should be living in a more peaceful atmosphere. When the prospective teachers evaluated the PLACE-MEMORY-IMAGE activity, they stated that:

- Their motivation increased,
- Experiencing the real world and historical places made their learning permanent,
- Collaborative work contributed to intellectual diversity,
- They gained experience to plan activities for their future students based on natural and historical features of the place they will live in,
- They learned about the importance of protection in order to ensure continuity and memorability, and
- They realized the inadequacy of their awareness about the place they live in.

According to Assmann (2015), it is not surprising that the place plays a significant role in social and cultural memory enhancement techniques. The continuity of the place is somewhat directly proportional to the continuity of the meanings and values ascribed to the place. Thus, the public places, particularly the ones with a historical background, are the conveyers of collective urban memory.

In Turkey, the place-memory relationship keeps losing its battle against the discourses of the government or the local authorities about increasing the income and strengthening the economy, public authority, and the consumption culture. This is the case not only in Turkey. For example, in his study titled "Places of Memory", Nora (2006, p.18) stated that "the whole world is involved in this fundamental collapse of memory with the phenomena of globalization, democratization, popularization and mass culture". According to Adorno (2014), the processes that are programmed to destroy and rebuild today, where "the culture entangles everything in uniformity", lead us to overlook the diversities of a place. Thus, it is important for cultural continuity to discuss the places of memory in art classes –these are generally the places with many aesthetic and architectural values– together with the values attributed by the society.

### Footnote

<sup>1</sup> Meerschaum, called 'sepiolit' (resembling the bones of squid called 'sepio') in the scientific World, is a kind of clay mineral formed as a result of the union of magnesium and hydro silicate. It is found as single pieces at different depths in the ground, reaching as deep as 380 meters in Eskişehir. Meerschaum is soft and wet when it is mined because of the water content in the structure. This structure allows it to be crafted easily and aesthetically. Found only in Eskişehir, with its clean white texture and its ease and lightness of use, meerschaum is the perfect pipe material all around the World. Also, Meerschaum has been used in making souvenirs. Pipelines, jewelery, bibles and other accessories made of Meerschaum are among the finest gift items that you can buy yourself and your loved ones (Meerschaum, 2014).

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An Organic and Multilayered  
Conception of Art:  
Dialogues between Readers  
and Art Educators 08

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### Abstract

In this chapter, the possibility of redefining Herbert Read's *Education Through Art* as a metaphor, a symbol and an imaginative work representing the incomplete and on-going movement of community formation for research into art education is discussed. First, a hypothesis that regards *Education Through Art* as a manifestation of Read's organic and multilayered conception of art and art education is proposed. Second, dialogues between Read, Richardson and Fry regarding the practice and theory of art education in the 20th century are re-examined as negative examples of community formation for research. Third, articles in an academic journal in the 21st century are reviewed according to the main concepts of art in each article. A proposal is then made that *Education Through Art* should be recognised not as science but as an imaginative art work in which we share as we continue the incomplete dialogue that Read began in the midst of the last World War in order to bring about change through art.

**Keywords:** review, journal, research community, research and practice, conception of art

In *Education Through Art*, Herbert Read (1943) perceived art as an aesthetic law that manifests itself not only in works of art but also in various dimensions of the world, such as the physical laws of the universe, biological structures, children's minds, educational systems, social relationships and endeavours for world peace. He envisioned a revolution that would begin with children's self-expression through art, and would go on to penetrate various dimensions of human society like an organic life form that grows naturally in keeping with its environment. I would like to call Read's view 'an organic and multi-layered conception of art.' I then would like to ask the question, 'Is it possible for us, as art educators, to share this curious and ambitious dream as expressed by Read?'

I have been sceptical about his views on the universal scale of the automatic operation of the law of beauty. When I first read his book in the 1980's as an art student trying to establish originality in my paintings, it seemed to me that this view undervalues the role of the individual artist, although I was aware that Read admitted that diversity of expression was an essential part of his conception of art as cosmic law.

In spite of my scepticism, *Education Through Art* has been accepted and is constantly referred to in the context of art education in Japan. Hasegawa (1985) points out that Read's ideas have been widely accepted in Japan in part because, historically, Japanese art and art education have an affinity for the concept of the 'manifestation of anima.'

I have another view on this phenomenon: Japanese art education has always maintained two layers of principles, one is rooted firmly in the traditional concept of craftsmanship while the other floats in the modern concept of innovation. The modernist party has found 'education through art' a useful phrase as it can function as an alternative view to 'conventional' art education.

I would like to point out one additional possible explanation. Translation into Japanese, a language that is not structured as logically as English, may have obscured the frequent leaps of logic in Read's arguments. Japanese educators could interpret any parts of his book freely and arbitrarily in accordance with their own philosophies. One could claim that it represents the creative application of a theory into various real world situations, rather like the possible interpretations of religious scriptures. However, this may not prove to be authentic use of an academic document.

I have discovered severe criticism of Read's thought in the writings of British and European researchers (Thistlewood, 1993; Ross, 1993; Barchana-Lorand, 2015). Hickman (2005) explains that the history of critical studies in the United Kingdom follows a movement away from the influence

of Read's child-centred art education. So why is the International Society for Education Through Art, which is now a fully international organisation, although founded in the United Kingdom and further developed in the European and American contexts (Steers, 2001), reconsidering *Education Through Art* today?

My personal hypothesis about the re-evaluation of Read's ideas has two dimensions. The first concerns his grand design for the universality of art and art education, which I shall call here his organic and multilayered conception of art. It may have potential to stimulate researchers who are searching for a breakthrough with the updated knowledge of today, although it may not be an easy way. The second dimension of my hypothesis is that Read provides us with a metaphorical and imaginative model for dialogue among art educators. In this chapter, I focus on the latter approach.

In the next section of this chapter, I will examine one aspect of the historical dialogue between Read and an art educator. Then I will review the place where dialogue takes place among contemporary art education researchers, the academic journal. In this way, the organic and multilayered conception of art can provide a metaphor for the formation of dynamic relations in the art research community.

### **Dialogues in the 20th Century: Read, Richardson and Fry**

In *Education Through Art*, Read expressed his sincere respect for the teachers who struggle every day in the real world. However, we know little about his actual relationships with teachers. He collected many examples of children's art works from schools. Did he investigate this data correctly and adequately from the viewpoint of the practical art teachers?

During the 1990's, I studied thoroughly documents in the *Marion Richardson Collection* of the Birmingham Art and Design Archive at Birmingham City University (at the time, the Marion Richardson Archive was at the University of Central England). Marion Richardson (1892–1946) was a teacher who led a reform in art education in the first half of the twentieth century in the United Kingdom. She kept her students' works, art syllabi, lecture scripts, correspondence and other documents concerned with her teaching, and these were all donated to the university which took over from the Birmingham School of Art from which she graduated (Swift, 1992).

I paid attention to a series of letters between Read and Richardson in the 1930's that explained the role of their relationship in the formation of Read's theory on art education (Naoe, 2004a). Here I will extend this investigation into their relationship as it connects with *Education Through Art* and reconsider the meaning of their dialogue as a possible basis for a research community.

At least three sections of *Education Through Art* are closely linked to Richardson. First, Read refers to Richardson's teaching of 'writing patterns' in relation to an intuitive approach when he classifies children's drawings in chapter 5. Richardson had developed this method for teaching design, which involved a combination of training in handwriting and making patterns from the repetition of letters.

Long before this reference, made in 1943, Read had already spoken with admiration in his *Art and Industry* (1934) of Richardson's method as an example of design education. In the following year, Read wrote an article recommending Richardson's new book, *Writing and Writing Patterns* (1935). In his article, Read begins by summarising the contents of Richardson's book on writing patterns, and then expands on it to fit with his own view on art education. He stresses that the effectiveness of the method is shown when children move on to drawing pictures, which is only after they have developed rhythm and colour through making patterns. Read claims that this achievement will be the basis of all the artistic activities that will combine towards the revolution of our lives. Read obviously wanted to include Richardson's teaching of pattern making into his grand design for fundamental change in the world through art education.

However, in a letter to Read, Richardson asserts that a statement in his article was wrong and she asks him to correct the part in which he states that pattern making comes first, as a basic training, and that picture making will come later as a result. She was also dissatisfied that Read had neglected to mention the achievements of adolescent students. Richardson had developed her teaching as an art teacher in a secondary school early in her career in the 1910's and was serving as an inspector for the London City Council when she met Read in the 1930's. She was not satisfied with Read's article in which he presented her teaching in a way that was different from her original context. In chapter 5 of *Education Through Art*, about 10 years after this correspondence, we find that Read is still presenting Richardson's writing patterns in the same way.

A second connection with Richardson is made in chapter 7 of *Education Through Art*, where Read cites Richardson when he describes the importance of the relationship between teacher and children. This should be correct since Read provides a reference to the source document published by the London County Council in 1938.

The third connection with Richardson involves Read's treatment of the 'mind picture' in chapter 6 of *Education Through Art* and is problematic. Scripts of lectures by Richardson in the 1920's, her art syllabi for secondary schools in the 1910's, and a collection of more than five hundred mind pictures in the Marion Richardson Collection all show that Richardson was the original developer of the teaching method that uses mind pictures. She explains that this concept arose from memory drawings and from interaction with her students in a local high school. In her lecture scripts and art syllabi, Richardson denies any psychological interpretation or effects in the mind pictures. She clearly states that mind pictures are the starting point and training ground for assisting students in finding their own vision and expressing it independently.

In chapter 6 of *Education Through Art*, Read does not reveal the name of the teacher who taught through mind pictures as adopted by Read in his book. However, I found that this teacher's statement about mind pictures as cited by Read was almost the same as that of Richardson as found in the Collection. It is safe to assume that the mind pictures as presented by Read in chapter 6 were taught by a teacher who had a close relationship with Richardson. The anonymous teacher in chapter 6 also denies any association with psychology and claims that she used mind pictures as a method for teaching self-expression. This means that Read's own analysis and classification of mind pictures in accordance with Jungian psychology and in association with the mandala <sup>1</sup>approach to composition intentionally neglects the testimonials of two teachers who actually taught mind pictures in their classes.

I would like to examine here a very different type of dialogue that occurred around Richardson's teaching of art. Roger Fry (1866–1934) was an art critic and a theorist on art education between the 1910's and the 1930's. His theory of art education shows an interrelated influence between the teacher and the researcher. For example, Fry campaigned that art teaching in British schools was the principal cause of the decline in aesthetic sensibility of the people in that country, and that elimination of art classes from schools was the only solution to the problem. However, in 1917 he declared that he had made a major shift in his ideas about school art education and that subsequent to a dialogue with Richardson he had moved from recommending the abolishment of art education to recommending that it be revitalised. Art works by Richardson's students were all the evidence Fry needed to show that vital art can be created in schools when children are taught in the right way. His openness to changing his theory was due to facts he had gathered when working in cooperation

with a teaching practitioner.

Fry's description of mind pictures (1919) corresponds well with Richardson's own statements. In an article published in 1924, Fry vividly describes a class in which Richardson is teaching art criticism. In this article, he also gives a detailed description and interpretation of paintings by Richardson's students. All these articles and their personal correspondence show that the theorist and practicing teacher reciprocally influenced one another.

I have greater sympathy for the 'interactive model' between teacher and researcher of Richardson and Fry than for the 'one-way theorisation model' of Read and Richardson. This is partly because I once taught as a secondary school art teacher, and I believe that educational research should be built on actual teaching practice. In addition, the re-examination and revision of theories on the basis of evidence is essential if the standard of research in the contemporary academic world is to be maintained.

### **Dialogues in the 21<sup>st</sup> Century: Review of an Academic Journal**

I would like to re-examine *Education Through Art* as both a negative and positive example of communication and community formation among art educators. As a negative example, we can discuss how to overcome the conflict between teaching practice and theorisation by building sound and interactive relationships. A positive example is the coexistence of different dimensions of art within one theory: this is a metaphor for the diversity aimed at in the formation of a research community.

If Richardson and Read had argued publically regarding their different views on teaching, *Education Through Art* could have been very different. Today, art educators and researchers have more channels for sharing and discussing their views. From one perspective, they are engaged in a series of review processes of the work of other educators and researchers. The first review is the preliminary research done through databases. From the 1970's to the 1990's, Brian Allison (1991) dedicated his efforts to developing an integrated database for the study of art and design since he believed that the circulation of shared knowledge was fundamental to the development of this field. We now benefit from technology and also from Allison's endeavours to form the basis of a research community as research databases have been established on an international scale. We can listen to the voices of researchers from the past and respond to them by conducting new research.

The second type of review is the peer-review that occurs in the publication process of academic journals. Since authors and reviewers do not know each other, they may not have a truly interactive dialogue. However, authors can benefit from the criticisms and possibly opposite opinions offered by specialists in their field, which can prompt them to reflect on and reconstruct their research. I admire the relationship between Richardson and Fry, and see it as a model for an ideal relationship between a practitioner and a researcher. However, familiarity in a relationship does have the potential to prevent the parties offering different interpretations, thus leading to stagnation in their research. Receiving an opposing viewpoint in a safe manner, without destroying relationships between colleagues, is of utmost benefit for the authors who participate in the peer-review process of journals.

The third type of review is the writing and reading of a review on other researchers' work. This requires the individual to make a preliminary study through a database and thereby enter a more public debate since writing a review is also an act of criticism. In this age with its overload of technology driven information, this kind of review, done as a study of previous studies, is becoming crucial. In this section, I would like to turn to dialogues held between art educators in the 21st century after reviewing articles in journals.

Nagata (2003), as a chief editor of *The Journal for the Association of Art Education* stated that the 'life or

death of our association will be determined by how deeply and vitally the constant critical act is internalised among us.' He launched a series of reviews by emerging scholars on articles published in previous issues of the journal. He expected that 'this personal review surely will provoke criticism from others, and lead to the activation of productive and academic debates. Therefore the reviews will stimulate discussion and will support the formation of a community.' As one of the writers of a review in this series, I published 'Dialogue or monologue: Beyond the absence of criticism in research in art education' (Naoe, 2004b). I pointed out that two types of effort are needed in a review to prompt the development of debate in a journal that includes diverse approaches to research. One is to find the common trends underlying a wide range of research. The other is to seek for a common understanding of specific words used in the articles that will enable researchers to communicate with each other. Although there were no predetermined topics or special issues in the journal, at the very least, art and education should be terms common to all articles. From this perspective, when investigating articles in the journal I tried to discover what conceptions of 'art' the authors had used in their articles. One of the fascinating dimensions I found in this review process was the multilayered conception of art that I found in the articles. I proposed eight distinct concepts of art as found in the articles as my tentative hypothesis. These were visual elements, projection, quality, subject content, cultural category, human relations, deviancy, politics and universe. Among these, I pointed out that there was a trend towards a discussion on the recovery or creation of communication between people through art. Despite this, I had to conclude that there were not enough shared references between articles to make the journal a community of discussion as Nagata had expected.

The series of reviews on articles in the journal did not continue for long because of difficulties in finding writers. About ten years now after my previous review, I would like to investigate again the conceptions of art in each article of a journal. The Association of Art Education, which has more than 600 members and is one of the largest societies for research into art education in Japan, publishes one issue of its journal per year. Papers submitted are judged by single-blind peer review by two or three reviewers. Table 1 shows the titles of all 36 papers published in the journal for which I worked as chief editor in 2017. The titles show the various topics covered, including the development of teaching methods, an analysis of learners' work and activities, an historical study, the education system and a theoretical discussion. The age range and grades of learners include early childhood, primary and secondary school, higher education, initial teacher training, in-service teaching, special needs, etc. However, in this chapter, I am going to limit the discussion to the conception of art as adopted by each article.



Table 1 Chief and sub concepts of art in the articles published in *the Journal for the Association of Art Education*, 38, 2017.

\*\*Chief, \*Sub

Author	Title (Subtitles are omitted)	Elements	Projection	Concepts of art			
				Subject	Cultural	Human	Universe
1	H.Abe			**			
2	Y. Arita	*			**		
3	I. Ando		*			**	
4	S. Ikeda, M. Kodama, T. Takahashi			**			
5	K. Isobe		*				**
6	H. Uda			**		*	
7	Y. Oizumi			**		*	
8	K. Ooshima				**	*	
9	H. Ohnishi			**			
10	M. Ohashi		*			**	
11	M. Okada		*		**		
12	R. Onizawa				**		
13	K. Kaneko			*		**	
14	M. Kinjo, K. Sugio	**				*	
15	H. Kuriyama	*	**				
16	K. Koike			**			
17	A. Kouyama			**		*	
18	N. Saito	*			**		
19	E. Sato			**		*	
20	A. Takagi				**		
21	K. Takahashi	*		**			
22	T. Takahashi			**			
23	F. Takahashi	*	**				
24	S. Takeuchi				**		
25	S. Tanaka, Y. Nishiguchi, M. Maeda		**		*		
26	Y. Teramoto			*		**	
27	T. Hashimoto			**		*	
28	T. Hatsuda, T. Inoue, C. Kinoshita			**		*	
29	E. Hirano			**			
30	M. Honma, T. Matsumoto				**	*	
31	Y. Makino			**	*		
32	K. Minowa			**	*		
33	H. Yaginuma		*			**	
34	N. Yoshida			**			*
35	I. Wakayama, K. Takiguchi		**	*			
36	M. Wada				**		

Elements: art as visual elements. Projection: art as projection of something. Subject: art as subject content. Cultural: art as cultural category. Human: art as human relations or social functions. Universe: art as universe.

Articles are listed in Japanese alphabetical order of authors' last names.

I investigated how each author perceived the concept of art by using the categories proposed in my previous review in 2004. The authors rarely defined their concepts of art in the papers, probably because the meaning of 'art' was apparent to them. I analysed each article to determine how the author unconsciously defined and used the term art in their article. It is natural that an article contains many of the concepts of art as proposed in this hypothesis because these concepts do not conflict with each other but co-exist in different dimensions like layers. However, since the articles were too short to include all the layers of their concepts of art, most of them emphasised just one or two aspects. This does not mean that the authors' understanding of art is limited to small areas but simply shows the main standpoint of the papers.

'Art as visual elements' is a concept focusing on visual or tactile elements in art, e.g. colour, line, form, etc. In this issue of the journal, some researchers focus on the elements of art, although most are treated as sub-concepts. For example, Kuriyama (2017) investigates visual elements of space and perspective in the composition of students' paintings. However, since the purpose of that paper was to conduct a psychological analysis, the chief concept of art in that article should be regarded as 'projection' of the student's mind.

'Art as projection' is the concept that tends to regard art as a window for investigating something like a child's mind, cultural influences, and so on. Another example of this is the investigation by Tanaka, Nishiguchi and Maeda of the autistic spectrum tendency in art appreciation (2017) as they focus on differences in the spectrum projected in the act of seeing paintings. The sub-concept of this art is 'cultural category,' since it uses a specific painting from the history of art for this experiment.

'Art as subject content' primarily regards art as content taught in the subject. If we can state that the art in an article is almost identical to the subject content of some grades in the school system or in another educational organisation, we can categorise it as this concept. In this case, art in the society or out of school is rarely referred to, but the main concern is the art in the curriculum. There are variations in this category in the journal. For example, Abe (2017) argues that 'zokei-asobi' (translated as formative play or playful art), a category of activities set in the National Curriculum for art and crafts in primary education, has not been fully delivered in actual classes. Ikeda, Kodama and Takahashi (2017) conducted a survey into the position of art in special needs schools. Some historical research also tended to equate art with subject contents. Makino (2017) explains what kind of teaching materials were used in drawing education in the kindergarten at the end of the 19th century in Japan. Most of them were textbooks and sample drawings for the children, but she points out that kindergartens at that time also collected contemporary ukiyo-e woodcut prints as a teaching material. Therefore, the chief concept of art in this article is as 'subject content,' while a sub-concept is 'cultural category.'

If we can state that art in an article relates to some specific works or movement in art history, it is identified as 'art as cultural category.' In the current issue (2017), this ranges from paintings in the Edo period in Japan, Japanese Buddhist statues, traditional drawings in Kyoto in Japan, paintings from the Early Italian Renaissance, Caravaggio, Mondrian and Matisse to traditional crafts in the Maldives. Surprisingly, art in the 21st century is rarely referred to in this issue of the journal except in relation to film-making.

If the art in an article is deeply involved with aesthetic solutions or with the formation of human relations in a society, it is categorised as 'art as human relations' or 'social function of art'. In

some cases, researchers look at emotional interactions in art. For example, Ando (2017) reflects on her interactive relationship with a person with mental disabilities through the practice of drawing and installation. The author tries to understand the person by interpreting his art work as a projection of his feelings, but most of time the author fails to do this. Instead, the author finds value in collaborating with this person in the formation and reformation of their relationship with the world.

Kaneko (2017) strongly criticises contemporary art education in Japan because it puts too much emphasis on self-expression and lacks an objective viewpoint. The author claims that a redefinition of art education through the gift exchange theory, which is a process of exchanging teaching materials and expression between children and teachers, could be a key to revitalising studies in art education. Kaneko's concept perceives art as an interactive system between teachers and learners and tries to draw a larger image of community formation than the more intimate interaction between researcher and artist.

Yaginuma (2017) regards film making by children as a projection of diverse cultures and also as a generator of social relations in learning. He investigates the politics and policy changes in multiculturalism in Australia. He then focuses on the practice of cine literacy as being education of the 'social self' through interactive empowerment. He develops Marshall McLuhan's theory and Buddhist philosophy to support the potential of film education in the contemporary world.

'Art as universe' tries to capture beauty and artistic function in various dimensions of nature, the universe, our inner cosmos or through transpersonal aspects. Isobe (2017) analyses young children's drawings based on his unique view of art which he had developed from 'life theory' in Japanese contemporary philosophy, ecological philosophy in contemporary art culture, and a re-examination of John Dewey's empirical philosophy. He proposes a theory of art that consists of layers that relate to nature.

### **On-going Dialogue with Read**

I have focused on different kinds of dialogue in the formation of research communities in art education in two centuries and in two countries. The example of dialogue from the previous century shows that the organic and multilayered conception of art as envisaged by Read in *Education Through Art* was developed through disjointed discourses with teaching practice and it teaches us what we have to overcome in order to realise any part of the ideals as suggested in Read's thinking. For example, the formation of a successful community for art education research does not grow naturally from the cosmic law of beauty but is maintained and improved only if each member is open to mutual understanding and to mutual criticism, qualities that Read actually did in reverse.

The example of dialogue from this century shows more metaphoric and artistic association with Read's ideas. Perhaps this will arouse criticism, but I would like to point out that the main concepts of art as expressed in the various research papers contained in a journal can be reconnected through Read's multilayered conception of art. If we analyse the conception of art in *Education Through Art* against the layers of concepts I extracted from the contemporary journal articles, what do we find? *Education Through Art* consists of 11 chapters and each chapter has a rather independent content, like a single article in a journal. In each chapter, Read adopts large numbers of research outcomes from different fields, probably aiming to integrate them into one theory. It would be curious if we find that, in this century, we are maintaining the dialogue that Read once failed to realise through our research community and from the perspective of an organic and multilayered conception of art.

This is not science. I cannot prove the significance of this metaphorical extension of Read's ideas into contemporary research though the support of adequate evidence. However, there is more to art

education than research. It is an educational movement towards changing our lives from the perspective of art. Movements need symbols or icons that represent its ideals.

Read's organic and multilayered conception of art helps us to imagine our art education movement as if it were a unified life form. It may be compared to the metaphoric significance of art works.

For example, Carsten Höller, Tobias Rehberger, Anri Sala and Rirkrit Tiravanja, four artists from different countries, exhibited their collaborative work at the Yokohama Triennale in Japan in 2017. The work, *Jitterbugs Tangofly Taggplants* (2016) was produced by the 'le cadavre exquis,' a method used by the surrealists in the 1920's in which each artist produces his or her part without knowing what the other collaborators are creating except for the edges of the other paintings, enabling connections to be maintained. Finally, the artists connect their works to realise a collaborative work that no one had imagined before.

Another example of a work of art that comes to mind when I consider Read's thinking is Tatsuo Miyajima's *Hoto* (2008). This looks like a huge tower, 5.49 metres in height, covered with mirror glass and numerous LED signals that repeatedly flash the numbers from nine to one. According to the artist, it represents a treasure tower that symbolises the miracle of life. I would like to add my own interpretation that the tower consists of about 10 layers and thousands of LED signals that are different in colour and size but have something in common in the different layers. This independence yet resonance among the signals of the different layers makes me think that the articles in the journal constitute an art work called education through art that should be an organic and aesthetic life form contained within our imagination.

More than half a century has passed since Read urged for a revolution in the human mind by referring to the tragedy of on-going war when he was writing the last chapter of *Education Through Art*. Unfortunately, this ideal was not automatically realized as natural laws are. An ideal may exist in the human mind, but its realisation requires continuing effort, such as steady research and practice. Arts that are separated into multiple layers will be integrated through education to realise their original unity. Open and enlightening dialogues between theory and practice are vital if progress towards achieving this ideal is to continue.

### Footnotes

<sup>1</sup> According to Read (1943, p.185), mandara "is a Sanskrit word, meaning a circle or magic ring, and its symbolism embraces all concentrically arrange figures, all circular or square circumstances having as centre, and all radial or spherical arrangements." He cites Jung that this structure is common to many civilisations and points out that we can find it in children's spontaneous picture, or "mind picture."

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# Legacy of a Poet, Knight, Anarchist 09

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## Abstract

This article, *Legacy of a Poet, Knight, Anarchist*, discusses issues raised by student's artwork in my primary art classroom and study of the network of influences on children's art-making through the lens of Sir Herbert Read's work and philosophy. The research took place in three countries, the United States, Greece and Ghana, based on a set of drawing tasks done by fifth grade students at each location that explore figurative self-representation through both direct observation and imagination. In considering the relevance of Read's claim that art provides aesthetic experiences through which children gain an instinctive understanding of universal laws and natural harmonies, the article explores the influences of popular culture, internet use, and media imagery on children's image-making and how youth today are defining their own culture. The essay concludes that art educators maintain Read's stance while honoring students' relationships with evolving media and digital technologies through the arts, and recognizing cyberspace as an alternative space where the affective experience of the natural and virtual worlds may counterbalance one another, as youth become the captains of the signs and symbols through which their contemporary world communicates with the future.

**Keywords:** children, drawing, social media, cross-cultural, cyberspace

They came running over the perilous sands  
Children with their golden eyes  
Crying: Look! We have found samphire  
Holding out their bone-ridden hands...

The children came running toward me  
But I saw only the waves behind them  
Cold, salt and disastrous,  
Lift their black banners and break  
Endlessly, without resurrection. (Read, 1946)

With the children's exclamation of 'samphire' - an edible plant whose name is a corruption of the French, 'Saint Pierre' the patron saint of fishermen - and an infinite finality summoned by the breaking waves, all at once the culture of the English seaside, Shakespeare's King Lear, the impermanence of childhood, and Read's own transmuted Catholicism, surface in Read's poetry. A decorated WWI veteran, a romantic, and an ardent proponent of all things radical in his contemporary world, Sir Herbert Read had a vision; To merely seek empiricism though in Read's highly informed writing is to diminish its purpose. The allusion to samphire as metaphor for the perils of harvesting precious things, is an imperative to art educators to create circumstances for deep learning for students while providing safeguard from injury. Written during World War II, and expanding upon Plato's ideas about education, *Education Through Art* (Read, 1943), is an affirmation for promoting social change and a call to revolution through education with a timeless aesthetic philosophy. The aesthetic imagery in the poem above reflects Read's educational philosophy where sensory experiences connect us with our world and through which we negotiate balance between our inner selves and the society in which we live. Likewise, the influences of any child's culture are governed by the values of that culture and the environment in which the child lives (McFee, 1961, p.86). In this chapter I discuss issues raised in my primary art classroom and by my study of the network of influences, specifically social media, on children's drawing and artistic thinking through the lens of Sir Herbert Read's work and



philosophy. My research takes place in three countries, the United States, Greece and Ghana, and is based on a set of drawing tasks done by fifth grade students at each location that explore figurative self-representation through both direct observation and imagination.

### **Recalling Aesthetic Education Through Popular Culture**

In his book, *Education Through Art*, Sir Herbert Read calls for an *aesthetic* education in which a child achieves a sense of inner unity and an integrated personality through developing a harmonious and habitual relationship with the outer world through those senses upon which, “consciousness, and ultimately the intelligence and judgement of the human individual, are based.” (Read, 1943, p.7). What does an aesthetic experience look like today in a world where children meet online to play and build imaginary castles with digitally rendered blocks in virtual space? In looking at how issues related to computer technology and electronic communication influence children’s artmaking, it is important to consider the personal attitudes and cultural ideologies students are bringing into the classroom. John Fiske explains that popular culture is culture, “the active process of generating and circulating meanings and pleasures within a social system.” (Fiske, 2010, p.19) Indeed, as youth define their own culture and challenge the ways in which adults define how children experience childhood, evidence of social media in children’s art is unsurprising. “Even a cursory glance at adolescent creative output suggests that the images of the popular culture pervade the expressive work they do both in and out of school.” (Burton, 2013, p.9) A key question being, “what kinds of experiences are these, and how do they become embedded in the images children make?” (Burton, 2008, p. 228)

### **Youth Defining Their Own Culture**

Youth do indeed define their own culture and they do so in many ways. They appropriate, they transmit, and they repurpose the tools and technology at hand. My students bring to the art room artifacts of the culture in which they are immersed and process the very influences that are molding them through their artistic practice and daily interactions with each other. Children exploring paint ascribe customized names to freshly minted colors such as *Mona Lisa Brown*, *Barbie Pink* or *Hideaway Mountain Green*. Students tell me about the websites they visit for drawing tutorials and earnestly demonstrate their newly acquired skills. The attributes of Manga cartoons are reverently reproduced in their drawings with *Hello Kitty eyes*, and *Dragon Ball Z* hairstyles. Emojis and emoticons abound and speech bubbles elucidate the thoughts of increasingly schematized figures. Use of some darker imagery and not without sexual innuendo infiltrates their image making as well, such as *Purge* masks inspired by the movie series, and most recently, use of the *Le Lenny face* meme by students in one of my fifth grade classes whose implications I will discuss later. It is important for students to feel comfortable about using their art as a forum for challenging iconography and concepts and to feel unthreatened in doing so. “Art, it cannot be too often emphasized, is a mode of integration—the most natural mode for children—and as such, its material is the whole of experience. It is the only mode that can fully integrate perception and feeling.” (Read, 1943 p.60) Read’s insistence that the shackles of school passivity be broken by recognizing the power of art to liberate from within by animating thinking, including eidetic development, to the benefit of education in general remains a particularly relevant argument amidst our current visual culture and today’s culture wars. In the spirit of how we might help young people synthesize their inner development with experiences of the world at large, I will now discuss various technological and media related influences on children’s drawings.

### Use Of Media Related Imagery Proportionate To Amount Of Exposure

For my study of the network of influences on children's drawing in America, Greece and Ghana, the twenty-five participants from each country between the ages of ten and eleven years old were asked to draw a self-portrait from observation using pencil and a picture of themselves as an original superhero performing an act of heroism using colored drawing materials. As the superhero paradigm is decidedly American in origin, there is a trend towards the American children being more adept at stepping into the role of superhero following the protocol with which they are intimately familiar to create a new narrative of their own. The Greek children show some facility for doing this as well however borrow from fewer sources and with less variation. The African children having the least experience with the superhero characterizations in films, comic books and media, tend to superimpose the superhero form onto their own traditional cultural model using magical commands to control natural forces for saving people by providing food and safety from natural disasters such as fire or falling trees.



Figure 1: "Super Walking" by Ghanaian child and superhero by Greek child

Figure 1 is a comparison of two drawings both about saving people by extinguishing a fire. The hero on the left, "Super Walking", can walk on trees and put out fires. He has a fan on his back and springs on his feet, 'to save someone in the forest when he is falling from an elephant and at home when someone's house is on fire.' The hero on the right is empowered by donning her costume to fly and extinguish fires with the water she has in her hands. There are many points of comparison in these two drawings such as the use of schemas, scale and attempted point perspective to show depth, division of space, profile drawing, stick figures and placement of subordinate figures. It is also interesting to note thematically that although several Ghanaian and Greek children depicted their superhero battling a burning building, not a single American child chose this as their subject. Many of the Ghanaian children's superheroes closely resemble either DC Comic's Superman or Spiderman character performing their courageous acts in a background setting much like their own house and yard. The Ghanaian children have limited access to foreign movies shown on television and to the much coveted video game arcade at the local internet café. The Greek and American children have more opportunities for exposure to popular culture as we will see in the next section.

### Use of Comic and Cartoon Elements

Entertainment such as cartoons, comic books, or graphic novels are more readily available for consumption especially by American children, many of whom have the convenience of personal devices at their disposal, the evidence of which is reflected in their creative output. The use of speech bubbles, although commonplace in the Greek and American drawings,

does not appear at all in the Ghanaian children's artwork, as well as comic and cartoon elements such as panels, layout, and graphic style. In Figure 2 the superhero on the left, who bears a remarkable resemblance to the character Thor, is saving people from Dr. Jason with lasers shooting from his eyes. He is immortal, with a shield and hammer to defeat all and, 'lives on Planet Z's like a regular person.' On the right, Techno-man uses electricity to fight an evil robot who is attacking the city. Techno-man's goggles allow him to control the energy in anything and his anti-gravity costume gives him the ability to travel at the speed of light. In striking comparison with 'Super Walking' from Figure 1, the stylized cacti in the cartoon-like background of the drawing on the left and the comic-book page layout of the drawing on the right, clearly show the influence of comics and cartoons. Returning for a moment to the issue of Read calling for developing eidetic memory, it is of interest here to consider the essential quality of memory employed by children in their drawings. How does the relationship between thinking and perception change when re-presenting memories of the natural world in comparison with reproducing from memory graphic or digital imagery which are already at least once removed from the physical world? Answers to this question in part might be found from examining the phenomena of emoticons and emojis.



Figure 2: Saving people from Dr. Jason, Greek (left), Techno-man, American (right)

### Emergence of Emoticons and Emojis

In the *Tractatus Logico-Philosophicus*, Wittgenstein (1921) states that there is an irreconcilable difference between that which can be expressed in language and that which can only be expressed in non-verbal ways. It may be that from this incongruity comes the emergence of emoticons and emojis. Emoticons and emojis provide the facial expressions missing from written communication such as email and texts in which the face to face opportunity to 'read' the other party's facial cues are not available. Emojis and emoticons are shortcuts for clarity about what our message means. But for some of my students emojis appear in drawings often as the entire message, like a curtain to obfuscate communication about inner feelings and vulnerability. Media communication can be instantly gratifying and shortcuts tantalizingly easier. But what mechanisms are involved when your brain sees an emoticon or emoji?

According to a research study published by Churches, Nicholls, Thiessen, Kohler, and Keage (2014) in the journal *Social Neuroscience*, “When you see a smiling emoticon symbol — :) — there’s a spike in your brain much like the one that happens when you see a real face.” This is a learned response that our brains have been conditioned to over years of :) :) :) For example, the far less popular (: generates a far smaller spike in response, meaning that your brain needs to work a little harder to recognize it as a smile. As the image gets even more graphic, as with pictorial development from emoticon to emoji, the stronger the identification of the image as a real face by the brain. Emojis, then, give your brain the sense that you are talking to a real person, almost as you would if you were speaking face-to-face. But what may be supplanted when instead of humanizing a text conversation emojis are employed in a child’s drawing? Take for instance Figure 3. In this scene, our self-proclaimed heroine, Dr. Smiles, thwarts the villainous bank robber with a super happy icon. It is interesting that this student has co-opted the happy emoji or smiley face for a super power operating within superhero protocols. Choosing the icon for happiness indeed saves the day but only if the viewer has been conditioned to read the scenario in such a manner. It serves us to consider drawing from a social standpoint. “Humans, more than any other species, spend their time producing symbolic structure for one another.” (Hutchins, 1995, p.370) Social cognition is of great significance for how we think in groups, that we think for one another, that we draw to communicate with one another and how the purpose of this act affects or even chooses the process by which it is carried out is to be contemplated, such as in the following context of texting.



Figure 3: example of emoji style employed in an American child’s drawing

## Texting As Speech

Harold Innis's principle that new communication technologies not only give us new things to think about but new things to think with, (Postman, 1982, p.30), is exemplified in John McWhorter's TED talk, *Txting is killing language*. JK!!! (2013). Claiming that speech is evolving in unexpected ways, McWhorter explains that unlike the conscious process of writing, casual speech is more telegraphic and less reflective. Therefore, for some time now we have been able to speak like writing, however to write in the manner we speak requires the mechanical materials to do so. Declaring texting as fingered speech, McWhorter sees texting as positive evidence of young people being bi-dialectal and of texting as an expansion of their linguistic repertoire. In fact, McWhorter credits young people with developing a whole new language enabled by the device that fits in their pocket. Evidence of this new semiotic form and syntactical combination of text and image abound in children's drawings such as Figure 4. by an American child. Other than clouds, the word BANK and the dollar signs provide both setting and compositional edifice as text and symbols are telling as much of the story as the image and figures of a masked robber chased by a bubble hurling superhero. These children's drawings are in fact integrating the whole of their experience. Let us now look at the Internet as a source for material.



Figure 4: an example of text and symbols telling as much of the story as the image

## Internet Appropriation

In the wider sociological aspect, it maintains that a way of life based on the knowledge of organic relationships (to use Plato's phrase) is a safer guide to conduct and a surer basis for social organization than those systems or ideologies which are the product of the logical mode of thinking, and which produce such perversions of natural development as those represented by the current doctrines of historical materialism, racialism, totalitarianism—all of which, in one way or another, deny the fundamental truth that the law of growth is inherent in the universe and manifest in the natural man. (Read, 1943, p. 70)

Children also use the internet for uses other than what it was intended for. In his article entitled *Youth on YouTube as Smart Swarms* Paul Duncum (2014) points out that an abundance of school age children, including preschoolers, are contributing to *YouTube* not by traditional viewing on a platform intended for advertisers to attract as many viewers as possible but by producing and uploading their own videos. In the bigger picture of social media, there is an indication here of a general trend of youth using media technology in a manner that suits their own purposes. Art educator Marjorie Manifold (2009) also points out the positive developmental effects of YouTube as a space in which youth work collaboratively, gain a sense of accomplishment and support from like-minded peers. In an arena that is free of supervisory control, children work individually and together to upload videos by following the lead of others. “Self-definition is supported by acting as a collective mirror reflecting the content to be interpreted by people as what they claim to be, should be or are yet to become.” (Myerhoff, 1986, pp. 261-262) Youth engage in self-definition, as defined by Myerhoff, within the context of popular culture online through social media as they gather and role play in adolescent fashion. However, the drawbacks to this cyber engagement include children being vulnerable to peer pressure, exposure to commercial culture and general poor taste with an ensuing lack of craftsmanship. The *culture of humiliation*, a phrase coined by historian Nicolaus Mills, refers to the belittling that takes place in a variety of media forums such as reality television shows and online cyberbullying, and it points to the need for art educators to address difficult discussions about issues of tolerance in the wake of the PewDiePies and Joe Scanlans who normalize racism through the guises of conceptualism, destabilization and intentionality. Let Read’s words carry us forward.

By means of such education, ‘we instill into the child that ‘instinct of relationship’ which, even before the advent of reason, enables the child to distinguish the beautiful from the ugly, the good from the evil, the right pattern of behavior from the wrong pattern, the noble person from the ignoble.’ (Read, 1943, p.70)

### Media Influence on Marking Making

Before we look at the works in Figure 5 let us consider drawing itself for a moment. The word drawing is a verb and a noun gerund, it is an action and an artifact. The literal translation of the word to draw in Greek (*zografizo*) is *live writing*. When we think upon children drawing we may start with baby making her first mark or trace, usually in a food substance that didn’t quite make it into her mouth. As an aesthetic mode of experience, drawing can be a record of motion effected by the tool and the surface that is both felt and seen. (Gibson, 1986, p. 229) How spontaneity factors into drawing needs also to be taken into account not only as a process initiated by sensation but also by emotional, rational, or intuitional energy. (Read, 1943, p.110) Looking for media influences on mark-making in the two examples of self-portrait drawings in Figure 5 done from direct observation using a mirror, we can say that both of these drawings are thoughtful and relay a certain sensitivity in employing line and rhythmic marks to show texture and pattern. Upon close inspection one notices that the student on the right has eyes drawn naturalistically then erased an attempt to draw the nose and replaced it with this schematic version of a nose and mouth. Art educator June McFee states, “The particular culture that a child lives in affects his perceptual development and the nature of his art.” McFee also points out that, “children impose their own systems on

their drawings, those children with the most experience of outside systems being the most influenced to use these rather than their own.” (McFee, 1961, pp.88-89) As art educators we can support our students to observe the natural world with confidence and to persistently explore drawing as a journey one goes through to get at that which holds significance, as well as to study the schematic iconography that is part of our visual culture to understand these signs and symbols moreover as borrowed abstractions.



Figure 5: self-portraits, right figure Ghanaian, left figure American

### Culture Transmitted

Writing about a Middle Eastern-based study of children’s drawing, Brent Wilson comments that there is a visual culture that is, “transmitted primarily from one child to another, from one village to another, from one country to another, and from one century to another. Teachers don’t teach their students to draw figures using these schemata; kids teach kids.” (Wilson, 2008, p.257) On the micro level, I witness culture being transmitted from one child to another in my classroom day after day. In the case of the *Le Lenny Face* in Figure 6, which is an emoticon that appears as a meme and an anime GIF, the fifth grade class assignment was to make a robot collage. A student asked if she could interpret a robot as a GIF because of the repetitive or robotic movement of the internet image, and curious to see her idea, I acquiesced. Before the end of the period, there were no less than five interpretations by students of the Le Lenny Face theme. These ten and eleven year olds have access to images that are hypnotic and at times provocative. Memes operate through humor, cultural references and juxtaposition in a way that influences people’s mindsets on a macro level.

(Yoon, 2016) Using elements of mimicry and remixing to capture audiences has an alluring appeal for children that should be monitored and can be deconstructed in the art room. Read discusses Luquet's "duplicity of styles" stating, "It is necessary then to admit that the child artist uses simultaneously for the same subject two different styles of representation: one for his own personal satisfaction, the other for the satisfaction of other people." (Read, p.123) Trust is key to building relationships with students so that particularly difficult subject matter might be allowed to enter the conversation and likewise be explored without fear in emerging art pieces.



Figure 6: Le Lenny Face Meme Collage

### Teaching Influences

In addition to children transmitting visual culture to each other, teaching pedagogy and instructional methods exert a certain influence on children's drawings. Here is an example of the confluence of two lessons in one. From my own teaching I know that the students in my art room in New York City are learning more through the computer than through drawing. Whereas the students in Ghana, whose sketchbooks they proudly showed me, have examples of all the lessons they have done through drawing such as learning the names, color and forms of various fruit by copying them from pictures whereas their American counterparts use flashcards or online computer games to drill such facts.





Figure 7: Page from class lesson (top), commanding fruit to fall from the sky (down)

## Children With Their Golden Eyes

### Background to the Study

While teaching elementary art in the Bronx, New York, United States, the direction for my study originated when I entered into a teaching partnership with a colleague from a primary school in Agona, Ghana, Africa through the “Global Gateway”, an educational networking program sponsored by the British Council. Our classes did a trading card art project based on the theme of identity and writing letters to exchange. In addition to creating the cards, our students had the opportunity to communicate through Skype® in which the ensuing conversations encompassed social and cultural queries, opening up new avenues of curiosity, thought and perspective for our students. The children were interested in their favorite foods and the games each other play, the music they listen to and the various extracurricular activities in which they engage. Many of my students, eager to go visit their new friends, asked if we could take the subway to Ghana. In the course of hearing which questions they chose to ask one another and their responses to the questions, my interest was drawn to the very modes of access that brought our schools together such as a global educational website, email servers, Skype and Facebook pointing to the social significance of exploring the possible influences these avenues of communication may have on students’ learning experiences and thinking processes.



Figure 8: Trading Card Project

Shortly thereafter, I went to Ghana to do a pilot study. Upon my arrival at the Agona Methodist Primary School, surrounded by children enthusiastically greeting me in English, a fifth grade student asked me if I would be her friend. Noting my surprise, she qualified her question by adding that she was referring to Facebook. Her classmate then smiled and shook my hand as she told me her name is Lady Gaga, by way of introduction. I am familiar with the extent to which my students in the Bronx participate in and are influenced by social media but I was surprised to discover the influence it had on the children in this suburban neighborhood in Ghana. I soon learned that the use of social networking sites is common as it allows people to share information over distances at relatively little cost. I recalled how the sole community phone in the town square of my family's village in southern Greece was replaced not by a landline for every household, but by the proliferation of mobile phones. The interaction in the Ghanaian schoolyard pointed to the amount of exposure to social media, the internet, YouTube, video games, television, cartoons and movies of children living and relating to one another in the 21<sup>st</sup> century. By numerous reports, despite age limits, there is an abundance of children under the age of thirteen with at least one social media account. As we have seen in examples of the children's artwork, the most immediate evidence of these influences are manifest in the content, style and mark-making of the drawings. All of which lead to questioning what the deeper effects might be such as changing the way children develop their sense of identity and their perceived relationship to the world around them.

### **From Childhood to Perpetual Adolescence**

In his book, *The Disappearance of Childhood*, Neil Postman credits the printing press with promoting individualism in the Western world as a, "normal and acceptable psychological condition," because the advent of the printed book removed human communication from its social context. This intensified sense of self that resulted from reading eventually created childhood, as the idea of personal identity also developed. Thus, the young were required to read, schools were reinvented in Europe and childhood became a necessity (Postman, 1982, p. 36). However, when a social artifact becomes obsolete, it is turned into an object of nostalgia and childhood as such is a fading souvenir of privilege. Postman warns us that the social construct of childhood is vanishing as the lines between child and adulthood are blurred by electronic media that do not require mastery of traditional skills. Media and social media are present-centered thereby amplifying the present out of proportion and thus normalizing the, "childish need for immediate gratification, as well as childish indifference to consequences." (Postman, 1982, p.133) One of the most significant casualties of this outlook is the idea that play, like art, is not to be done for the sake of doing it but for some external purpose. As childhood disappears, so does the child's view of play and with it, art as well. (Postman, 1982 p.131) Postman suggests that there are two social institutions strong enough and committed enough to resist the decline of childhood, namely family and school. The structure and authority of the family have been severely weakened as parents have lost control over the information environment of the young. Read writes about art as a "governing mechanism" embedded in perception, thought and bodily action, "which can only be ignored at our peril." Without art, Read concludes, "civilization loses its balance, and topples over into social and spiritual chaos." (Read, 1943, p.14)

### Space and the Internet: a new spirituality in a secular space

Foucault described the twentieth century as an epoch of space, “when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein.” (Foucault, 1984, p.46) “Digital computing, the Internet, and eventually the web, were invented and grew as part of a long line of government projects, mainly military ones, dating back to the First World War.” (Malcolmson, 2016) Indeed, “Cyberspace was understood as extra-terrestrial, at once politically rebellious and apolitical, where you could have no identity at all and yet every identity was respected: the last of the great 1960s projects.” (Malcolmson, 2016) In an interview with Krista Tippett, Margaret Wertheim discusses her book, *The Pearly Gates of Cyberspace*, in terms of how our thinking about space changes in accordance with our conception of the self and specifically speaks to the nature of the internet and its effect on young people’s thinking. Viewing cyberspace as a place or alternative space of being in which we act and interact, the coming into being of virtual realities is re-presenting that reality is not just matter in motion through physical space. Wertheim emphasizes that this is transforming the contemporary view of self into a dual reality of body and soul, echoing back to medieval dualism. For example, even though your physical body is in the chair, you are in the virtual world playing a video game so in some sense you are a multiple being, the body and the self. “The difference between the contemporary cyber version of it and the medieval version of it is that the cyber version of it is untethered from any notion of morality.” (Tippett, 2017) Having touched on the uncensored content readily available to youth on the internet in the section on internet appropriation I would like to focus lastly on reconciling the natural world with the virtual world in our art practice for our students by bringing forward Read’s entreaty that an aesthetic education teaches children to intuitively know right from wrong by teaching into a new virtual aesthetic experience.

Indeed, the claim is no less than this: that art, widely conceived, should be the fundamental basis of education. For no other subject is capable of giving the child not only a consciousness in which image and concept, sensation and thought, are correlated and unified, but also, at the same time, an instinctive knowledge of the laws of the universe, and a habit or behavior in harmony with nature. (Read, 1943, p.71)

### Safeguarding Practice

We feed these processes of dissolution with our knowledge and science, with our inventions and discoveries, and our educational system tries to keep pace with the holocaust; but the creative activities which could heal the mind and make beautiful our environment, unite man with nature and nation with nation-these we dismiss as idle, irrelevant and inane. (Read, 1943, p.166)

Underlying his conviction, one senses pessimism in Read’s tone and predictions about the direction of education away from embracing creative activities reminiscent of the darkly foreboding waves in the opening poem. Just today one of my kindergarteners brought a brush full of red paint down on a swatch of yellow and as orange emerged from his swirling brush Aaron’s eyes widened in wonderment as he proclaimed, ‘I made orange!’ Lost to the present, we fixate on the enigmatic wreckage beyond, losing sight of the joyful hands full of sapphire outstretched before us. Therefore, whether children’s feet are pounding along the edge of the

surf, clasping their verdant plunder in their hands or racing through a virtual city of cyber brick as a tribe of knights trading magic potions for diamonds, our responsibility to our students is to help them deconstruct the imagery, signs and symbols they encounter online, on devices and in the media, provide a safe haven for discussions on challenging topics, and a place to explore, invent and reinvent their inner selves and their relationship with the world they encounter. Read envisioned the path to revolutionary social change to be through education. In his essay, *The Paradox of Anarchism*, (1971) Read discusses the opposition of the functional and social contract declaring, “Anarchism is the final and most urgent protest against this fate: a recall to those principles which alone can guarantee the harmony of man’s being and the creative evolution of his genius.” It is for us then, as art educators, to honor our students’ relationship with evolving media and digital technologies through arts learning balanced by the affective experience of the natural and virtual worlds alike, as youth become the captains of the signs and symbols through which their contemporary world communicates with the future.

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# A Comparative Study of Art Education Globally Inspires a Bourdieusian Issues-based Approach: Rejuvenating Read's Education Through Art

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## Abstract

Following publication of *Education through Art* urging the arts as the nexus for education (Read, 1943), the horrors of World War II concluded. The groundwork was laid for the UN and UNESCO to foster peace and cooperation, inspiring the creation of InSEA as a UNESCO partner. In 2015-2016, reflecting on InSEA's mandate, this open survey was undertaken with 37 World Councilors to examine the status of visual art education in 33 countries. Findings indicate that differentiated art education curricula exist, yet globally, studio art dominates. Generally, art teachers have undergraduate degrees, while funding for resources is uneven globally. Typically, art education is taught at the elementary level; in secondary schools it is offered as an elective. Contextualized by recent comparative international studies, findings suggest that learning through the arts creates meaning, contextualizes and galvanizes understanding, and facilitates connections and creative ways of thinking about ourselves, our cultures, our ideas, and the world. I offer a model for art education based on Bourdieusian habitus that presents an issues based approach to visual art education drawn from the international perspectives, policies and practices examined and presented.

**Keywords:** art education; global comparative study; education through art; habitus; issues-based approach.

## Introduction

Study in the arts is always about becoming, about change internally and externally, about unfolding and shifting ideas and feelings that are inextricably correlated within one's own heart and mind, and connected to the hearts and minds of others. In 1945, a galvanized and engaged international community was critically important to the creation of key strategic global non-government organizations which were created to foster international cooperation and peace. On October 24<sup>th</sup> 1945, the United Nations (UN) was formed, and soon afterwards, the United Nations' Educational, Scientific and Cultural Organization (UNESCO), which serves to foster access to education as a fundamental human right; second, to protect education as the key to sustainable development; third, to protect culture and science, and fourth, to protect freedom of expression as a founding principle of democracy.

As the groundwork was being laid for the creation of the UN and UNESCO, one of the most seminal texts in art education had just been published: *Education through Art* (1943), written by Sir Herbert Read (1943). The central architecture and thesis is that 'art should be the basis of education' (p.1), with the potential to 'shatter the existing educational system, and bring about a revolution in the whole structure of our society' (Steers, 2005, p.3). This re-imagining inspired a conception of the arts in education as a central nexus and lens for all teaching, learning and understanding of ourselves, individually, within our subcultures, regionally and globally. The idea of *Education through Art* inspired the creation of the International Society for Education through Art, InSEA (<http://www.insea.org>), which came into being officially in 1954 in Paris. InSEA, affiliated with UNESCO and the UN, is a global organization advocating for visual art education, simultaneously buttressing and enhancing this overarching and ongoing world movement that strives continually to foster peace and global cooperation as the overarching goals of humanity, encompassing peaceful cooperation in education, trade, industry, the law, fiscal policies, environmental protection, healthcare, peace-keeping and global aid.

Tragically, more than 70 years after the UN, UNESCO and InSEA were established, the world situation

today is dire: From Iraq to North Korea, Venezuela to Ghana, Syria to Nigeria, Turkey to Ivory Coast humans are starving, persecuted, besieged and murdered daily. Partisanship and nationalism are triumphing in some countries, challenging international cooperation and peace: Writing in 2017, this is the age of “Brexit”; of the Trump presidency, of corrupt governments and brutal dictatorships globally; of terrorism via cyber warfare, sieges, bombings, rapes, unjust imprisonments, focused attacks on ethnic and gender groups, brutal torture and beheadings. Opportunist, personal, power and profit agendas continue to triumph, privileging personal and group interests rather than a sense of global responsibility, peace, common sense and care for the unknown other. Set against this backdrop of global horror, UNESCO’s ongoing concern with ensuring access to education as a fundamental human right simultaneously mirrors InSEA’s mission and focus on education through the arts as an essential fundamental human right, and as a necessity.

With these frameworks and connections in mind, I present the findings of this InSEA study that, at the time of writing, examines the status of art education in 33 countries. My focus is on emergent best practices in the context of overarching global challenges to visual art education. Given the opportunities the arts offer for humans to communicate with one another across cultures, time and space, without words or text, I argue for the central importance of the visual arts<sup>1</sup> in education as a humanizing, sensitizing force that re-claims humans’ powerful ability to be creative and compassionate. Indeed, the arts focus in unique and differentiated ways on what it means to be a human being in the world through the creative expression and conceptualization of ideas, feelings and understandings, across cultures, ethnicities, classes, national boundaries and religions. The arts enhance and express our humanity, rendering us boundary-less and connected as one global human family, a thesis that is inherent in the InSEA mission to serve.

## **Method**

Steers (2005), referring to the preamble to the InSEA constitution, describes ‘the idealism of the founding members’ (p.3) and their impassioned belief, enshrined in the InSEA Constitution ratified in Paris in 1954, that art education ‘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’ (p.3). Moving forward 60 years to July 2015, the idea for this particular study on the current status of visual art education emerged during a discussion among World Councilors at a regional InSEA conference in Queens, New York. Collectively, we decried massive resource cuts and policy changes that marginalize art education in schools globally. For example, the United Kingdom is characterized by devolved administrative responsibilities for education in England, Wales, Scotland and Northern Ireland. Teacher education, curriculum and assessment are now the purview of schools and corporations respectively, raising issues about rigor in what was a highly sophisticated galvanized national art education system (Glen Coutts, Appendix, with an online link to InSEA’s website).

Given our sense of renewed concern about art education, and given government and curriculum policies vary globally in relation to curriculum content, delivery, assessment, teacher education and resources, in Summer 2015, InSEA World Councilors believed it would be useful to measure the current global pulse of art education in a comparative study of curriculum, policies and practices in elementary and secondary schools.



From September 2015 to June 2016 data was collected via email utilizing structured open survey questions (Bogdan and Biklen, 2007; Langenbach, Vaughn and Aagaard, 1994; Johnson and Christensen, 2004). A total of 37 World Councilor respondents representing 33 countries exercised their own discretion in determining how much narrative data they wrote in response to the following ordered open questions, facilitating global comparisons:

**Survey Questions emailed to InSEA World Councilors**

1. What government policies (e.g. curriculum guide/s) exist in your country with regard to the teaching and learning of the visual arts? Please define curriculum guides in place in relation to elementary school, i.e. grades 1 through 6, or ages 2 to 12, and secondary school, i.e. grades 7 through 12 or ages 13 to 18.
2. Does your country offer a national curriculum in the visual arts, or is curriculum provincially/regionally mandated?
3. Does your country engage in national, regional or provincial assessment strategies and management in the visual arts?
4. What requirements exist in your country for teacher training in the visual arts? What level of education is required to teach visual arts?
5. How is teaching visual art in your country funded?
6. How would you describe or define the curricular emphasis/emphases in your country in the visual arts? For example, is it studio focused? Are any of the following areas included: art history; design; craft; media; aesthetics etc.
7. In your country, is visual arts required at the elementary level?
8. In your country, is visual arts required at the secondary level?
9. In your country, what requirements exist including visual arts learning in order to graduate from high school?
10. In your country, what regional or national visual arts education professional associations exist? How might they be linked to one another, and to international bodies such as InSEA?

<b>Americas</b>	<b>Europe</b>	<b>Africa and the Middle East</b>	<b>Asia and Oceania</b>
Canada, Chile, the United States, Brazil, Mexico, Uruguay, Columbia	Finland, the United Kingdom, Turkey, Iceland, Hungary, Slovenia, Greece, Germany, Latvia, Belgium, Denmark, France, Portugal, Spain.	Egypt, Namibia, Saudi Arabia, Oman, Nigeria, Cabo Verde	India, China, Taiwan, South Korea, Japan, Australia

Figure 1: Participating countries by world region

It is important to note that all research data is abstracted from reality. The data generated here is perspective seeking and epistemological in nature (Langenbach, et al, 2004, p.237); it questions what art education knowledge and which art education understandings are considered most valuable; the data is situated in the theoretical and ontological contexts of the respondents.

My interpretation of the responses to the survey questions follows. Respondents' full answers to the survey questions can be found in the Appendix, which is located here:

<https://insearesearchshare.files.wordpress.com/2017/02/insea2016questionnaire.pdfwebsite>).

## Findings

The findings are limited to respondents' analysis and interpretation of the status of art education in their home countries at the time of data collection, that is, between 2015 and 2016.

**Questions one and two confirm that in most of the countries surveyed, visual art education curricula exist** in a variety of forms, including curricula that have been developed nationally, regionally, locally and by individual teachers (see Appendix). In Brazil (Leda Guimaraes, Appendix); Nigeria (Anthony Usiaholo, Appendix); Canada (Fiona Blaikie, Appendix); Egypt (Samia El Shaikh); Belgium (Tobias Frenssen, Appendix); the United Kingdom (Glen Coutts, Appendix) and the United States (Karen Hutzel and Steve Willis, Appendix), national art education curricula don't exist. In the USA, the relatively recently published National Standards (2014) can be found on the National Art Education Association website here: <https://www.arteducators.org/learn-tools/national-visual-arts-standards> While this is not a national curriculum policy that requires adherence by any states, it offers guidance both nationally and regionally (Karen Hutzel and Steve Willis, Appendix).

In some countries, art education is a core subject area. A best practice example of this is the *National Art Curriculum* (2015) of South Korea (Sunah Kim, Appendix), which sets out a rationale for art education:

*Through Fine Arts one can visually express feelings and thoughts, communicate with others through visual images, and understand the world as well as oneself. Since art records and reflects the culture of a specific time and place, we can understand the past and the present through art culture and, furthermore, contribute to the development and creation of culture. Fine Arts education improves aesthetic attitude and expression, imagination, creativity, and critical thinking so one can understand and enjoy the beauty of visual artifacts. Therefore, Fine Arts education aims to nurture whole individuals who understand, inherit, and improve art culture by learning to express themselves creatively through various art experiences, art making, and art appreciation. (The National Art Curriculum, 2015) <http://ncic.kice.re.kr/english.kri.org.inventoryList.do#> )*

In South Korea, the curriculum embraces aesthetic and cultural sensitivity, expression of ideas, critical thinking and judgments which are rooted in visual culture, as well as the importance of contributing to globalized art cultures and enhanced understanding of South Korea's own visual cultural heritage.

**Question three focuses on assessment and assessment strategies.** National assessment strategies of various kinds take place in Finland (Marina Paatela Nieminen, Appendix, p.12); Namibia (Christiane Matsius, Appendix, p.13); Greece (Maria Letsiou, Appendix, p. 14); Oman (M. Al- Amri, Appendix, p. 13); India (Manisha Sharma, Appendix, p. 14); Latvia, (Dace Peglite, Appendix, p. 15); China (Jing Li, Appendix, p. 15); Saudi Arabia (Tariq Gazzaz, Appendix, p. 15); Nigeria (Anthony Usiaholo, Appendix, p. 15) and Japan (Kazu Mogi, Appendix, p. 14). The Finnish approach to qualitative national assessment is particularly notable:

*The focus is on the process of learning – assessment for learning and assessment as learning. Assessment is divided into assessment during the course of studies and final assessment. Assessment focuses on student's learning, work skills and behaviour, and is carried out in relation to defined objectives. When a certificate is provided, the pupil's progress and work skills are assessed according to criteria articulated in the national core curricula. Assessment is based on diverse evidence. Students' performances are not compared. Assessment of learning: students' progress and competencies are reviewed in relation to previous knowledge and skills, and in relation to national/local objectives and national criteria. Assessment of work skills: these are based on objectives and broad-based competence.*

*Assessment of behavior: feedback is given in relation to the objectives of the curriculum. Assessment that is conducted before the final assessment describes and gives feedback on the student's progress and level of proficiency. The main task is to guide, encourage and support student learning. Assessment is mainly formative. . . Assessment is used to support the development and the learning of the student and to strengthen his/her self-knowledge and self-direction by use of instructive and encouraging feedback and by developing his/her self-assessment skills. (Marina Paatela Nieminen, Appendix, and The Finnish National Board of Education, 2016)*

Examples of qualitative assessment systems in high schools include the Netherlands and, earlier on, the UK (Blaikie, Schonau and Steers, 2004). Currently, visible international systems are Advanced Placement (AP) (The College Board, 2014) and International Baccalaureate (IB) (2015). AP and IB offer art education programmes in public and private high schools globally. Their curricula and related assessment strategies lead to high school diplomas which offer advanced standing in first year university courses, depending on final grades achieved and the internal admissions policies of universities. Examiner training takes place in AP and IB systems. For AP, students can engage in 2D and 3D Studio Art and Drawing courses (The College Board, 2017): <https://apstudent.collegeboard.org/apcourse>

The International Baccalaureate (2015) offers a studio focused high school curriculum featuring three curricular components: the studio exhibition, the comparative study, and the process folio: <http://www.ibo.org/programmes/diploma-programme/curriculum/the-arts/visual-arts/IB> offers advanced sophisticated practices in broad-scale global qualitative assessment of studio art: Criterion-referencing is geared to granular assessment of each component of work in relation to specific levels of achievement carefully delineated via descriptors. Reliability is enhanced by “seeding” where examiners must mark within scaled numerical tolerances of randomized seed samples set by the Principal Examiner of each component. For exhibition work, teachers’ marks are moderated by IB external examiners in relation to the criteria. In the process folio and comparative study, assessment is external.

**Question four looks at teacher training and levels of education required to teach art.** All countries examined require some form of education, typically, an undergraduate bachelor’s degree. There are various anomalies. According to Marlen Thiermann, in Chilean cities, only 49% of teachers have ‘special artistic training’ (Appendix, p.14), and Chile’s Ministry of Education (2016). Glen Coutts, speaking for parts of the United Kingdom, asserts the situation is complicated because schools can decide who will teach: ‘s/he doesn’t need to be qualified if the school accepts him/her’ (Glen Coutts, Appendix ). Further, fewer spaces are available for art education study in universities (Appendix). Nevertheless, it is typical in the UK, in Scotland at least, that teachers hold an honours bachelors degree; at the secondary level teachers are specialists and have completed a one year post graduate certificate in education (Glen Coutts, Appendix. p.16). It should also be noted that the honours degree is a four-year programme (the norm in Europe is three years). In addition, with the one-year postgraduate diploma, a one-year probationary period in schools must be completed successfully before full registration with General Teaching Council of Scotland is granted. Meanwhile, art teacher education in India is rigorous. According to Manisha Sharma:

*There are several institutions and government agencies that define policy and provide guidance regarding art education. The National Council for Teacher Education (NCTE) conducts the nationalized Teacher Eligibility Test (TET) for anyone with a BA degree, to teach K-8. This is not a subject specific*

*test. If found eligible, the University Grants Commission (UGC) provides a syllabus and curriculum that prepares teacher candidates and aspirants for qualifying exams. Passing the National Eligibility Test (NET) and State Level Eligibility Test (SLET) qualifies teachers to teach K-12. If they pass this exam while enrolled in PhD programmes, they may be eligible for university lectureship positions. For the Arts, NET and SLET exam papers are offered in... Visual Arts... Education... and Indian Culture. (Manisha Sharma, Appendix, and the National Council for Education Research and Training, India, 2016).*

Worldwide, only Finland (Marina Paatela Nieminen), Iceland (Asthildur Jonsdottir) and Slovenia (Tomaz Zupanik) require masters' degrees to teach art (Appendix), while at the high school level, Denmark (Mie Buhl) and Portugal (Roberto Correia and Teresa Eca) require teachers to have masters' degrees (Appendix).

**Question five confirms the existence of uneven and basic government funding of art education.**

The Nigerian government privileges the sciences (Anthony Usiaholo, Appendix). In the USA, art education resources are scarce, and teachers raise money within schools and districts to purchase art supplies (Steve Willis and Karen Hutzel, Appendix). In Chile, Marlen Thiermann asserts there is no government funding of art education in schools; parents provide funding. South Korea's approach to art education funding is exemplary:

*Since visual art is one of the basic school subject matters, all public and private schools at the elementary and secondary level offer art classes. Art education is government funded. The Korean Institution of Arts and Culture Education (KACES) also funds artists teaching in schools as well as regional art education centers for children, women, and elders. (Sunah Kim, Appendix)*

**Question six focuses on curriculum content.** A really key finding is that globally, studio art dominates. In primary schools, personal development focuses on expression and creativity.

In most high schools, art criticism and theory are included alongside studio, with art criticism often re-conceptualized as art appreciation and aesthetics.

A strong design focus exists in Australia (Lexi Cutcher and Margaret Baguley, Appendix; The Australian National Curriculum: The Arts, 2016). Design also features in Cabo Verde (Jair Pinto, Appendix); Egypt (Samia El Shaikh, Appendix); Portugal (Robert Correia and Teresa Eça, Appendix); Turkey (Ali Osman and Vedat Oszoy, Appendix); Hungary, (Emil Gaul, Appendix); Germany (Carl Peter Buschkuehle, Appendix); India (Manisha Sharma, Appendix), Namibia (Chrisian Matsius, Appendix); all the Nordic countries (Appendix), Latvia, (Dace Peglite, Appendix and the National Centre for Education of the Republic of Latvia, 2016); Spain, where multimedia studies are taught as well (Isabel Moreno, Appendix), and the UK (Glen Coutts, Appendix).

Crafts feature in curricula in Namibia (Chrisiane Matsius, Appendix); Egypt (Samia El Shaikh, Appendix); Oman (Al-Amri, Appendix; Al-Amri, 2006); the UK (Glen Coutts, Appendix); Japan (Kazu Mogi, Appendix); India (Manisha Sharma, Appendix) and Nigeria (Anthony Usiaholo, Appendix).

Art history features in France (Marie-Francoise Chavanne, Appendix); Iceland (Asthildur Jonsdottir, Appendix); Slovenia (Tomaz Zupanik, Appendix); Saudi Arabia (Tariq Gazzaz, Appendix); Nigeria (Anthony Usiaholo, Appendix); Egypt (Samia El Shaikh, Appendix); Portugal (Robert Correia and Teresa Eca, Appendix) and Greece (Maria Letsiou, Appendix).

Cultural heritage and national cultural identity are included in some form in high school visual art curricula in Oman (M. Al-Amri, Appendix); Greece (Maria Letsiou, Appendix); Cabo Verde (Jair Pinto,

Appendix); Japan (Kazu Mogi, Appendix); India (Manisha Sharma, Appendix) and South Korea (Sunah Kim, Appendix). In her thesis, Izabella Hui Kean (2006) asserts that Korean art features in the South Korean national curriculum in order to foster knowledge of and national pride in Korea's cultural heritage (National Art Curriculum of South Korea, 2015).

A superb example of developing a deep appreciation for the visual and for visual arts is offered by Kazu Mogi representing Japan:

*Students are expected to experience and enjoy art so that they will love art later in life. Also, they are expected to develop sensitivity (kansei) through learning art.*

*In Japan, cultural education aims at understanding Japanese and other cultures to develop international understanding... The main curricular components are Expression (Hyogen) and Art Appreciation (Kansho). At the secondary level visual arts includes art history, design, craft, paintings and 3-dimensional work. The course of study for art in primary schools states that teaching should include more craft activities. (Kazu Mogi, Appendix, and The Ministry of Education, Japan, 2016)*

Describing art education in Finland, Marina Paatela Nieminen describes an approach where there are four dimensions of learning: visual perception and thinking; visual production; interpretation of visual culture and aesthetic, ecological and ethical value judgements (Appendix.). Marina Paatela Nieminen continues:

*The foundation for teaching visual arts is formed through pupils' own experiences, imagination and experimentation. Visual arts education develops the pupils' ability to understand phenomena of visual arts, the environment and other forms of visual culture. The pupils examine visual arts and visual cultures. Pupils are offered opportunities for studying through multidisciplinary learning modules in cooperation with other subjects in and beyond school. Pupils familiarise themselves with museums and other cultural sites and examine the possibilities of engaging in visual arts as a pastime. (Appendix)*

**Questions seven and eight ask if art is required at elementary and secondary levels, and if it is required for high school graduation.** With the exception of Greece (Maria Letsiou, Appendix); Mexico (Estrella Luna, Appendix) and Nigeria (Anthony Usiaholo, Appendix), art education is taught at the elementary level in all the countries surveyed. In Canada and the USA (Karen Hutzler and Steve Willis, Appendix, Appendix) the frequency and quality of elementary art education is under the jurisdiction of local school boards, resulting in significant variations. Mandated hours per week for elementary level art education exist in India (Manisha Sharman, Appendix); Brazil (Leda Guimaraes, Appendix); Portugal (Teresa Eca and Robert Correia, Appendix); Cape Verde (Jair Pinto, Appendix) and Japan (Kazu Mogi, Appendix). In Germany (Carl Peter Buschkuhle, Appendix); Japan (Kazu Mogi, Appendix); Taiwan (Jo Chiung Hua Chen, Appendix) and Oman (M. Al-Amri, Appendix) art is a required subject for graduation. Elsewhere, art is an elective course and is not required for high school graduation.

**Question ten focuses on national art education associations, and links with InSEA.** With the exception of Cape Verde, (Jair Pinto, Appendix), Mexico (Estrella Luna, Appendix), Uruguay (Fernando Miranda, Appendix), and India (Manisha Sharma, Appendix), professional art education associations exist in all the other countries surveyed. Most interesting are the countries with the highest number of regional and national art education associations: Japan (Kazu Mogi, Appendix); Australia (Margaret Baguley and Lexi Cutcher, Appendix); Canada (Fiona Blaikie, Appendix); the United States (Karen

Hutzel and Steve Willis, Appendix); the United Kingdom (Glen Coutts, Appendix) and South Korea (Sunah Kim, Appendix). Australia has eleven art education associations, including one in Tasmania, the National Association for the Visual Arts (NAVA): <https://visualarts.net.au/> (Margaret Baguley and Lexi Cutcher, Appendix).

## Discussion

This discussion contextualizes findings in relation to Read's (1943) conceptualization of education through art, the findings of other recent comparative international studies, and Bourdieusian habitus as a way of thinking about art education teaching and learning.

Read's (1943) central thesis, that we educate through art, is even more relevant today, as government and non-government agencies, organizations and individuals battle to buttress international cooperation and peace initiatives. Teaching and learning through the arts creates meaning, galvanizes understanding, and facilitates connections and creative ways of thinking about ourselves, our cultures, our ideas, and the world. While the findings of this study indicate that art education curricula exist in all the countries surveyed, there are differences, although studio art dominates curriculum, teaching and learning globally. Typically, art teachers need a bachelor's degree, although Finland, Iceland and Slovenia require all art teachers to have master's degrees. Generally, resources are provided by state funds, but in some countries, teachers and parents provide materials. Except for Mexico, Greece and Nigeria, art education is required at the elementary level, while at the secondary level typically it is offered as an elective. With the exception of Oman, Slovenia, Mexico, Uruguay and India, art teacher professional associations exist in all the countries surveyed.

In 2015, the *InSEA Lisbon Letter for Visual Art Education* was sent by InSEA's Executive Committee to the European Parliamentarians' Committee on Education and Culture, advocating for art education for all Europeans as a core subject because it focuses on our 'humanity by exploring aesthetics and ethics' (p.2) as well as affording the 'acquisition of creative arts specific knowledge and processes; cultural knowledge; self and community identity and awareness and respect for diversity' (p.3) and 'intellectual, emotional and social learning" encompassing digital literacies and communication' (p.3). Continuing in Europe, where most comparative studies in art education have been undertaken, Tomaz Zupancic and Annely Koster (2014) compared high school art curricula in Estonia and Slovenia, preferring the Estonian because it is current, intercultural, and focuses on contemporary art and issues (p.368). Zopancic (2015) also compared art curricula in Estonia, Latvia, Slovenia, Croatia, Ireland, Norway, Finland and Spain. In the Slovenian Grammar School Art Curriculum, the combination of art history and art practice 'brings understanding of art as the ultimate achievement of civilisation closer to the student and (it) facilitates creativity in artistic expression and interpretation of works of art' (p.189). A key aspect is offering teachers enough flexibility so that they can engage in their own interpretation of curriculum expectations (p.195). Principally, Zopancic argues for the importance of contemporary art practices in art education as well as sustainable development linked to everyday lives, popular culture, socio-political problems and multiculturalism (p.189).

Milbrandt, Shin, Torres de Eça and Hsieh (2015) engaged in an international survey with 211 participants representing 17 countries' visual art curricula, art teacher goals and instructional time. They find that creating art and responding/aesthetics/art criticism (p.145) are dominant curricular foci. Milbrandt et al make a case for a curriculum that includes creative and critical thinking, problem

solving and design and more inter-disciplinary work across the arts. They suggest curriculum policies be considered nationally, particularly as big data assessment promotes international comparisons (p.137-138)

In Lars Lindstrom's (2009) edited *Nordic Visual Arts Education in Transition*, he identifies key emergent themes in Nordic art education: In Sweden, 'mediated action and aesthetic learning'; in Denmark, 'visual arts and visual culture'; in Finland 'multiculturalism and arts based research' and in Norway 'art, design and environmental education' (p.7).

### Proposal for an Issues Based Approach to Art Education

Based on the findings of this study and those by Lindstrom (2009); Milbrandt, Shin, Torres de Eça and Hsieh (2015); Zupancic and Koster (2014) and Zupancic (2015), I propose an approach to art education that rejuvenates Read's conception of education through art, that is issues-based, and buttresses identified global curricular foci in art education, including making art. This approach offers extended possibilities for local and global understanding of personal, social, political, aesthetic, environmental, ethical, cultural, historical and other ways of thinking about and constructing meaning in and through the arts as the nexus for teaching and learning, rooted in education through art, the social justice and pacific work of the UN, UNESCO and InSEA, and situated in Bourdieusian habitus as a lens for teaching and learning (Blaikie, in press; Bourdieu, 1984; Wacquant, 2013).

Contemplating habitus (Bourdieu, 1985; Wacquant, 2013) offers a strategy whereby consideration of the particularities of individual lived experiences of life and art expand to consideration of the expansive global picture of art and art forms located in cultural contexts. We live in and through an embodied sense of habitus. Habitus is formed by lived personal and material relationships across time and space. It is situated in the socio-economic, intellectual, physical, emotional and aesthetic worlds we inhabit. Habitus is revealed in the spaces and places we live, work and play; in material culture; in the music we listen to, the clothes we wear, the food we eat, the ideas we inhabit and that inhabit us. Habitus is constantly becoming and changing, though some elements may be constant (we are loyal to our roots). Habitus is contextualized by lived experience within subculture, social class, gender, sexuality, language and lived aesthetic experiences, and it is structured by individual, collective and aesthetic relationships and dispositions. The internal world of self exists in the broader contexts of immediate family, friends, culture, religion, ethnicity, local, national and global issues. As children, typically we know little else but the disposition of our immediate family and related subcultures, encompassing the generic and idiosyncratic. We adopt particular values, beliefs and practices in our early lives. Habitus self-replicates, playing a key role in shaping individual and collective imaginaries regarding agency, identity, possibilities and limitations. Habitus is experienced internally, embodied within the self, as well as externally, situated and experienced with and through others. Habitus determines how our lives are lived ontologically, epistemologically and aesthetically; habitus situates, delimits and/or offers possibilities and agency. The model below is informed by the findings of this study; it is rooted in what I interpret as a need to rejuvenate Read's education through art through habitus as a lens for teaching and learning (Bourdieu, 1984; Blaikie, in press):

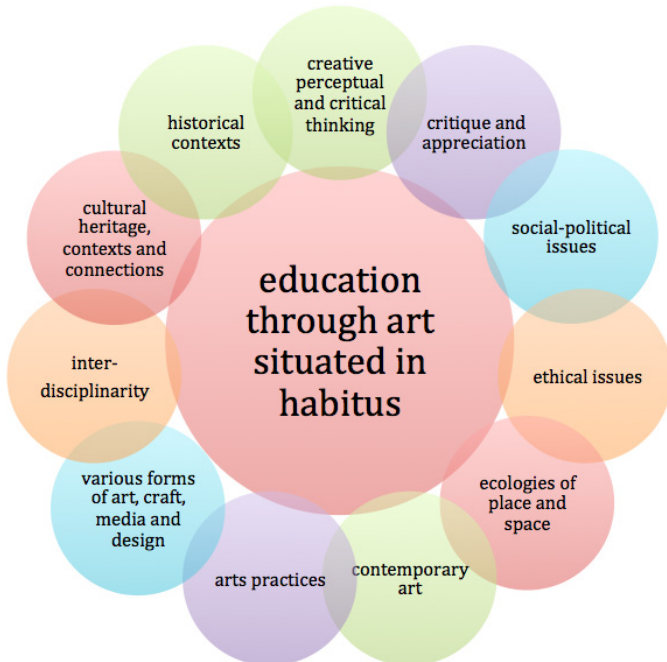


Figure 2: An issues-based model for art education situated in education through art

This model for education through art illustrates multiple related ways of knowing, understanding, thinking about and practising art that correspond to multiple ways of knowing, understanding and practising in other disciplines as situated, contextualized and interdisciplinary. Here is a suggested model transposed for an education through art in science:

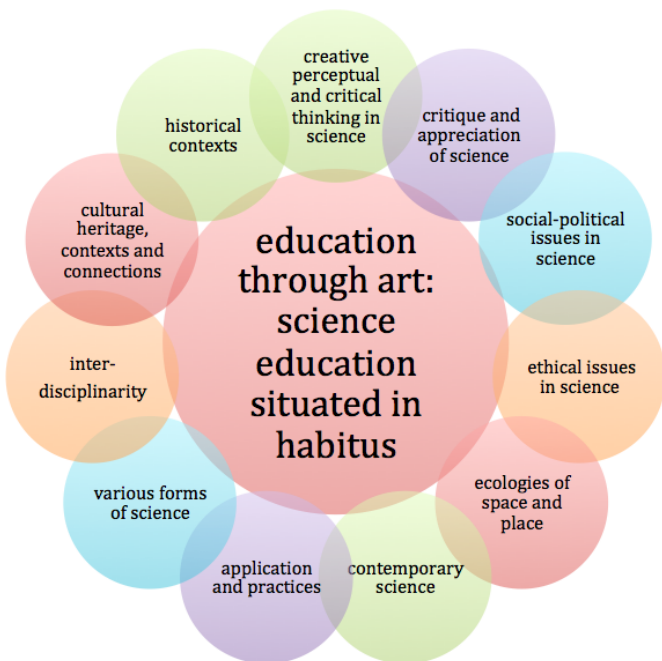


Figure 3: An issues-based model for science education located in education through art.

While these lenses for teaching and learning are derived from epistemologies in art, they



offer possibilities for interpretation: All teaching, learning, and scholarship is political; indeed, the personal is political (Nochlin, 1971). We teach in cultural, social and political contexts: The teacher is the curriculum (Blaikie, in press, *International Encyclopedia for Art and Education*; Schönau, Steers, 2004; Blaikie, 2003). Beginning and moving within her/his habitus, s/he is a situated performative agent, operating from and through contextually defined limitations and possibilities, including politics, culture, beliefs, values and economies of scale.

### Conclusion

As the world's leading international art education association, InSEA is composed of a prominent group of international art educators, all of whom are visible within the field and beyond nationally and globally, buttressing InSEA's agency and possibilities for funding, partnerships, resources and advocacy. InSEA's ability to promote art education lies in its historic and strategic connections. As an entity with its roots in education through art, InSEA is needed now more than ever as a focal resource hub for art education; InSEA and global colleagues are advocating an issues based approach to art education that will facilitate individual and global consciousness via education through art. The policy and curriculum documents provided by participants in this study are rich and numerous. I refer to the Appendices for this study, located on the InSEA website, along with InSEAs global art education resources: link to the appendix in Fiona Blaikie chapter ; <https://insearesearchshare.files.wordpress.com/2017/02/insea2016questionnaire.pdf>

Teaching and learning through the arts creates meaning and context; it galvanizes understanding, and facilitates connections and creative ways of thinking about ourselves, our cultures, our ideas, and the world. The habitus and issues-based model for art education I offer is rooted in *Education through Art* (Read, 1943). Through this and other studies, through the practice of teaching and learning, art educators seek to identify what counts as engaging worthwhile art education that frames and supports life-long learning, scholarship, teaching and art practices. Our understandings of and practices in the arts are always about becoming, about change internally and externally, about unfolding and constantly shifting feelings and ideas, inextricably connected within the habitus of one's own heart and mind to the hearts and minds of individual and global others. This model offers possibilities for thinking about art in and beyond making. Not all of us are artists, but all of us can recognize that the arts offer powerful ways for humans to communicate with one another across cultures, time and space, without spoken words or text, through our senses and intuitive deep knowing, serving ultimately to examine what it means to be a human being, what it means to love, to care for the unknown other, the environment, and what it means to live our lives in cooperation, light and peace.

### Footnote

<sup>1</sup> While Read's (1943) book *Education through Art* refers to the central importance of the arts overall in education, visual art education is the focus of this study.

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# Herbert Read and the Fourth Industrial Revolution: A Visual Arts Curriculum Framework?

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## Abstract

A new challenge for art educators in the 21st century has emerged, given the volume of messages on social media conveying new types of exchanges of socio-culturally constructed imagery. Visual arts teachers need to teach *methods of viewing* and apply critical pedagogy, and address socio-cultural issues in particular. Further, we subscribe to the paradigm that big sociocultural ideas, which are interlinked to students' worldviews and conception of self, should be taught in conjunction with visual literacy and critical thinking in order for students 1) to learn how to learn and 2) to express their ideas through visual media.

Within this premise, this book chapter describes a visual arts curriculum framework designed for the digital media era and draws parallel connections to Herbert Read's theoretical *Education Through Art* (1943). The described curriculum strategy is intended to foster communication and collaboration as important skills for the early 21st century. Drawing from Read's educational philosophy, we explain how this curriculum can encourage awareness of unacknowledged cultural influences shaping identities (Keel, 1969, p. 54).

We thus endorse the idea that visual arts education in the 21st century can encourage youth in developing both an awareness to how visual culture is constructed and visual literacy skills needed to express their own personalities. Today's youth can use the new awareness and acquired skills to navigate through the influences of the outside world, i.e. social media.

**Keywords:** curriculum, Herbert Read, identity, social media, visual culture, 21st century art education

*"And since we are concerned, not with the production of that artifact, the scholar, but the organic unit of society, the citizen, we must plan our educational system against the broad outlines of a social background" (Read, 1958, p. 225).*

## Introduction

Understanding digital visual imagery requires a new type of literacy skills as compared to traditional visual literacy. Today, reality is mediated through images faster and even more regularly. Never before in history have images been in our view as frequently as they are today, a fact which has been accelerated through the ubiquitous presence of social media. That is one reason reading and understanding multiform, constructed visuals proves to be more complicated than before. In communicative approaches to visual arts education, reality is seen as mediated by physical as well as mental or language-based tools and that "overlapping the visual arts, there are mediators such as TV, picture books, illustrated newspapers and journals, comics, advertisements, web pages, computer games, photo, video, film, stage design, etc." (Lindström, 2009, p. 16).

Images can do much more than stimulate a conversation, they can "evoke engagement, openness, receptivity, awareness, connection, emotional responses, empathy/perspective-taking, attitude and behavior change" (Chapman, 2014, p. 470). Viewing artworks can elicit personal and lived experiences as a means to help the viewer interpret and create meaning as they become immersed within the contexts of a visual image (ibid.).

According to Read (1963), the 20<sup>th</sup> century art historian and philosopher, the arts are fundamental to education, not only for their own sake but also as a means of expression, communication, and imagination. Read believed (1963) that uninhibited expressive growth of the individual comprised the fundamental purpose of education through art and that education should function as a synthesis between our external realities and our internal imagination.

Herbert Read's fundamental ideas on education, expressed initially in his book *Education Through Art* (1943), provide us with a strong foundation upon which to design a visual arts education fostering critical thinking, visual literacy, and self-expression. We perceive that each of these aspects play a fundamental role in 21st century education in helping to cultivate humanity in both the individual and society. Therefore, they comprise the primary focus of our curriculum framework. Stankiewicz (2003, p. 322) claims, "Our students need an art education that goes beyond drawing and painting, beyond technique of formal analysis, toward functional visual literacies that will help them shape and understand the visual cultures in which they live". Further, she says that, "Liberating visual literacies require critical knowledge of images in their cultural and historical contexts, as well as analyses of power relationships underlying their social construction" (ibid.)

In the devastating wake of WWI, post war society awakened to the notion that national cultural artifacts hold intrinsic value steeped in representations of a country's diversity and culture. Valuing art forms such as abstract, expressionism, and other modern forms of art increased as appreciation shifted away from 'high art' themes to conceptual representations and everyday cultural objects (The Art Story, Pop Art). Read (1958, p. 208) concerned with meaning-making activity examined the overall process as how "the individual's desire to record his sense impressions, to clarify his conceptual knowledge, to build up his memory, to construct things which aid his practical activities".

A study surveying current efforts to educate student-teachers' use of digital media, found that much of the teaching focus on technological skills associated with how to use digital media and less so on how to critically investigate the media (Salamaa et. al., 2017). This lack of attention towards developing skills to critically evaluate images comes as a detriment. For instance, seeing an image online might seem like a simple undertaking, but what transpires within microseconds between the viewer and the image involves some form of capability to communicate with the visual material in meaningful ways to the person. In 2014 a controversial study was conducted on over 600,000 Facebook users. It concluded that *emotional contagion* or the 'catching' of emotions was prevalent through online social networks (Kramer et. al., 2014). Considering that each individual "reads" images in their own personal way, essential commonalities between individuals in reading images would still be found. However, the intrinsic meaning-making process occurring within each of individual viewer remains unique.

With this in mind, we present a visual arts curriculum framework aimed at teaching 21<sup>st</sup> century skills yet remain cognizant of the ongoing fourth industrial revolution, which, building upon the digital revolution, blurs boundaries of physical, biological, and digital worlds. We approach this endeavour by taking both educational and visual arts practices into consideration and place the discussion within the Common European Frameworks Reference for Visual Literacy (CEFR-VL, 2016) conceptual framework for visual arts education, because it is the first transnational instrument to refer to in matters regarding teaching and learning of visual literacy.

In collaboration with the European Network for Visual Literacy ENViL, the EU-funded consortium, has created a prototype of the Common European Framework of Reference for Visual Literacy. This undogmatic prototype does not favour disciplinary theory or teaching methodology. Instead, it provides an open, descriptive, and integrative model that combines various national concepts and variety of teaching methods. It systematizes and structures competencies for dealing with images, objects, and signs; operationalizes the main sub-competencies (in reception and production) and where possible, formulates competency levels using scales (Wagner, 2016, p. 64).

ENViL's concept of 'Visual Literacy' has been introduced to include subjects in the visual domain, that are better known as *Bildnerische* (art education) in Austria, Design in Switzerland, or *Kunst* (art)



in many German states. In our framework we make references to original artworks and redesigns created and shared digitally by means of mobile applications. Contextually and content-wise our framework deals specifically with *arts education policy and visual communication*, central themes in a knowledge base of visual arts education, as indicated in the figure created by Lars Lindström below.

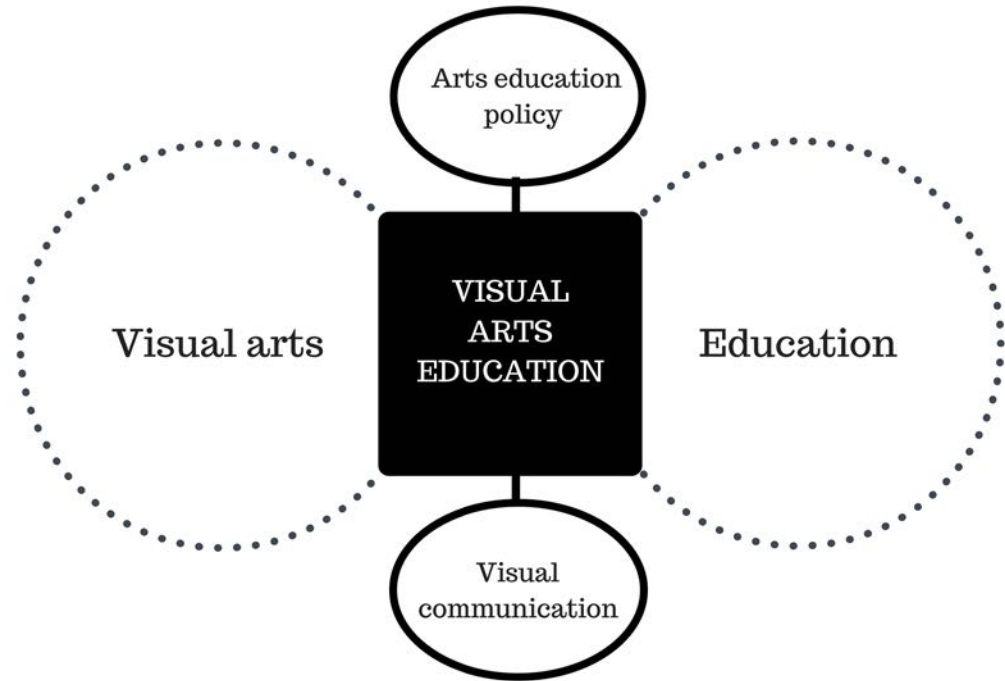


Figure 1: Knowledge base of visual arts education (Lindström, 2009, 17). The figure is based on the diagram published in a book *Nordic Visual Arts Education in Transition. A Research Review*. Swedish Research Council.

Next, we examine the reasons why learning to deal with digital visual imagery within visual arts education is vital today by providing the example of heavily visualized social media. This leads to a discussion on how personal identities can be shaped through visual experiences or *observations*. We present the curriculum framework by using a graph (Graph 1.) demonstrating three main components of the curriculum. Lastly, we discuss ways for expanding and integrating this framework into subjects other than visual arts, as a means for achieving a universal practice of education through art.

### Social media being richly visualized

YouTube was first launched in 2005, and quickly became one of the most viewed websites on the Internet. Today, YouTube gets over 30 million visitors per day (Donchev, 2017). Videos of all sorts are uploaded to networked social media platforms ranging from Instagram, Pinterest, and LinkedIn. For example, in the application Musical.ly., valued at over 500 million dollars with roughly 80 million registered users, users can lip sync and portray themselves as the “star” in homemade music video clips as well as share.

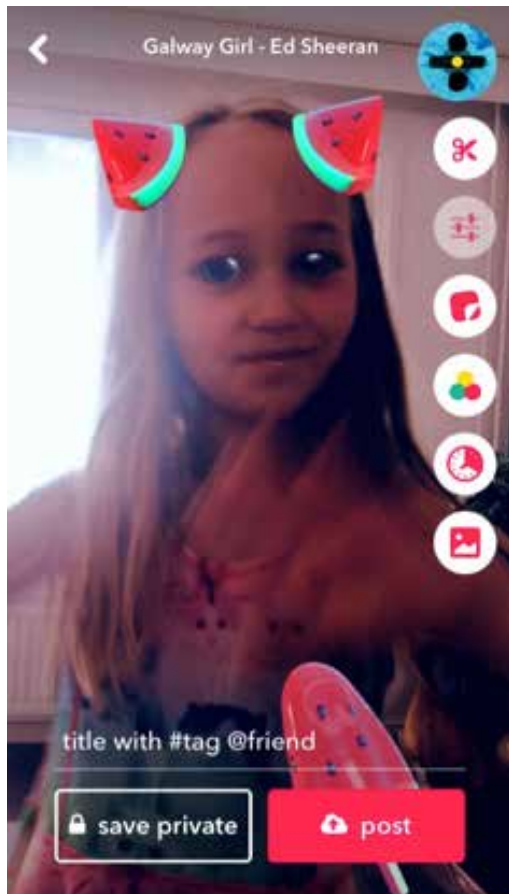


Image 1: Musical.ly now called Tik Tok (video screenshot).

Social media platforms such as Pinterest and Instagram, are geared mainly around visual images as a means of user interface. Videos can be created quickly and embellished with “stickers” and users are given the ability to add or alter specific body parts, for example enlarged eyes (Image 1.). While usage of social media is recommended only for youth over the age of fourteen, many would argue that children under fourteen years old do have accounts allowing access to online social media.

Even though Read's philosophy on education through art was theorized at a point in history that predates most digital forms of communications mentioned in this essay, the fundamental takeaways from his philosophy transcends technological developments. His foundational message imparts that the purposes of art education, and education in general, help the child achieve an “integrated mode of experience” (Read, 1958, p. 105). This concept that education should seek to help students better understand and recognize correlations between their physical, perceptual, and emotional experiences could not be needed more so than at present. Social media provides many spaces and places in which to form networked identities and in the same time obstructs the ability to clearly define and articulate factors that are influencing how one shapes their own true identity (Sweeny, 2009).

Universal conceptions have dramatically changed from the days of Herbert Read. Ideas that were once thought of as fixed are being disproven or even debunked. The ability to critically analyse the visual information being shared via online social networks requires contemporary students to really think about what they experience and how they truly feel about what they view.

Read claims that “the aim of logical education may be described as the creation, in the individual,

of an ability to integrate experience within a logical conception of the universe, a conception which includes dogmatic concepts of character and morality” (Read, 1958, p. 69). It is the notion regarding specifically character and morality that has made Read (1958) to question: How does an educational system foster, or work towards developing these traits, when they are presented and believed to be dogmatic? His own answer to this resounds in imaginative or aesthetic education, as “the education of those scenes upon which consciousness, and ultimately the intelligence and judgement of the human individual, are based” (Read, 1958, p. 7).

### Identity being formed via virtual communities and networks

The aesthetic education that Read envisions is one that entails engagement of all five senses. Visual literacy, while its development is important, plays but one melody in a symphony of sensorial development. As Read’s theory argues, it is through aesthetic development that the individual can be educated. “Images are ‘visual aids’ to thought” (Read, 1958, p. 52) and our thoughts, particular in regards to our beliefs, goals, and values, are where our personal identities are being shaped (Schwartz et al., 2012, p. 341). Howard Gardner’s *Theory of Multiple Intelligences* (1993) posits spatial intelligence as one of fundamental forms of mental processing skills, but alas it is not the only form; bodily-kinaesthetic, musical, interpersonal, intrapersonal, linguistic, and logical are also forms that have been identified. Given the volume of messages on social media conveying new types of exchanges of socio-culturally constructed imagery, young people need skills to produce, receive, and reflect multiform mediated experiences and conceptions.

The problems associated with identity development of youth today is that they are excessively socially constructed beginning at a young age. 56% of children under twelve have a cell phone (Growing wireless). Online social networks such as Facebook, Instagram, and Pinterest make it easy to share visual representations of our lives and experiences. This is a two-way endeavour as not only do we take-in visuals expressed or shared by others, but we also think about and create visuals on social media that are representative of ourselves. Thus, how we come to know ourselves and the world in which we live, is highly influenced by popular forms of visual culture (Tavin, 2003). Multi-literacy is a significant idea in education because the digitization of information enables sharing of ideas and information in a variety of methods (i.e. music, video, text, or visuals). Regardless of how small or irrelevant an image might seem, it is our *direct sensuous enjoyment* of them that begins to shape how we identify with the visual objects of our world (Read, 1958, p. 87).

### Definitions of the 21st century skills

The fundamental ideas Read presented in *Education Through Art* are resonant in a world of the Fourth Industrial Revolution. The Fourth Industrial Revolution (4IR), which has been developing over the past fifty years, will essentially result in a fusion between technologies with “physical, digital, and biological spheres” (Schwab, 2017). Easy access to digital technology has created a demand for high speed connectivity and a dependency on its integration into our daily lives. The 21st century skills are being re-negotiated within this context, and as a result, educational priorities are shifting. To enable educating children for a future that will inevitably impact who we collectively are, as human-beings, we must first develop an understanding of ourselves as a society, as individuals and collectively.

More specifically, we will remunerate on the 21st Centuries Framework’s 4 C’s – Communication, Collaboration, Critical thinking, and Creativity as these are skills that form parallel connections with skills the Fourth Industrial Revolution also emphasized. In a study *The Future of Jobs: Employment, Skills, and Workforce Strategy for the Fourth Industrial Revolution* (2016) published by World Economic

Forum complex problem solving, critical thinking as well as soft skills such as emotional intelligence and coordinating with others were all listed in the top 10 skills for 2020. In reality the 21st century skills and the fourth industrial revolution skills do not differ very much; rather the latter is more articulate in terms of cognitive and technical skill sets needed for this world and workforce.

The focus of our chapter will be on critical thinking that is to be found in common between the 21st century skills and the industrial revolution skills. Our curriculum framework works to promote curriculum and instruction methods for achieving this skill as it is defined and emphasised as necessary within both genres and integral for future employability.

### **Read inspired visual arts curriculum framework**

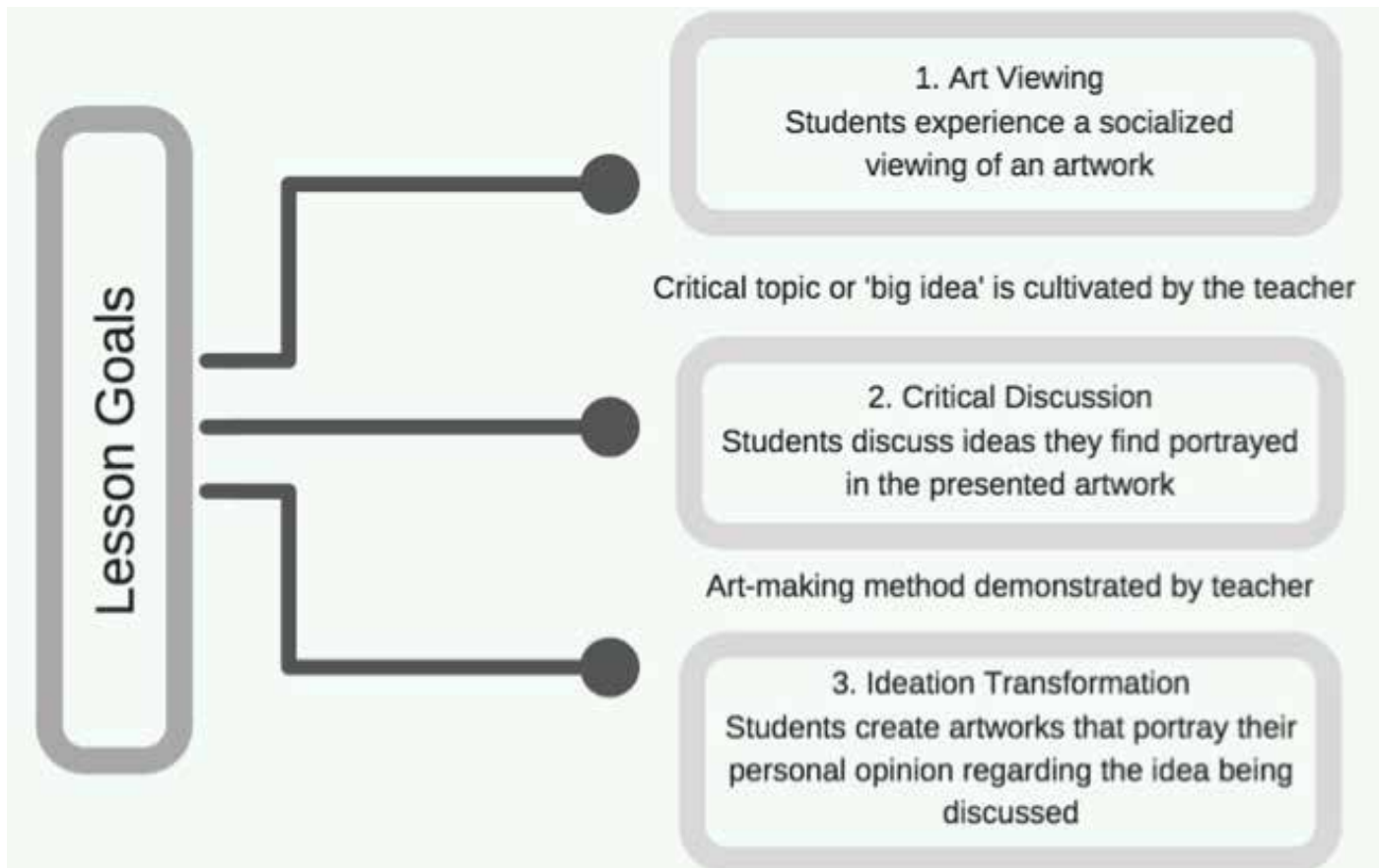
The concept presented here is a practiced-derived theoretical framework comprised of three important elements: 1) Open-ended socialized art viewing or collective viewing of visual material, 2) Discussion, including critical thinking and examination of big ideas or personal and collectively reflecting on ideas that purpose broad questions such as connecting this material to contemporary civic issues, and 3) Art-making that encompasses translating one's personal ideas and opinions that pertain to the big idea or topic of discussion. The last activity we call individual ideation transformation.

In the first phase, viewing art collectively provides opportunities for youth to analyse images and critically interpret their meanings in relation to those of their peers. Recognizing how their peers interpret images will help youth to question views and beliefs that they might otherwise take for granted. In the second phase, public sphere pedagogy provides opportunities for youth to engage critical thinking by collectively viewing images and discussing current civic issues or big ideas evoked by the imagery. Lastly, students practice and refine creative skills required to create new images that convey their shifting personal views and beliefs associated with the topic.

This curriculum aligns with Read's educational philosophy which entails: relating educational subjects to current concepts, fostering the *organic transformation* (Read, 1958) of individual students as they grow and mature, and allowing individual's opportunities to develop their own forms of natural expression (Keel, 1969).

Any lesson plan or learning goal can be built upon the threefold framework described above. It is dynamic in that it can contract or expand to be utilized while designing a single lesson or an entire unit. It is adaptable to curriculum standards in a variety of art forms such as digital, performing, and fine arts (The Finnish Ministry of Education and Culture, 2016).

Education in the 21st century requires competence in critical thinking, problem solving, and collaboration with others. This framework, as illustrated in Graph 1 below, offers an approach that takes these one step further in that it factors in the fostering of the student's identity, as Read suggests, and decentralizes the teacher lead, top-down, traditional method of instruction. Throughout each lesson as part of a collective, open-ended, socialized, critically engaging exercise, the role of the teacher shifts from that of lecturer to facilitator, encouraging a wonderful variety of students' ideas and voices (Hesser, 2009).



Graph 1: Visual arts education curriculum framework

### Visual Literacy: Read's activity of observation

You might recall the last time you visited an art museum you may have witnessed an individual standing alone, looking at the work of art and deeply contemplating. Or, perhaps you visited a museum or art gallery with a friend or loved one, so that you could collaboratively share the experience. If you had to choose between looking at and contemplating art alone or sharing your thoughts and experiences with someone else, which would you prefer? The design for our framework begins in what Read describes as *activity of appreciation* (Read, 1958, p. 208). Art-viewing experiences, particularly as a form of collective social engagement in “which other people address or have addressed to others [him], and generally the individual’s response to values in the world of facts (Read, 1958, p. 208-209)” is what we are emphasizing here, as a fundamentally important component when integrating art-viewing methods (emphasis in original).

Why socialized art viewing? To start with, “Meaning making from a sociocultural perspective highlights language as the primary mediational tool (Vygotsky, 1986), with physical and material aspects of the setting often analysed as context (Steiner, 2015, 28; Goodwin, 2000)”. The relationship between language, object, and thinking has played a central role in our educational development and human development (Well, 2007). “Thinking together” (Mercer, 2002), a practice in which students use both *exploratory* and *cumulative* talk, can help learners positively construct, engage in, and critically consider alternative ways of interpreting meanings (Dawes, Mercer & Wegerif, 2000).

Art viewing methods designed to help encourage students to visually examine and verbalize meanings they discover, both personally and via their peers, can promote *transmediation*, a process

whereby symbolic meanings are transferred from one signification system into that of another (Franco, 2015; Siegel, 1995). More simplistically put, by sharing how we interpret visual symbols to represent some form of meaning (i.e. a cross symbolizes religion), the experience of *cumulatively* and *exploratorily* “thinking together” regarding different personal perspectives, allows participants to critically contemplate alternative meanings (Dawes et al., 2000).

As an example of socialised art viewing and “thinking together” we present a meme below made by a student in a visual arts class. Meme or “(unit) of popular culture that (is) circulated, imitated, and transformed by Internet users, creating a shared cultural experience” (Miltner, 2014; Shifman, 2013, p. 367). Students in Myllytulli lower secondary school in the City of Oulu, Finland, designed memes out of paintings from the era of Finnish Golden Age in art history. The exercise combines creating memes, familiar to students from social media, to learning classical art works. Consequently, the national broadcasting company YLE reported on the visual arts teacher’s innovative lesson plan and questioned whether creating memes from classical art should be considered as sacrilege or funny humour. The interviewed director of Ateneum Art Museum, Susanna Pettersson, commented that good art bears different interpretations (Pietilä, 2017). “Ateneum’s attitude to art vandalism is encouraging in her view. Art does not suffer even if it is brought to the present.” (ibid.)



Image 2: Helene Schjerfbeck: *Wounded Warrior in the Snow* (1880). Finnish National Gallery / Ateneum Art Museum. Photo: Finnish National Gallery / Yehia Eweis. *When your friend fades you.* Meme made by Ronja Lähdesmäki, 9th grade, Myllytulli school.

Read's chapter on *Unconscious Modes of Integration* elaborates on how education which promotes a "sense of social unity or togetherness" (Read, 1958, p. 197) helps to foster student development through "guided growth, encouraged expansion, tender upbringing, that can secure that life is lived in all its natural creative spontaneity, in all its sensuous, emotional and intellectual fullness" (Read, 1958, p. 202). Curriculum designed to promote art viewing as a practice-based, open ended, and socially engaging environments, replicates the same natural art-viewing process that one might experience when visiting a museum or an art gallery with a friend.

What occurs in an instance where a group of students, from a variety of socio-cultural backgrounds, are encouraged to share or express their emotional interpretations of an image, is an opening of the 'mental floodgate' so that new ideas can be welcomed into consideration. Thus, looking at and collectively discussing an image provides "an integrated mode of experience" (Read, 1958, p. 105) and the activity in which our curriculum framework begins.

### **Critical Discussion: Read's activity of appreciation**

Connecting the content of the image being collectively experienced to relevant civic issues, comprises the second phase in our conceptual framework for curriculum design. Socialization, according to Vygotsky's theory, is the soil in which our logical thinking grows (Beliavsky, 2006). "Language proves crucial in categorizing the many objects, elements, and entities in the world" (Gardner, 1993, p. 69). Our perceptions of an artwork are as unique to ourselves as our own fingerprint. And, it is for this very reason that sharing our perceptions and interpretations of artworks with others, can be a powerful tool in shifting the 'views' of others (Chapman et. al., 2014, p. 470) as well as our own.

Socially experiencing works of art is a practice of empathetic engagement on multiple levels and a step in direction towards promoting moral development. As works of art are examined, our own prior knowledge and meanings associated with it as a means of interpreting its meanings are called upon. Sharing one's perceptions aloud with co-viewers requires a person to articulate impressions verbally. Further, viewers are presented with an opportunity to empathize and feel similar feelings to one another. (Batson, 2009, p. 7.) Socially sharing in an environment open to personal opinions allows the participants to listen to, and learn from one another (Chapman et. al., 2013). As part of our framework socialized art-viewing is important as a first step because it evokes the critical thinking abilities of participants, a form of mental warm-up before they begin working in the second part of the framework, civic connection.

Connecting the content of the image collectively experienced to relevant civic issues, or rather big ideas comprises the second step in our conceptual framework for curriculum design. Using the same images observed in step one, students discuss the big idea that they see visually referenced within the image.

For example, the meme above based on the painting titled *Wounded Warrior in the Snow*, would be presented to the students who would first engage the image using art viewing exercises preferably designed to elicit critical thinking and context transfer (Housen, 2001). Following the viewing exercise, the teacher cultivates a discussion that links to the big idea that relates to either the artist's intentions, an issue or topic the students have discovered while viewing the image, or the teacher could possibly suggest something predetermined. In the instance of the *Wounded Warrior in the Snow* the big idea could be related to depression or loneliness; feelings of being left out or not fitting in. While the image or work of art remains a prevalent part of the discussion the focus of the conversation shifts from being one that is directed specifically at the image to more of a group discussion resembling *dialogical education* (Shor & Freire, 1987) through which critical pedagogy can be utilized. In much the same

way that Shor and Freire point out in their definition of classroom discussions, the fundamental role of the teacher is not to “didactically lecture” or “impose treachery voice” but rather to engage with the students in such a way as to allow the “the sealing together of the teacher and the students in the joint act of knowing and re-knowing the object of study (Shor & Freire, 1987, p. 13-14)”.

This process of engaging students in critical dialogue associated with big ideas must first be determined by thoroughly studying the individual students, the classroom dynamic, and socialization practices as a means for teacher to determine what sort of issues “are the best entry points for critical transformation” (Shor & Freire, 1987, p. 28). Shor and Freire view education as an aesthetic development process in much the same way Read does. The disruption of visual and dialogical practices in today’s educational settings is essential to achieve an education that provides students with their own sense of “human individuality” (Read, 1958, p. 7).

Step two of the framework employs educators to facilitate and maintain discussions, comprised of the ideology, beliefs, mental observations, and opinions of their students in relation to the big idea being explored. This could prove to be a difficult task in that students’ attitudes and opinions can differ drastically from one another, resulting in heated and emotional reactions depending on the issue at hand. That is why the presence of the image alike a piece of text, music, play, or other artefact as an object present at which students can direct their discussion to, could be used as a pedagogical tool to deflect and avert what some students might otherwise perceive as personally offensive. In the end, the second step of the framework is essential towards developing students’ 21st century skills in communication and collaboration such as “listening effectively to decipher meaning, including knowledge, values, attitudes and intentions” as well as “demonstrate the ability to work effectively and respectfully with diverse team” (P21, 2017).

### **Ideation Transformation: Read’s activity of self-expression**

The third and final component of our framework is comprised of encouraging students freely express the attitudes, opinions, and beliefs they have unravelled and discussed regarding the big idea in step two. According to Read, self-expression cannot be taught and any attempt to intervene on the educator’s part would only produce aversive results (Read, 1958, p. 209). The act of expression, in Read’s view, is an act of socialization intended to affect others (Read, 1958).

Today socialization has been digitally expanded in our lives making the importance of teaching students self-expression when engaging socially in digital media. Social media has changed the ways interconnected individuals form identities and interact with one another as well as how individuals engage with sociocultural issues (Sweeny, 2009, p. 201). Helping students understand that identities are shaped and formed as a collaborative process with the world around us (CNRS, 2014) aligns with what Read would hope to achieve with the theory he presented in *Education Through Art*.

Multimodal education or multi-literacy education are methods of meaning making which utilize an interaction between a variety of different expressive modes (Duncum, 2004). Using a wide range of methods of meaning making in digital social media, not exclusive only visual imagery, allows youth to create and communicate with each other in diverse ways.





Image 3: Albert Edelfelt: Boys Playing on the Shore (1884). Finnish National Gallery / Ateneum Art Museum, Collection Ahlström. Photo: Finnish National Gallery / Hannu Aaltonen. Meme made by Teresa Pakkala, 9th grade, Myllytulli school.

The image above represents another meme created by a 9th grade student in a visual arts class in Myllytulli school. The original painting by Albert Edelfelt *Boys Playing on the Shore* is voted by Finns to be Finland's most outstanding work of art based on a survey with around 9400 respondents (Blencowe, 2013). The small wooden toy sailboat depicted in the original oil painting is replaced with a plastic *Crocs* shoe in the meme.

Creating a digital representation of the image the student artist was able to change the toy sailboat to a *Crocs* shoe, which are a popular choice of summer shoe for many Finns. The visual connotation of the shoe plays to mainstream Finland's popular culture and reiterates our message here; our personal identities and self-expression are being shaped and formed by the surrounding world with its cultures around us.

### Discussion

*"Who are you?" said the Caterpillar. This was not an encouraging opening for a conversation. Alice replied, rather shyly, 'I-I hardly know, sir, just at present – at least I know who I was when I got up this morning, but I think I must have been changed several times since then.'" (Carroll, 2004, p. 55).*

Students also in the 21st century need educational curriculum that is able to acknowledge them as continuously developing individuals. Read, in his ideological perception of education is timeless and speaks to all generations, because in his view education is not only about a subject or mastery of a

particular skill. Read's first and foremost educational duty lies in educating the individual, or at least challenging students to critically examine all that they are being educated to believe.

Presented in this chapter is a theoretical framework intended to help guide educators, from any discipline, as they integrate artistic methods with imagery into their curriculum while keeping individuality in mind. As the research that supports this curriculum framework is predominantly theoretical, we invite educators from diversity of subject matters and age groups to further pursue an active role in regards to examining the effectiveness and pedagogical applicability of the framework. The applications of this strategy by different subject teachers can be quite simple. For instance, a science teacher teaching about DNA could first have the students extract DNA in the lab. Following the exercise, the students could critically discuss why this process could be good or bad for human and society. The self-expression component of the lesson would allow the students to share their thoughts, ideas, and opinions on the subject through some form of social or artistic expression being written, verbal, abstract, digital, or other kind.

At present, the current socio-cultural landscapes and influences from even greater distances – and also those that predated digitization – are becoming visible as quickly as one access to the Internet. As the digitization of our lives and the Internet of things (IoT) are being developed, the traditional social-cultural influences of the past are expanding in both numbers and reach. Read suggests that the “development of the child should be conceived as a progressive enlargement of its social group, first the family, then the kindergarten, then the successive classes of the primary school (Read, 1958, p. 222-223)”. We need to help our students rise with the current of *their* time and encourage them contribute to the world *they* know and live in.

As bell hooks mentioned in *Art on my Mind: Visual Politics* (1995), many people view identities as being fixed and rooted within us. Unchangeable, dwelling within, waiting to be discovered, identities are predetermined, many would postulate. It is important to note here that when we refer to identity we mean the belief systems, ideology, and qualities of a person that are shaped and influenced by social factors. It would be impossible to take social-cultural influences out of a person's identity development. Nevertheless, what might help is teaching students to create a balance between looking internally and shaping ideas aligning with personal perspective, versus taking in ideas and opinions that are so animatedly suggested through digital social media. The critical thought processes needed in order to make informed and clear critiques of social-cultural influences are lacking in our education system (Yanklowitz, 2017). Challenging students to engage in controversial discussions or issues that they are uncertain about, helps them develop epistemologically (Kuhn et al., 2000).

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# Arts Education and Sustainable Development 12

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## Abstract

The approach of 'Education through Art' has been a concept reflecting the experience of the Second World War reflecting on the potential peace building impact of arts and culture. More than 70 years after this, it is time to come back to this idea again, but to reconsider it in the new context in which art education is situated today. This situation is shaped by globalization and digitization, environmental challenges, postcolonial theories, to list the four most relevant ones. This paper postulates that today's 'Education through Art' has to be conceived as 'Education for Sustainable Development'. This approach brings together two different discourses, the current discourse in art education communities (namely in InSEA) and the one in the communities dedicated to 'Education for Sustainable Development' (promoted by UNESCO and UN). The first part develops a theoretical concept that allows - in the second part - to analyse case studies, delivered by art education experts around the world. Based on this analysis a model for 'Art Education for Sustainable Development' will be developed. The article examines the specific role of art and visual literacy (as a set of competences in art education) within this concept. In the concluding section the paper discusses how the venerable founding idea of InSEA, the approach of "education through art" has to be transformed into this new, contemporary understanding.

**Keywords:** Education through art, education for sustainable development, history of InSEA, UNESCO

## Concepts in the context of InSEA and UNESCO

### Education through art

The phrase „education through art“ was introduced by Herbert Read into the world wide discourse about art education in the 1940ies (Read, 1943). The phrase and the concept behind reflect the experience of incredible disasters and human tragedies, caused by totalitarian systems and the Second World War and, by this, it gave the 'International Society for Education through Art' (InSEA) its name. "InSEA, like its parent organisation UNESCO, was founded in the immediate aftermath of the 1939-1945 World War [...] in a spirit of hope, in a heady confidence that a new style of international relations could be developed. [...] The impulse, in 1945, that people should understand each other better through education and all forms of cultural and scientific exchanges, the passionate emphasis on truth, justice, peace and the importance of the individual – these impulses were irresistible." (Steers, 2017)

We can find the clear conviction at that time that an all-round development of children would lead to personalities that are less prone to totalitarian thinking and antidemocratic or aggressive attitudes. And we can find the distinct position, that an all-round development cannot dispense with the arts in education. This 'utilization of the arts' (Steers, 2017) led to an enduring tradition of understanding art education as a tool for normative goals. It has to be mentioned that its concept was not only guided by the hope for a better future, but, in a very pragmatic way, also by the need of justification of the subject 'art' at schools. To understand the approach of 'education through art' adequately, we have to distinguish it from other concepts definitions like learning about, in and with the arts (Lindström, 2012).

After a period of enthusiasm in the 1950ies, 'education through art' was not so much on the forefront of international and especially of UNESCO's agenda. However, coinciding with the start of the 21st century, UNESCO has intensified its efforts in arts education. Two world conferences were held in Portugal in 2006 (when InSEA co-founded the 'World Alliance for Arts Education') and in Seoul, Korea in 2010. One result of these enduring endeavors was the publication of the 'Seoul Agenda: Goals for

the development of arts education' (UNESCO, 2010). It is important to stress that the Seoul Agenda is the only globally accepted policy paper on arts education: all UNESCO Member States, 195 countries plus 9 associated states (out of 206 states in world) unanimously endorsed the paper in 2011. This fact makes it an extraordinary and extremely relevant document. The Seoul Agenda has three pillars:

- Ensure that arts education is accessible
- Assure quality in arts education
- “Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today’s world.” (UNESCO, 2010)

It is the third pillar where we can find the ‘education through art’ approach again.

### Education for Sustainable Development

Five years after the proclamation of the Seoul Agenda, the General Assembly of the United Nations adopted the Sustainable Development Goals (SDGs) as the essential base for the work of the UN (UN 2015). The official title of the SDGs is “Transforming our world: the 2030 Agenda for Sustainable Development”. In this policy document, we find 17 big goals (figure 1). In its function as the base of UN’s work until 2030, this manifesto is all-embracing and encompasses a broad variety of aspects.



Figure 1: The SDGs (Screenshot UN Website, UN 2015).

As it is based on a specific understanding of ‘sustainability’, we have to get a clear picture of the meaning of this central term as well. An excellent definition is given in the Brundtland Report (Brundtland, 1987). It says: “Sustainable Development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.” The environmental dimension is in the focus of the definition, though it is not named. Not mentioning it explicitly means that the “needs”, Brundtland speaks about, cannot be narrowed down to the aspect of environment. A first glance at the 17 SDGs makes clear that these goals can and have to be related to more than one specific dimension. These areas are e.g. governance (the socio-political dimension), economy, culture, and education. They need to be considered in the same way as environment.

Reading the whole UN document with the eyes of an arts education specialist (looking for goals that allow, or request the inclusion of the ‘culture and education dimension’), reveals that there are specific goals for which art education can play a role or has a role to play. It also becomes clear that the SDGs match the third pillar of the Seoul Agenda, and by this the concept of ‘education through art’. All possible of “today’s challenges”, addressed in the Seoul Agenda, can be brought together under the headline of “sustainable development” in the UN document. Bearing this in mind, we can state an ongoing relation between UN’s or UNESCO’s overarching goals on the one hand and discourses in the art education community about ‘education through art’ on the other.



### SDGs and Art Education

Looking at the long history of the ‘education through art’ approach it is obvious that it has been a container concept, open for many possible specifications, like art education as peace education, art education as global citizenship education, art education as community education, and, last but not least, art education as education for sustainable development. The following part suggests a theoretical framework that systematizes possible approaches in regard to the latter issue.

This framework distinguishes between a social, an economic, and an art-specific / cultural dimension in art education. (The concept of dimensions in arts education is broadly discussed by arts education scholars, see O’Farrell et.al. 2016, p. 43.) Two dimensions in this list represent also the broadly accepted dimensions in ‘education for sustainable development’ (ESD), as used by UN or UNESCO: the social and the economic dimension (UNESCO, 2014, p.33 / 5.a). The cultural dimension is missing in official UN documents. Nevertheless, in the context of art education, it is necessary to include it (figure 2).

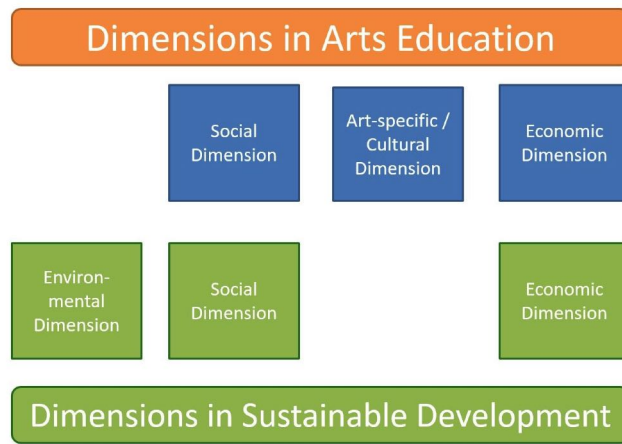


Figure 2: Dimensions in arts education and ESD.

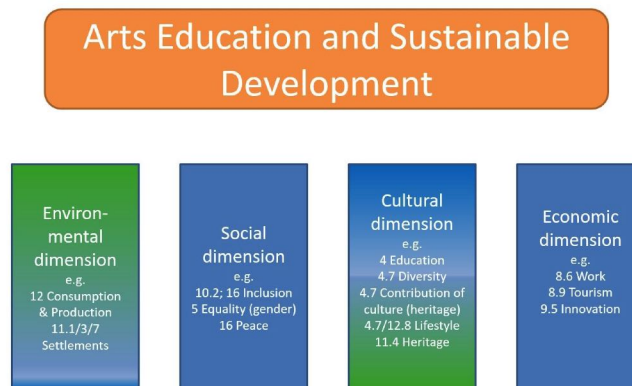


Figure 3: SDGs most relevant for arts education.

We can now select a specific set out of the 17 SDGs in regard to their obvious relation to art education, by finding common topics in both realms, art education and ESD. We can e.g. relate the SDGs sustainable consumption, production and settlements to the traditional or usual art education topics design, architecture, landscaping or urban planning. Referring this group of SDGs on the one hand or learning topics in art education on the other to one of the four dimensions, developed in figure 2, we can find a strong relation of these issues especially to the **environmental dimension**.

Appreciation of the existing coexistence of diverse forms of artistic expressions (from popular art via crafts to high art; of different styles and different functions of art in the history or in cultures) is a paradigm, a leading idea in art education. This topic can be easily referred to the SDGs inclusion, equality and peace in particular and by this to the **social dimension** in figure 2. Furthermore we have mainly 'cultural SDGs' like education, cultural diversity, heritage and lifestyle that have a natural connection to art education. Last but not least work, tourism and innovation have strong ties to art and culture addressing the **economic dimension**, as shown in figure 3. This systematic differentiation will help us later to reflect the case studies below.

### **Good Practice examples**

After these theoretical considerations it is obvious that we can find strong bridges between art education and ESD in theory. But how does convincing practice look like? A set of good practice examples is needed to examine the concept and to form a point of reference for the emerging discourse and the development of practice that has to come.

### **Methodology**

To find those good practice examples fifteen outstanding experts in art education were asked to send short reports about projects in their country that address sustainable development in art education. The addressees of this request have been members of the International Network for Research in Arts Education (INRAE). They represent the different UNESCO regions in the world. Twelve colleagues answered.

Now the case studies have been related to the framework above. This framework itself was discussed with another group of experts (Ben Bolden [Canada], Mousumi De [India], Eckart Liebau [Germany], Lawrence O'Farrell (Canada), and Shifra Schonmann [Israel]). Relating the case studies to the theoretical framework has led to a first educational model that is based on the discourse about competencies in educational sciences (Weinert, 1999).

The texts about the case studies were sent back to the twelve contributors asking for their feedback. After their revision the current version was written, referring to a selection of examples. For this publication the examples are grouped under specific headlines. That doesn't mean that they can be limited only to the respective topic. All of them are encompassing and bear a great richness. Neither the headline nor this text can cover this in an appropriate way.

### **Art in the learning experience: Heritage vs. contemporary, familiar vs. foreign, the own vs. the other, local vs. global**

#### ***Brazil***

Ailom Gobira, a writer, mediator and project leader from Brazil, sent the example of a network of cultural centers that are located all over the city of Belo Horizonte, often in favelas, slums. In the cultural centers children and elderly people come together in a safe, non-violent space. Here they exchange and share their (cultural) knowledge in age-mixed groups (participants are between 12 and 80 years old) and also in constellations in which amateurs and professionals work together. Within

this structure the older people from the favelas hand over their knowledge, skills and attitudes, their culture or heritage to the younger.

The picture (figure 3) shows people from one favela that was destroyed by a property boom. They created models of their former houses and their habitat by using the earth from the same place. Doing so they were reconstructing their lost place (and their lost way of living) not only in their individual memory but also in joint, creative action producing tangible models. We can imagine the stories exchanged by these people throughout their collaboration. It is important to mention that the participants in this project exhibited the model at a public event in Belo Horizonte. This presentation showed their way of dealing with their loss.

There is a huge number of very different courses in those cultural centers. E.g. they are also cooperating with capoeira-teachers. Capoeira is a Brazilian martial art, which has been developed in Brazil by slaves, bought from Africa, beginning in the 16th century and it is also popular amongst Brazilian youngsters today.

In both cases the activities of the participants are related to memories, memories of the community (to be seen in the reconstructed model of the favela) and societal collective memories (in the case of Capoeira). In the cultural centers the people appreciate and safeguard their memories, their cultural heritage in intergenerational projects. By doing this they bear it into the future. In all projects, heritage is understood as a hybrid and diverse one, going back to multiple roots.

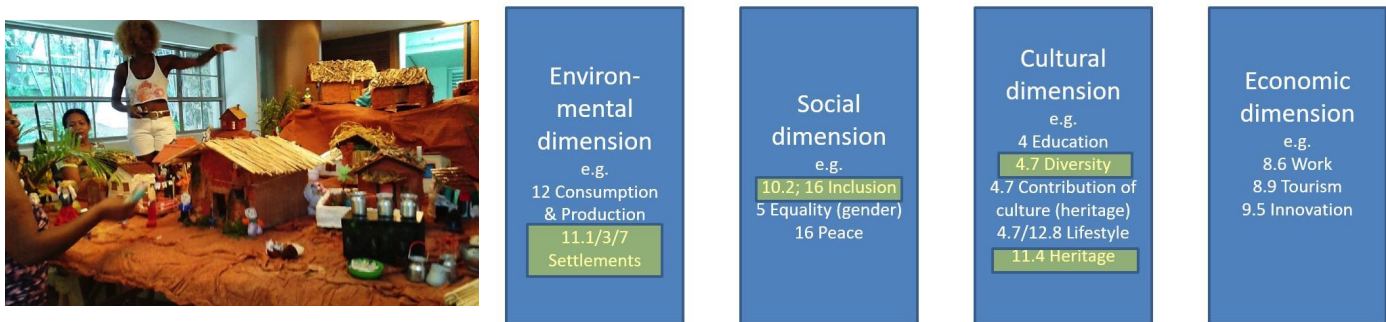


Figure 3: Brazil

Thus the cultural dimension is for sure the strongest but not the only dimension. To accept the diversity within the group (different generations, different levels of artistic skills, different origin), can be understood as an important contribution to sustainable settlements and social inclusion within the favelas. In addition, by creating together, the participants shape stronger bonds between them as members of the community.

### Egypt

Samia Elsheikh, a professor for art education at Helwan University, gives us another example. Four years ago, the artist Abd Elmohsin started with the idea to connect a special community in Egypt with artists from around the world. His annual project takes place in Burullus, a fishing community with low average income. Abd Elmohsen invited artists to produce paintings in the public space of this village, on walls, doors and fishing boats. Children and women from the community were invited to paint their own houses as well. Through this project the children got in touch with contemporary artists from all over the world with different cultural background.

Samia explains how important it is for the people from the community to meet these artists and to gain an understanding of art from they never had seen before. By this and motivated by the artists they are, in a second stage, able to transfer this experience into their own creative activity. They

learn how to paint, they meet and they make art together. Doing so they transform the public space of their village into attractive, beautiful places, taking over responsibility for their own surrounding in joint action. This influences the style of living in their community, and, of course, this can also lead to economic benefits, e.g. by attracting visitors and tourists.

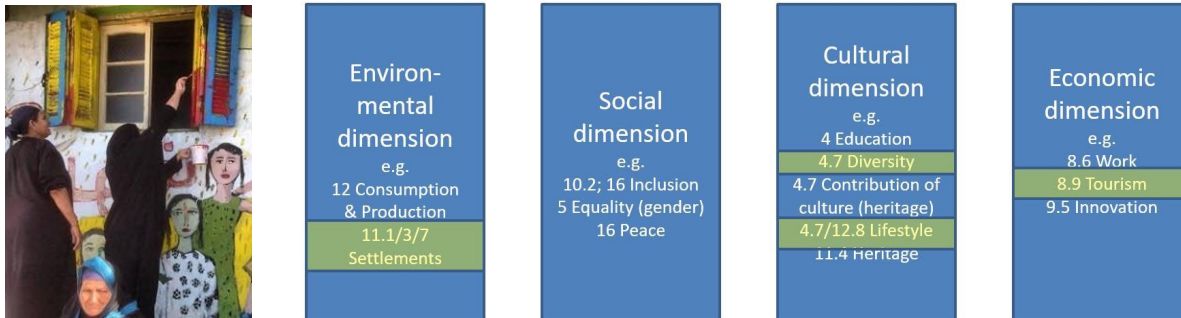


Figure 4: Egypt

**Educational styles: Contemplation vs. agitation, Jean-Jacques Rousseau vs. John Locke, slow parenting vs. concerted cultivation, nature vs. avant-garde**

### India

Mousumi De, co-founder of the Asian Society for Education through Arts and Media in New Delhi, shared the example of the work of Jinan KB, an educator based in Thrissur, Kerala, India. “Having studied in one of India’s prestigious design institutes, Jinan”, as De explains, “preferred alternate approaches to teaching and learning rather than the essentialist paradigm often prevalent in such institutions. Instead, he encouraged progressive forms of education that are reminiscent of Dewey’s experiential learning methods. Jinan has facilitated several workshops on art and aesthetics (beauty) that are implemented in rural and/or natural surroundings. Children are encouraged to play and learn and/or make art in a free manner in which children take a stronger role in their learning process. Through such approaches, they increase their awareness of nature by observing it, playing with it and creating art out of it. In one particular workshop, children used a variety of natural elements available in the surrounding such as flowers, leaves, stones, mud etc.”

Jinan has published several videos on these workshops on his website to demonstrate his ideas ([https://www.youtube.com/watch?v=BuEuSQ\\_m6o4](https://www.youtube.com/watch?v=BuEuSQ_m6o4) - 2017, March 1). One such video shows a boy standing in the rain, observing what happens in a puddle for several minutes. It is a very quiet video although we hear a lot of noise by the boy’s friends in the background. The most important issue in the clip is probably, that apart from the observation of the rain, ‘nothing happens’. We can imagine the experiences the boy has. Additionally we notice in this clip that there is no direct intervention or supervision by an adult or a teacher. Here the main role of the adult or teacher is to provide a free and secure space for experiencing and learning, which is necessary for the development of this kind of contemplative observation of nature. He is interacting with his environment by observing it and immersing in it. The rain is part of a game for the boy, an aesthetic and sensory experience, not a disturbance.

Trying to connect this example from India to the grid of SDGs proposed above, we can relate it mainly to the cultural dimension (see figure 5), as it stresses a specific way of living, a lifestyle based on a specific perception of the environment. Nature in this case is not the nature that has to be exploited. Rather, nature opens the space for a sensory and aesthetic, embodied experience. The person and the environment are both interacting. The boy plays with what he finds in his natural environment, not with man-made toys. In his playing he creates nothing that will become waste. Therefore we can also relate this example to the environmental dimension, mainly to sustainable consumption and production (see figure 4).

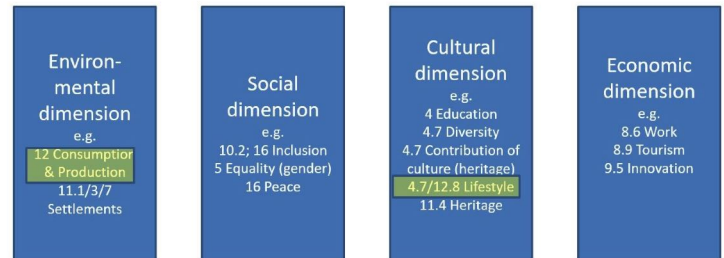


Figure 5: Video still and graph of the example from India

Naturally, it is important whether the attitude of this boy can be maintained until he is a teenager or adult, which means to an age in which he will take more and more responsibility for the environment. The danger is that he, when grown up, will find fast cars or dangerous weapons as attractive as he found raindrops in a puddle as a child. This means that models should be developed how such an approach can be preserved and refined or enhanced in personal development. How this could happen will be discussed in the conclusions.

### *New Zealand*

The example from India calls upon our awareness in a very indirect way. (Watching the video we remember our own time as a child.) In comparison, the following example from New Zealand has a very clear, distinct and directly addressed message. It was suggested by Ralph Buck, who works at the University of Auckland. Ralph writes about this example:

“Mark Harvey created this performance as part of the Maldives Exodus Caravan Show. (The Maldives are focused in this artistic performance as climate issues are effecting mostly low lying states such as the Maldives in the Pacific Ocean.) ‘Political Climate Wrestle’, the name of the project, was a live performance. The ‘Wrestle’ was performed/presented by my colleague, the dancer Mark. He defined an area in a park and invited members of the public to wrestle with him about climate issues. Mark explained to participants that as they wrestled he would ask questions and give facts about climate change. He invited the co-wrestler to respond using his/her body and voice, to agree or disagree. Each wrestle lasted for several minutes and each wrestle attracted large audiences who would also start to voice views and opinions about climate change. Mark, a professional performer, managed the physical interchange expertly ensuring that the wrestle was about ideas not the other person.”

A video of a performance presented at the 55th Venice Biennale, Venice, 2013, gives a good impression how these wrestles take place [www.youtube.com/watch?v=ks9eKFgXX8o](http://www.youtube.com/watch?v=ks9eKFgXX8o) (2017, March 1).

Ralph explains the link between arts and sustainable development: “The focus was on climate change and how members of the public interact with knowledge about climate change and their own consumption, production of goods and lifestyle that influences climate change. The event took language such as ‘fight against climate change’ literally; raising awareness of the actual combat that is required. Doing this, the performance addresses the question, what does peace mean in this context? The performance was very successful in raising awareness of climate issues.”

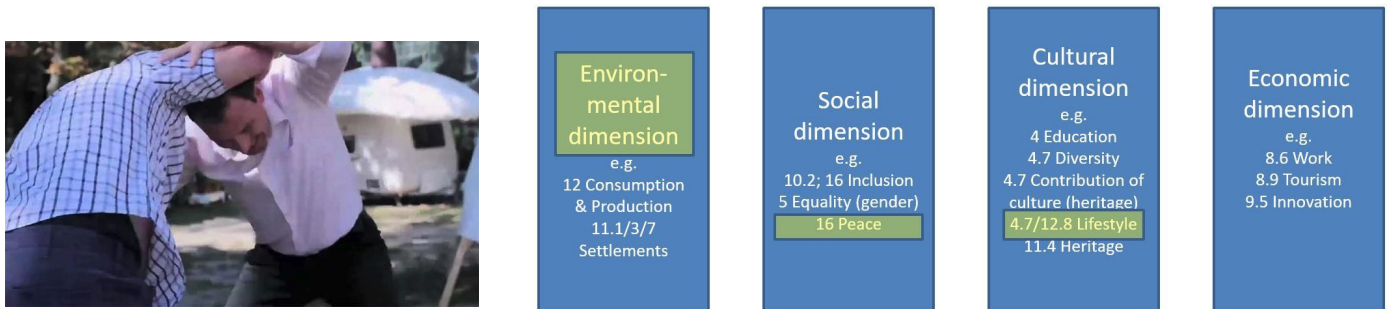


Figure 6: Video still and graph of the example from New Zealand

In comparison with the example from India the difference becomes quite clear: the target group shifts from children to adults and thus the method of educational ‘intervention’ changes as well. In this case the environmental dimension is addressed in a very direct way by an artist, addressing conflict in an ‘unprotected’ public space, whereas the examples in India offers a protected space for open, undefined experience. Actually in both cases the educational outcome is unclear and perhaps cannot be assessed. Mousumi and Ralph, who sent the two examples, assume or hope that these efforts will lead to a change in attitudes, resulting into behavioural change.

### Learning through art: From experience via knowledge and skills to action and habits

#### Canada

Ben Bolden, UNESCO chairholder at Queens University Kingston, Canada, suggested the example of the H’Art School in his city ([www.hartschool.ca](http://www.hartschool.ca)). The school was established in 1998 as a non-profit arts hub that provides opportunities for people with disabilities. Professional artist-educators work with the students to produce artworks, to improve their social skills and fitness through artistic experience. But the H’Art School program offers also the audience a chance to learn about the skills of the students while enjoying their art. Focusing on inclusivity, public engagement and community collaboration, the H’Art Centre has introduced more than 15,000 people to the creative abilities of people with disability. The school trained over 200 volunteers, and engaged more than 100 professional artists.

Ben explains:

“Disabled people over 18 years old have the right to express themselves, to enjoy their life, to live together, and to create together – but they have limited opportunities. Thus the community has provided a space where these people can develop their creative abilities and interact with all members of the community, enjoying art. While school-age individuals with disabilities receive many government supports and opportunities, there is very little government support once the individuals reach the age of 18. The H’art programs give these marginalized and ignored

members of society experiences that bring joy and meaning to their lives and the lives of those who work with them.”

Accordingly, through its service to marginalized members of society, the H'art school promotes well-being; inclusive and equitable quality education; and lifelong learning opportunities for all.

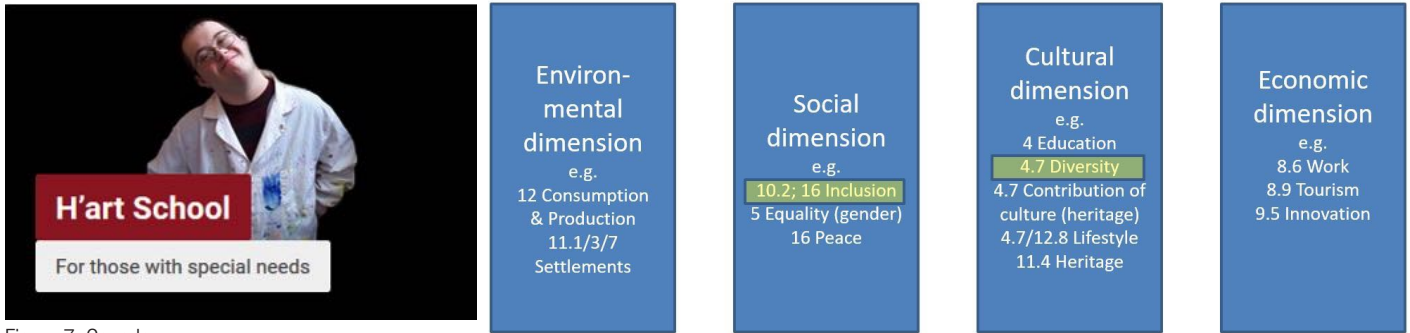


Figure 7: Canada

### Australia

Susan Davis, Senior Lecturer at Central Queensland University, Australia, sent another project. Primary schools (students in year 3-6) worked in partnership with an art and environment program, called TreeLine. The project asked students to collect information about significant trees (see figure 10) in their area, e.g. local history and indigenous, post settlement or contemporary stories connected to the respective tree. On this base they created drawings, photographs, video clips, plays and an interactive map in the internet. In this way the students engaged with their environment and shared their work via internet.

Susan penned a case study on this project. She summarizes: “The focus was on encouraging students to actively engage with their local environment through sharing stories about a significant tree. The learnings they recalled were predominantly environmental or science based learnings but also included arts learning. Some students signaled changes in attitudes. ... What this study has reinforced, is the value of using arts-based activities to provide a purpose and frame for student engagement with the environment [...] The focus on local trees, arts-based processes and outdoor experiences provided the means of committed engagement for the majority of students.”

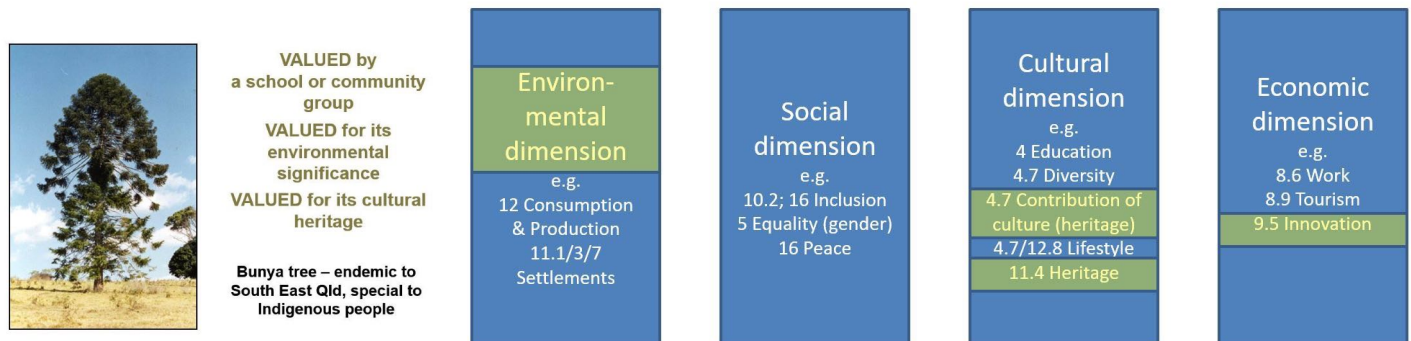


Figure 8: Australia

This example raises a specific kind of awareness for phenomena in nature that are always there and therefore taken for granted, such as trees. The trees, in the region threatened through climate change, are explored in regard to their environmental significance, their aesthetic appearance and their cultural function for indigenous people and today's society. As parts of the local cultural and natural heritage they are as well examples of cultural and natural diversity. Attracting attention to them, aims on protecting them. The creative work of the students helps them to gain this awareness and to communicate their ideas through a map that exhibits their results. Using digital media brings in an additional innovative aspect.

### Germany

This example was presented by Karola Braun-Wanke who is the coordinator of the sustainability initiative SUSTAIN IT! and has been working at the Environmental Policy Research Centre at FU Berlin. The project entitled "ART TO STAY – Have a break. Enjoy your coffee" addresses the trend in Germany to have more and more 'takeaway coffee'. This trend produces a huge amount of litter, 320,000 non-returnable cups per hour only in Germany.

In a first step 14 students and three artists explored in 150 interviews and participatory observations, why people do this. They found a specific pattern of self-stylization of the 'takeaway coffee consumers': these users try to express that they are modern, hip, active, young, wasting no time. Together with three artists the initiative decided to comment this trend and to turn it upside down by promoting habits of lingering and enjoying coffee to the full: from 'takeaway coffee' to 'art to stay'. Together with students the scientists and artists created in front of the main canteen of the university three installations, a photo studio, a museum of porcelain-cups and a monumental sculpture of disposable (misprinted) cups. Students that came by were invited to choose a porcelain cup from the 'museum', to have a coffee in this cup at a table and to take a picture.

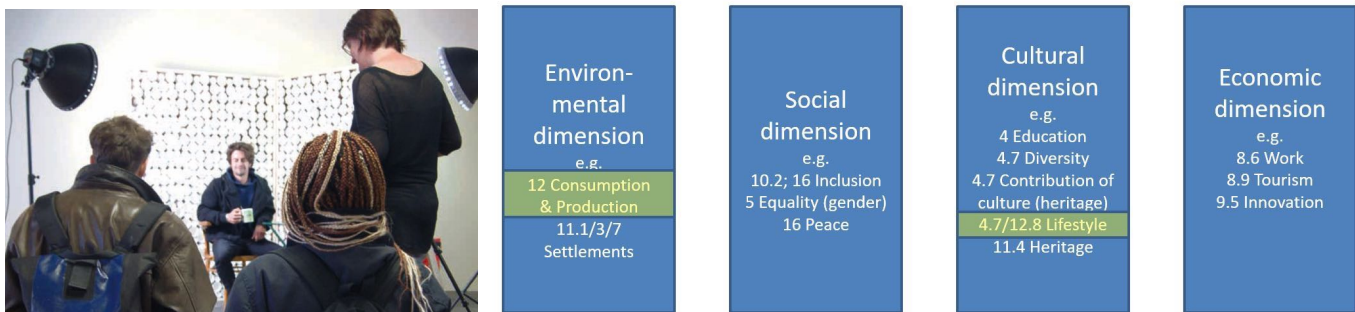


Figure 9: Germany (©Susanne Wehr, SUSTAIN IT!, Freie Universität Berlin)

In this example a concrete behaviour of students that has negative environmental consequences is investigated and evaluated, knowledge about this behaviour is built. In a cultivated, a little bit self-ironical, light setting this behaviour is addressed without moralizing and demanding, but by inviting to an alternative experience full of relish. The expected change of lifestyle to a more ecological behaviour starts from this experience and aims at an alternative attitude.



## Conclusion

### Sustainability of learning outcome

It is obvious that only the chance of having experiences is not enough to bring forth a sustainable change of attitudes. It can be a first step that needs to be followed by further steps. The examples from Canada and Australia can show us how this could work.

- These examples have in common that they are driven by a societal or environmental challenge, i.e. human rights for disabled persons or climate change. They are not driven by an art immanent concern, e.g. to enable self-expression or to develop a specific form (learning in or about art, not through art – Lindström 2012).
- The examples also intend to raise public awareness for the social or environmental challenges in order to change the way of seeing, thinking or consciousness, behaviour and habits.
- The people in charge have knowledge about their topic and skills to communicate their intention.

Learning from the examples, we can state that the pedagogical process that is required is characterized in the following way:

1. Space for experience: art education gives the space for fundamental experiences, e.g. experience of the beauty of diversity and social inclusion. Additionally the influence of concurrent and contra-productive but often attractive experiences and the influence of negative values have to be reflected together with the learner.
2. Process of transformation: in a complex process the initial and basic experience mentioned above is transformed into a value driven attitude, again by cognitive reflection. It needs knowledge about the importance of this attitude, delivers the motivation to act.
3. Transfer of skills: awareness of the transferability of skills that are developed (e.g. being able to create in joint projects, to be able to communicate) is fostered.
4. Knowledge: knowledge about the field in which the person shall act cannot be missed in the learning process.
5. Political embedding: The example from Brazil raises the question, what will happen after the project. Is there a perspective that offers the possibility to change the current conditions of the participants? Are they mobilized to take action, a promising strategy? How can the memories help to construct a future?

All these aspects together offer the chance to make a learning process sustainable.

### A learning model

To deepen the discussion of the case studies presented here we have to examine them in respect to their basic structure and ideas. This will lead us to a more systematic model.

Content is one important criterion to understand a project: What is the project about, what is at issue? Referring to the examples from Brazil and Egypt the question of content already arises when we ask what kind of art is useful in a specific context and for specific goals. Modern, contemporary art was chosen in Egypt whereas we find traditional crafts in the report about Brazil. As we can find a lot of misuse of art in ideological systems, a conscious decision and a deliberate choice is of utmost importance.

But content is not only delivered through the arts, it comes in also by the context 'sustainable development'. We already have a grid to gain a better understanding of what we find in specific examples in reference to the SDGs. This grid can be applied for comparing the various examples we have. I will demonstrate this using the examples from Brazil, India, Kenya and New Zealand.

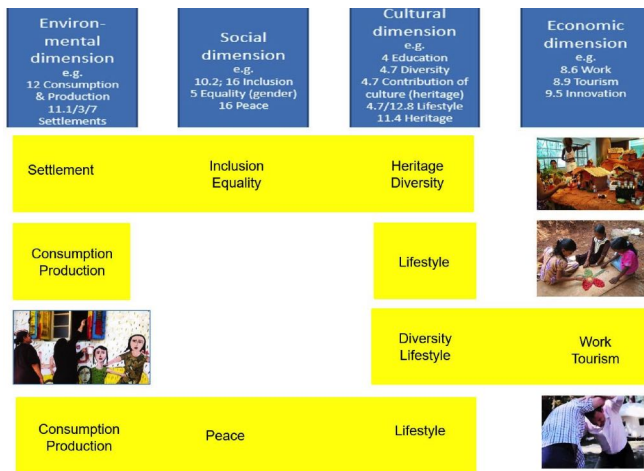


Figure 10: Mapping four examples against the four categories

The differences show that each of these projects has a specific selection and combination of content and by this has a specific profile. The Brazilian cultural centers e.g. cover three dimensions. But a focused project like the Indian or the Egyptian ones are more selective. On the other hand, complex artistic interventions like the 'wrestle' from New Zealand can also address many different aspects.

It is important to see, that in many examples we face a combination of dimensions, practice never is one-dimensional. This is due to the typical complexity and blurriness of artistic approaches. We can find as well that all dimensions, chosen in the beginning on a merely theoretical basis, are addressed in these examples. The third observation is that the aspect of lifestyle is found most often.

We can do a similar exercise with a second criterion. In every project, the people in charge have to decide on what the desired, expected outcome should be. What has the learner to learn, which skills should he or she acquire? I am using a very simple model, containing four main skills. It is based on a recent survey providing an analysis of art curricula in more than 40 countries around the world (Wagner & Schönau, 2016). Nearly all of these curricula work with four main skills: the students **create, communicate, understand, critique**. We can apply this simple and fundamental model to the four given examples.



Figure 11: Relation of the examples to a competence model for art education

In the Brazilian project the participants learn mainly to create and to communicate (meaning). In a slightly different way the example from Egypt focusses primarily on artistic creation. To the example from India we can relate 'understanding', which means understanding external but also internal nature. Whereas we can locate the New Zealand example between critiquing and communicating. I have to admit that this is a very rough and preliminary procedure. There are methods to do this in a more analytical, scientific way. But this is an exercise for later. At the moment it is important that we can use this model to understand the special characteristics of a project again. It is obvious, as already discussed above, that we are now approaching a competence model, but we have to add knowledge and attitudes to these skills.

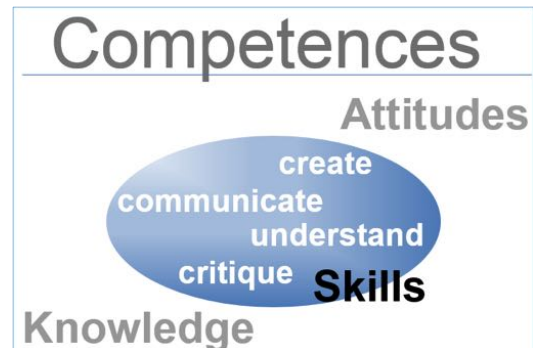


Figure 12: Elaborated competence model

Such a model can be compared with Read's concept of "the natural form of education: [...] the activity of self-expression, [...] of observation and [...] of appreciation." (Read, 1943, p. 205) Read's 'self-expression' including communication is analogue to 'create' and 'communicate', Read's 'observation' to 'understand', and 'appreciation' to 'critique'. And our 'attitudes' can be read through Read's 'moral discipline' (Read, 1966, p. 219). In our world we have to rename Read's terms in order to preserve and to adapt their meaning and by this to be able to find answers to today's challenges. We need these considerations to develop art education further. InSEA and 'education through art' can play a vital role in this development, in continuing with the "necessary revolution" (Read, 1943, p. 296).

#### The "necessary revolution"

In 1942 Herbert Read wrote in the beginning of his last chapter of 'Education through Art': "It is the first day of June, 1942. The laburnum trees cast their golden rain against a hedge of vivid beech leaves. Everything is fresh and sweet in the cool early sunshine. I have just heard that during the weekend the biggest air-raid in history has taken place. Over the city of Cologne, where once we left the bones of eleven thousand martyred virgins, our airforce on Sunday morning dropped about the same number of bombs." (Read, 1943, p. 296)

What would Herbert Read write today, facing the threats of worldwide disasters? This question is casting a new light on Read's sentence: "The only hope of saving our civilization lies in the spiritual or psychological sphere: civilization, that is to say, is dependent on culture; unless as a people we find a new vision, we shall perish." (Read, 1966, p. 209)

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The Traditional Food Market  
as a Platform for Art:  
Social Interaction as a  
Method of Art Education  
in the Community

VE1

Shei-chau Wang, Northern Illinois University, U.S.A.

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### On-Site (Siā-á Market, Taipei, 8 January-7 February 2014)

In an ordinary morning, Tang Tang-Fa (TTF) put on his food vender's outfit, picked several cardboard boxes that he had compiled the content earlier, and rode his motorcycle to Siā-á Market. This traditional food market is located on Siā-á Island, a less developed region in Taipei City where the majority of the residents are at a low social-economic status. Upon arriving in the market, TTF greeted his fellow vendors, unpacked the boxes, displayed the content in his food stand, and turned on the light to start his "business." Although the entire process of preparation was exactly like other food vendors, he did not sell any real food. Instead, he displayed at his unit a set of two-dimensional, life-size, and representational images of fresh food and grocery items only. TTF painted numerous types of food images, such as fruits, vegetables, meats, fish, etc., on canvas-cutouts, categorized them into different themes, and alternated his daily display. He also wore different outfits, i.e., butcher, fishermen, to go with different themes each time for a "role-playing" performance in this 31-day project, which he acted as an artist/performer and food vender in the food stand he rented. He followed the hours of the traditional food market, from 8 am to 12 pm, to gain authentic food vendor's experience from observing and interacting with other vendors and shoppers.

At the beginning of this installation/performance, the neighbor vendors worried that TTF would be their competitor; they were curious and nervous about what he was doing because someone not really "selling" anything in a food market was rare. Some even thought that he was a crazy artist who was just joking around. When he explained to the neighbors that he was sharing/showing "art" at his unit to "sell (promote)" his artistic ideas, not only were they confused about TTF's actions, they were also unable to comprehend such a new definition of art and its meaning behind. Possible reason for this might be because most traditional food vendors lived in a practical and self-contained style that art was not part of their knowledge; moreover, they seldom paid attention to any art-related event or topic in or outside of their daily routine.

After several days of watching stealthily on TTF's daily changing display, the neighbors noticed that TTF was serious about maintaining the quality of his unit and started to accept him as their fellow vender. At the same time, they used their own perspective to define him as an "artist" who did not intend to make any money in the market. Because the traditional food market is a unique community where news can be spread around quickly, within a week, TTF's "fake" or "so-called art" food stand became a hot topic in the market. Not only did the vendors check up TTF's unit daily, but they also spent time observing the content of each theme and trying to interpret its meanings. Although they could not make any critical aesthetic judgment, they would seriously express what they see to TTF. Their reactions to the representational food images and the installation were direct and simple: like or dislike, or resemble or not—a notable step of looking at art as beginners, a type of aesthetic response to a public space as described by Haedicke (2013) as democratic performatives. Eventually, these vendors became TTF's agents to introduce and promote his art to other shoppers, who had similar resistance approaching TTF's stand as the vendors did at the beginning. Usually, they did not pay attention to TTF's unit or showed very little curiosity about what was happening, but after hearing about TTF's ideas from other vendors, these shoppers started to feel more comfortable interacting with TTF. Eventually, toward the end of the project, "seeing art" became many shoppers' daily routine when they came to the market.



A Food Stand in a Traditional Food Market in Taipei (2014)

## The Contextual Development of Tang Tang-Fa's Art

### Early Explorations

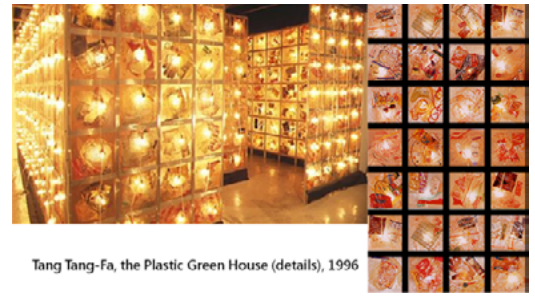
After receiving his Bachelor of Fine Arts from Chinese Culture University, Taipei, Taiwan in 1991, Tang Tang-Fa worked as an assistant at Hwa Kang Museum in the same university where his responsibilities included setting up exhibitions and maintaining the gallery conditions. The job gave him an opportunity to observe how the museum visitors interpreted the displayed items. This observational experience inspired him to inquire about the possibilities of a variety of viewers' interpretations on the same work and their cognitive development to connect personal experience with these displayed objects. Around the same period, due to the termination of martial law in Taiwan in 1987, a series of social and political movements introduced the concepts of democracy, diversity, and post-modernism into the scene of visual arts in Taiwan. Influenced partly by these contemporary enlightenments, TTF had the courage to experiment with many new components, such as mixed media, found objects, happening, installation, and performance, in his art. He emphasized critical issues in a modern, developed society by using a social-criticism approach to make art.

To help fulfill this goal, he frequently used recycling found objects in his installation art for new directions to contemplate environmental concerns in modern societies. For example, because of the flexibility of plastic and its ubiquity, plastic products (PVC, poly vinyl chloride) have drawn his attention. A milestone example of this shift was an artwork, Plastic Green House, in which he made transparent PVC tiles containing many kinds of plastic rubbish and used these tiles to build a beautifully illuminated room to raise people's awareness about ecological issues such as reckless use and abuse of plastics. As suggested by the ironic title, the visually soothing beauty of the room is actually a culminating result of severe plastic waste in our daily life.





Tang Tang-Fa, the Plastic Green House, 1996

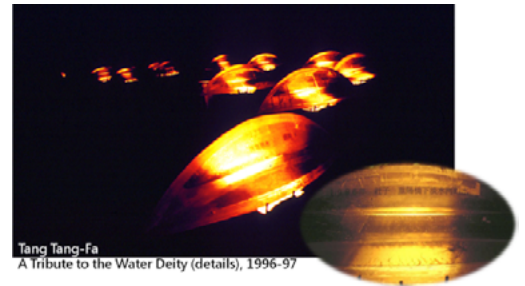


Tang Tang-Fa, the Plastic Green House (details), 1996

Another example illustrating his approach of evoking viewers' social criticism is *The Tribute to the Water Deity in Tamsui River*. *The Tamsui River* is one of the two major rivers running through metropolitan Taipei. It had been polluted since factories were built on the bank in the 1970s and 80s. TTF spent weeks collecting water in the river from its source to its mouth and putting it into wave-shape plastic containers with labeled locations. Then to display the containers, he created 5 ft. (150 cm.) stands with muddy textures. In the social criticism approach, viewers are expected to actively engage in the process of viewing, thus, they are encouraged to walk around the stands as if they were in the river observing the sediment in different sections of the river. A series of framed old photographs of Tamsui River, like the spirit tablets displayed in local Dao temples, were carefully placed at shelves on a wall behind the water container. In this installation, TTF juxtaposed the symbolism of the local region, the Water Deity and spirit tablets, and the present condition of the river to guide viewers to think about the conflict between the spiritual meaning of the river and the polluted fact of the river.



Tang Tang-Fa, A Tribute to the Water Deity, 1996-97



Tang Tang-Fa  
A Tribute to the Water Deity (details), 1996-97

### Art as a Method to Connect People and Exchange Ideas

During the late 1990s, TTF was motivated by German artist Joseph Beuys's concept of social sculpture: a society is a great work of art to which each member of the society contributes creatively as an artist (Borer, 1996). A notable change in TTF's art was that he used fixative to shape or stabilize the forms of his found objects and assembled them together into a unique installation, usually a recognizable street scene. For example, he used clothes to assemble a reclining human form and displayed some garbage bags, ruined umbrellas, and cardboard mat around it to depict a homeless person sleeping at a corner on a street. The hollow, clothed human form allows viewers to fill up their own imaginary personality.



Tang Tang-Fa, Homeless, 2009



Tang Tang-Fa, Homeless (details), 2009

From 2009, TTF started to develop his food stand series and had exhibited the series internationally. Before each project started, he would study the culture of the local community to which his art would be presented. Usually by observing people's daily activities in that community, he was able to adjust his method of installation/presentation to fit in the prospective environment. An example to illustrate how TTF localized himself for his art was the project in Goza Gintengai, Okinawa, Japan, where he acted as a street vender in 2013. He adapted local vendors' method to display food on street first. Later he added an image of a Japanese-style vending machine and placed it at the corner of his food stand. He even followed the local tradition by inviting neighbors to sit on the floor in front of his food stand for an after-hours (happy-hour) drink as other street vendors did to help him earn the trust and friendship from the neighbors more quickly.



A Performance Project at a Street Corner in Okinawa, Japan (2013)

### Tang Tang-Fa, The Okinawa Project, 2013

The Siā-á Market project in 2014 was implemented in TTF's hometown where he was very familiar with the local culture. Through his vender's persona and the use of local/common dialect to communicate with his viewers, he provided an easy access for them to learn about contemporary art.

## Behind the Scene: Pedagogical Inspirations

### Social Interaction

The primary goal of TTF's art is to address social issues, such as environmental/pollution problems and culture/tradition preservation. To effectively express his concerns, the presentations of his art always involve two types of social interactions, direct/physical interactions and symbolic interactions (Young & Mack, 1959). Direct/physical interactions require viewer's personal experience when they interact with other viewers or the artist, while symbolic interactions involve a much higher level of thinking that requires viewers' affective experience as a result of seeing, feeling, and recalling (Rose, 2007). For TTF, it is important that these two social interactions develop in parallel so that the value of his artwork can be enriched and that viewers' social/cultural awareness will be increased. Although when designing his installation, TTF did not include any educational purpose, the social interaction approach has enabled his viewers and him to engage in active dialogues through which potential teaching and learning opportunities would take place.

### Art for Ordinary Communities

Through showing contemporary art in a non-traditional location, the objective of TTF's Siā-á Market project was to provide opportunities for the public, especially those at the lower societal strata, to approach art without having to formally visit museums or galleries that require previous knowledge in art and certain social behavior. The interactions between viewers and the art or viewers and the artist occurred in a market was unique, a place where viewers easily recognized the visual contents, used their own ways to describe and discuss art, and recalled their memories of traditional shopping. All the viewers' experience, reactions, and reflections enriched the function, value, and context of the artwork itself which responded to Beuys's idea of social sculpture—every participant adds visible or invisible marks/meanings on a piece of art (Borer, 1996). When the same art project was presented in a different social-cultural location, a potential new set of cultural memories could be formed. The viewers' contributions hence became unique collective memories. From an educational point of view, this process can be defined as art education within and for communities.

### Collective Memory

Collective memory refers to the shared meaning or information that has been circulated in a social group (or a society). In many phenomena, collective memory contains multiple aspects, such as history, anthropology, sociology, psychology, etc.; it often exists in a multi-layered condition comprising several physical/sensational (visual, textual, audio, etc.) and/or abstract (collaborative, psychological, virtual, etc.) experiences (Assmann, 1995; Kansteiner, 2002; Schwartz, 1982). In the food stand series, TTF purposely painted life-size representational images of fresh food to reduce the cognitive difficulty, so viewers without any art background can recognize the displayed items and further inquire about the artist's intention. Before the availability of supermarket or modernized mega-food store, shopping at traditional markets was a primary social activity in societies around the world. Although people in different cultures may have different shopping experiences in traditional markets, the idea of traditional food shopping across cultures is similar and can be defined as a piece of collective memory. Through his performances/exhibitions, TTF realized and rediscovered that many traditional social interactions in a Taiwanese community still existed, and preserving these valuable traditions seemed a serious task. TTF's "fake" food stand led viewers to examine the current condition and value of traditional food markets and their memories of this shopping experience. In the daily-changing high-pacing society, what traditions people would remember and preserve and what traditions people would ignore or forget? This echoes Congdon's questions in her book, *Community Art in Action* (2004).

## Unusual Format of Art for Non-Traditional Audience

Deliberately avoiding showing his works at conventional galleries or formal spaces, TTF exhibits art at random locations to illustrate his idea, intentionally made to redefine the meaning and function of art in the community and to provide opportunities for the public to better understand contemporary art. Displaying art in a food market highlighted the contrasted but similar concepts between consumerism and art. The activity of “buying” involves examining, comparing, negotiating, judging, and deciding; the activity of “looking at art” requires the similar process. TTF’s art presented in a food market ingeniously merged the concepts of “buying” and “looking at art” that viewers could easily transform their shopping experience into expressing their preferences and/or make judgments in art. Through his art and performance in the food market, TTF played the roles not only of an artist and an art promoter, but also of a social observer and a learner. Although the viewers, both other vendors and shoppers, did not expect to receive any significant artistic experience from TTF’s art, they developed the concept of “art” in their own cognition. TTF found that when the viewers started to stay at his food stand for a longer time, he could easily engage them in a good-quality conversation about his art in detail, which demonstrates a potential practice of art education in communities.

## Summary

Tang Tang-Fa's food stand series illustrates a close connection between art and daily life: art is part of our daily life and should be seen on ordinary days; art can be found or created through our daily activities if we immerse ourselves in the visual culture which we are part of. The concepts of TTF's art can be extended not only to discuss social issues, such as environmental problems, pollution, and preservations of traditions, but also to advocate the value of arts in various socio-cultural contexts in the contemporary society.

## Note

This essay is based on primary sources including the artwork images provided by Tang Tang-Fa, a catalog of his works, and two interviews with the artist in Taipei, Taiwan on 14 January, 2016 and 21 May, 2017. The use of artwork images in this essay is authorized by the artist. Tang Tang-Fa conducted his second Siā-á Market Project in 2017 (14 June-13 July 2017). This time, he used social media to advertize this event and installed a dash cam to document and analyze interactions between the viewers and the art/artist. A short documentary film, directed by Lin Wei-Lung, was released after the project and is available on YouTube < Market Vendors Plan, a work by TANG Tang-Fa 2017 <https://youtu.be/ML2U64J5r6s> >.

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Entering the liminal through  
the side door: A 'Child+Adult  
Art Response Project' as  
portal for student voice and  
deep thinking VE2

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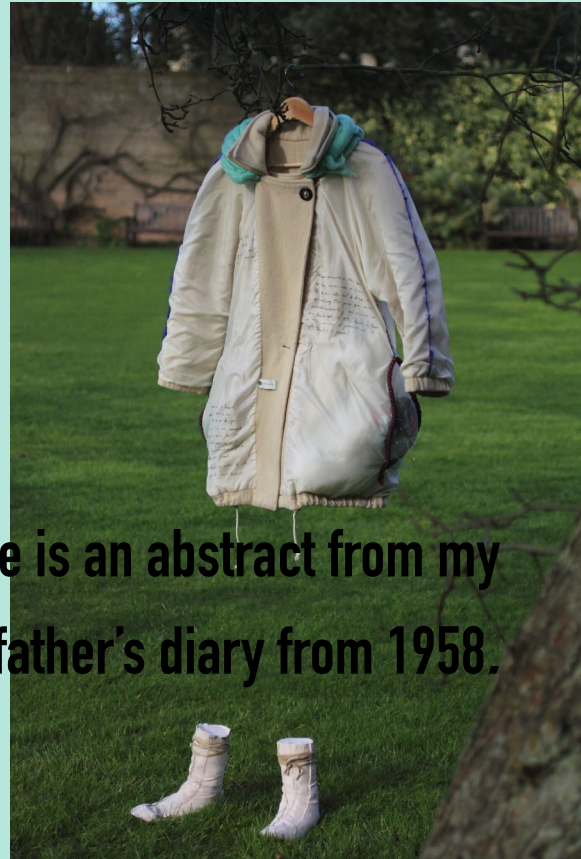


## Elisa's response to INSIDE | OUTSIDE



... On the front, there is an abstract from my grandfather's diary from 1958.

“ The coat is turned inside-outside as a symbol of something contained within and takes on the role of building a family narrative.



There, he describes his love for my grandmother, revealing that she was pregnant with my mother. It also gives the date they married and I realised that I had been born on the same day, 32 years later. At the back of the coat, I have attached embroidered images from my mum's photo album, starting with my grandma and leading up to my sisters and me. The piece is named after my grandmother, Mari Dolo, who I never met. ”

Elisa Juncosa Umaran, ADULT ARTIST  
University of Cambridge, 2016  
Artist Statement

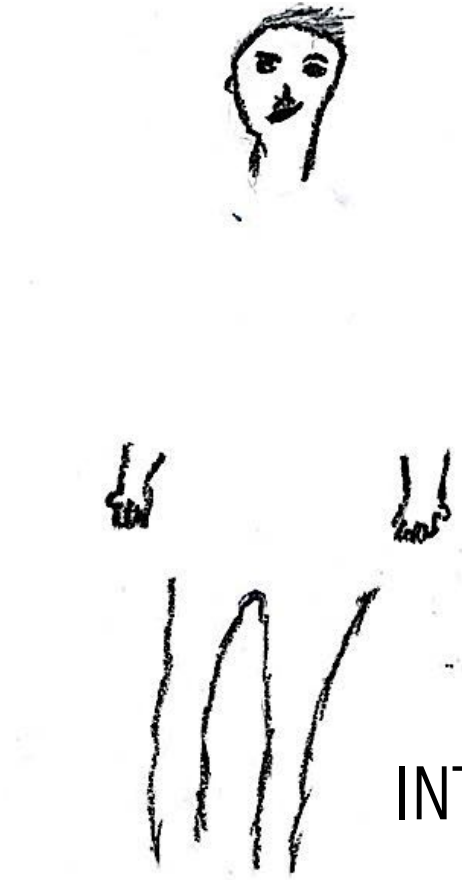
“ How everyone sees him  
on the outside [Image 1]

... and How he sees himself  
on the inside [Image 2]

James, CHILD ARTIST, RHPS, 2016  
Artist Statement

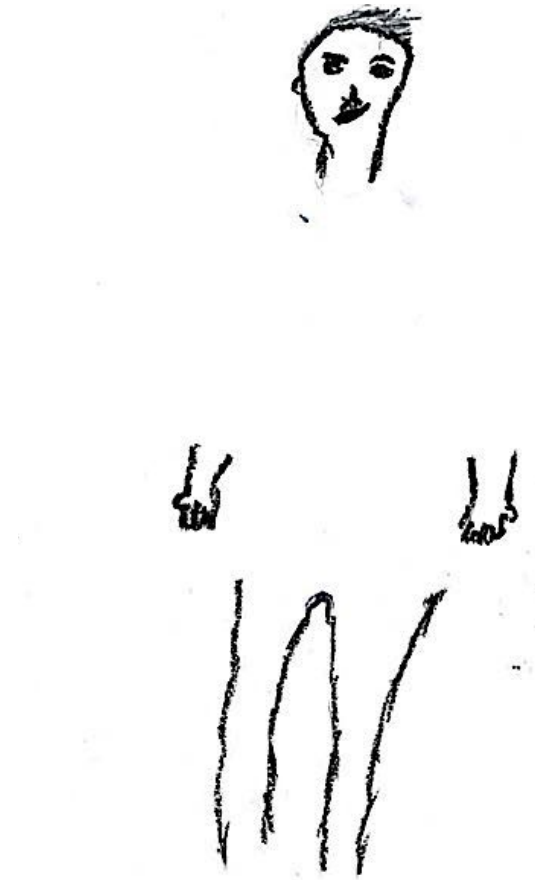


... and James' response to Elisa's artwork



## INTRODUCTION

We increasingly position young people **as being and becoming active citizens** with valid and important knowledge about their worlds, with **evolving capacities and expertise needing to be valued and listened to** (MacNaughton & Smith, 2008; United Nations Committee on the Rights of the Child, 2009).



However, there is a paradox—we also see them as being somewhat **cocooned from life’s realities**, needing to be protected from the tensions, anxieties, and challenges experienced by adults. While we shield children from many of these experiences, they are inevitably and often **intrinsically a part of their own lived narratives.**

# Emily's response to INSIDE | OUTSIDE ...



**“ This is an art piece on mental disabilities,  
This art says that if you have a mental disability you can feel like  
you are in a dark room and you cannot move and if you can't  
stop having them you will end up having a mental breakdown. ”**

Emily, CHILD ARTIST, RHPS, 2017

Artist Statement

**“ I work in a wide range of mediums but after seeing  
Emily’s artwork about mental health I felt that  
my response would best be done in my original  
love, painting. ”**

Georgia A, ADULT ARTIST, MGSE, 2017  
Artist Statement



**Emerging pedagogies for deep and critical learning** are underpinned by a newer sociology of the child which considers **children as social actors with agency**, rather than as objects needing adults to make decisions on their behalf (Freire, 1970; MacNaughton & Smith, 2008).

Inspired by Pollitt and Blue's intergenerational art project (2011), the 'Child+Adult Art Response Project' **(C+AARP) developed in 2014** by two of the authors, Arts educators from the Melbourne Graduate School of Education (MGSE), The University of Melbourne, Australia, invites children artists and adult artists to generate visual conversations across time and space. This relational art project **is orientated towards finding the space in teaching for children's voices to be heard and acknowledged.**

In C+AARP each child artist and adult artist generates an **original artwork** to the provocation of **INSIDE | OUTSIDE** to send to their artist partner, and in turn, each receives their partner's artwork and responds with their own artwork, extending the **visual conversation as critical dialogue**. The final artworks are exchanged digitally via an online sharing platform and shared at culminating exhibitions in the participating school and universities.

Our 2016 iteration of C+AARP partnered **middle-years primary children** in Melbourne with preservice secondary artist teachers at **The Faculty of Education, Cambridge University** and in 2017 at the **Melbourne Graduate School of Education (MGSE)**.



# Issy's response to INSIDE | OUTSIDE ...



“ My art symbolises not showing your true self. The bars are like trends and popularity locking away what you really love and keeping it from showing it to everyone else. I have experienced this before and it's not the most pleasant feeling so I felt like showing it

inside an art piece. ”

Issy, CHILD ARTIST, RHPS, 2017

Artist Statement

## ... and Cassandra's response to Issy's artwork

“ Self Portrait – Jaded  
I was once tormented.  
Today I wear it all with pride ”

Cassandra, ADULT ARTIST  
MGSE, 2017  
Artist Statement



Both cohorts of artist teachers were secondary specialists with limited experience or ways of knowing middle years aged children's knowledge of art making and practices, or technical abilities and skills as artist. To address this space, the project opens this aesthetically and **provides access to children's criticality, artistry and material practices.**

Our first glimpse into the rich potential to make the children's thinking visible around real-life issues came when brainstorming possible ways into **INSIDE | OUTSIDE.**



# Finn's response to **INSIDE | OUTSIDE ...**



**“ My artwork is about life. Life is all around us,  
on the inside and on the outside.**

**It is a concept that is very important to me.  
The images I have chosen to represent life are the person,  
the northern lights (green area) and the universe.** ”

Finn, CHILD ARTIST, RHPS, 2017

Artist Statement

# ... and Ana's response to Finn's artwork



“ My artwork is about life. Life is all around us,  
**on the inside and on the outside.**

It is a concept that is very important to me.  
The images I have chosen to represent life are the person,  
the northern lights (green area) and the universe. ”

Ana, ADULT ARTIST, MGSE, 2017

Artist Statement

**The artworks** (the original responses to the provocation and the response artworks to their partners' works) are highly sophisticated, often personal, and metaphorical. Surprising and moving, the artistic and written artefacts generated through earlier iterations of the project **raised questions:**

### **for the children artists**

*'What was it that appeared to elicit the deep engagement and thinking that were necessary adjuncts to the creation of these artworks?'*

### **and for the adult artists,**

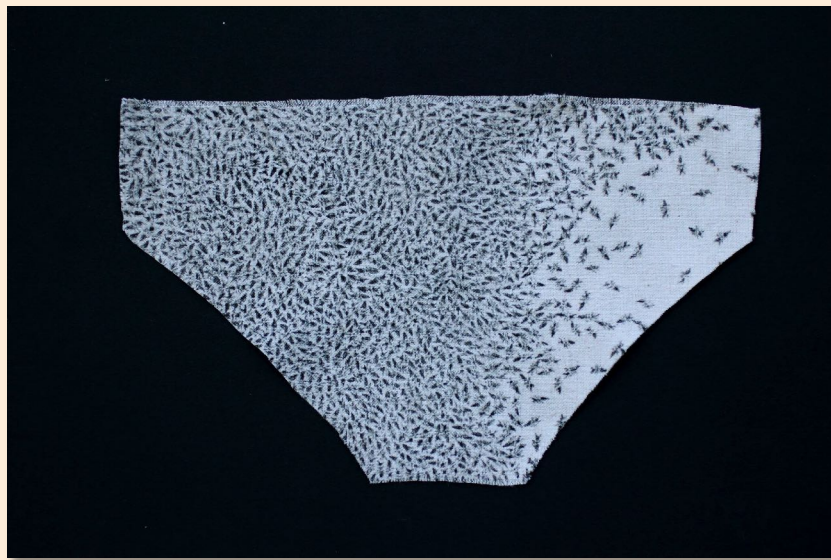
*'What did this project afford preservice teachers when engaging remotely with middle years-aged children via artmaking and responding?'*

An interactive conversation of questions and ideas challenged us to probe and investigate the 2016/2017 **INSIDE | OUTSIDE Child+Adult Art Response Project** through a small unfunded qualitative study involving observations, interviews, and text and artwork analysis. We aimed to get closer to understanding the conditions inherent in these cross-generational **art exchange encounters which disrupt more traditional notions** of teacher/student–adult/child power relationships, time, choice, and expectations.



# Ella's response to INSIDE | OUTSIDE ...

“ My piece for this project explores the relationship between internal and external both in terms of the physical world and in relation to mind. Drawing ants on a numerous scale has become a meditative, somewhat obsessive process for me...



... On a more literal level, the ants represent and grant importance to a component of the natural world often overlooked – something very much associated with outdoors, most often found crawling across the ground.

The choice to draw on a piece of material in the shape of pants was an obvious nod to the rhyming phrase **'ants in your pants'**, whilst also providing contrast in terms of a private, personal item conventionally

associated with something **on the 'inside'**.”

Ella, ADULT ARTIST, University of Cambridge, 2016

Artist Statement

# ...and Charlotte's response to Ella's artwork



“ My topic is **Ants in your Pants**.  
My message is if you like having ants on yourself be proud  
of how you are. I used flicking the paint for the ants all over  
the place. I learnt that persisting is the best thing to do  
when you are doing art work. ”

Charlotte, CHILD ARTIST, RHPS, 2016

Artist Statement

**Children's agency** is activated within interdependent relationships influenced by **generational positioning**, and this 'generagency' (Leonard, 2015) framework provides a conceptual tool for thinking about how childhood is lived and experienced by the students we teach. The data suggests that trusting the children's ideas and positioning them as artists in this art response project empowers them with **agency to voice their critical and creative thinking through art**, written words and spoken voice.

**Emerging themes** suggest that as critical pedagogy, the project's design for critical dialogic exchange and its social context parameters work conceptually to create **an environment for creative thought**. Dialogues—visual, written, spoken—form an important component, lifting the art response encounters beyond a mere exchange of images into **a dynamic intergenerational conversation**.

# Gabby's response to INSIDE | OUTSIDE ...



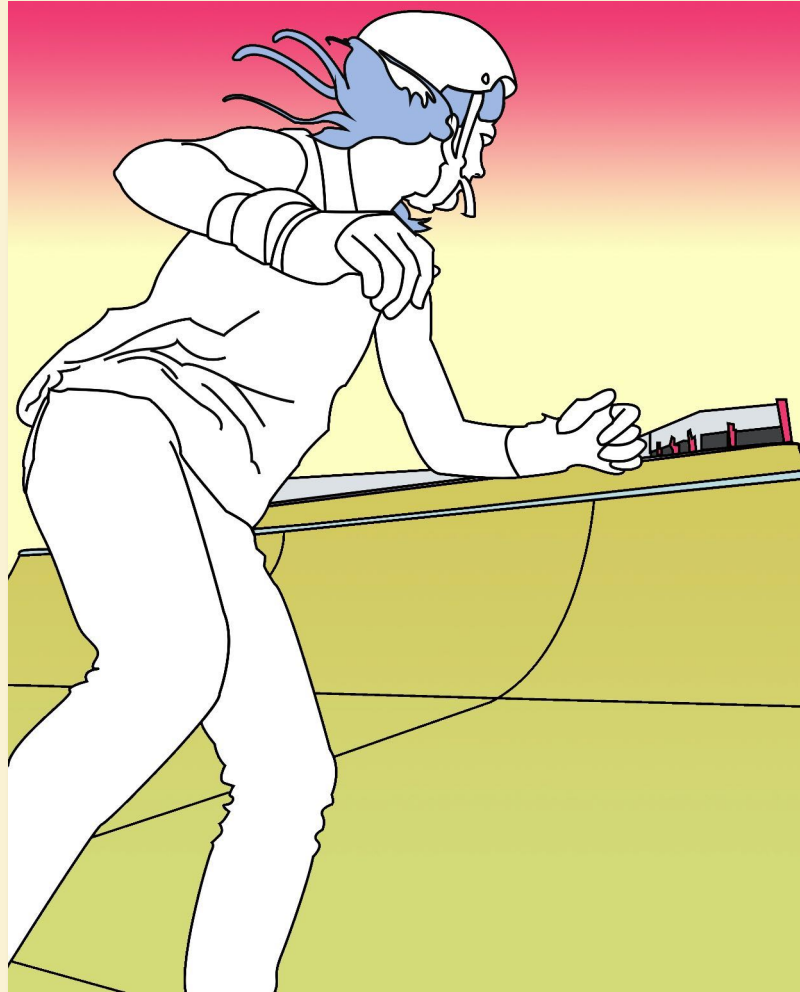
## “ EQUALITY

...women are made to have babies and look after their husbands. On the outside they look like they can't do anything but **on the inside they are very strong** and they are capable of **doing lots of things.**”

Gabby, CHILD ARTIST, RHPS, 2017  
Artist Statement

**“ Don’t ever stop pushing against society’s gender bias.  
(I borrowed the image to make this drawing from  
<http://thrusherskate.com/>  
If you haven’t heard of them before go check them out!) ”**

Jack, ADULT ARTIST, MGSE, 2017  
Artist Statement



**... and Jack’s response  
to Gabby’s artwork**

The young people are **positioned** by their classroom teachers, their artist teacher partners and by us, the arts educators, not as Grade 5/6 students with the particular boundaries and expectations tended to be imposed on at this age level, but more **as artists in their own right** with open-ended and untethered possibilities. The children are privileged with first hand and personalised access to sophisticated adult rendered artworks which engage them in open-ended artmaking processes of making and responding with support—all requiring **rigorous critical and creative thinking.**

This **positioning** is also **reflected in the adult artists' statements**—evocative pieces of writing artworks in themselves—which serve to add yet a deeper and richer layer to the art exchange **as critical pedagogy**. Significantly, these responses are positioning these 9–11 year-olds as equal partners in the artmaking collaboration, with capacity to process the depth of thinking the adult artists had invested themselves.



# Charlotte's response to INSIDE | OUTSIDE ...



Charlotte, CHILD ARTIST,  
RHPS, 2016

Elisa, ADULT ARTIST  
University of Cambridge, 2016



**...and Elisa's response  
to Charlotte's artwork**

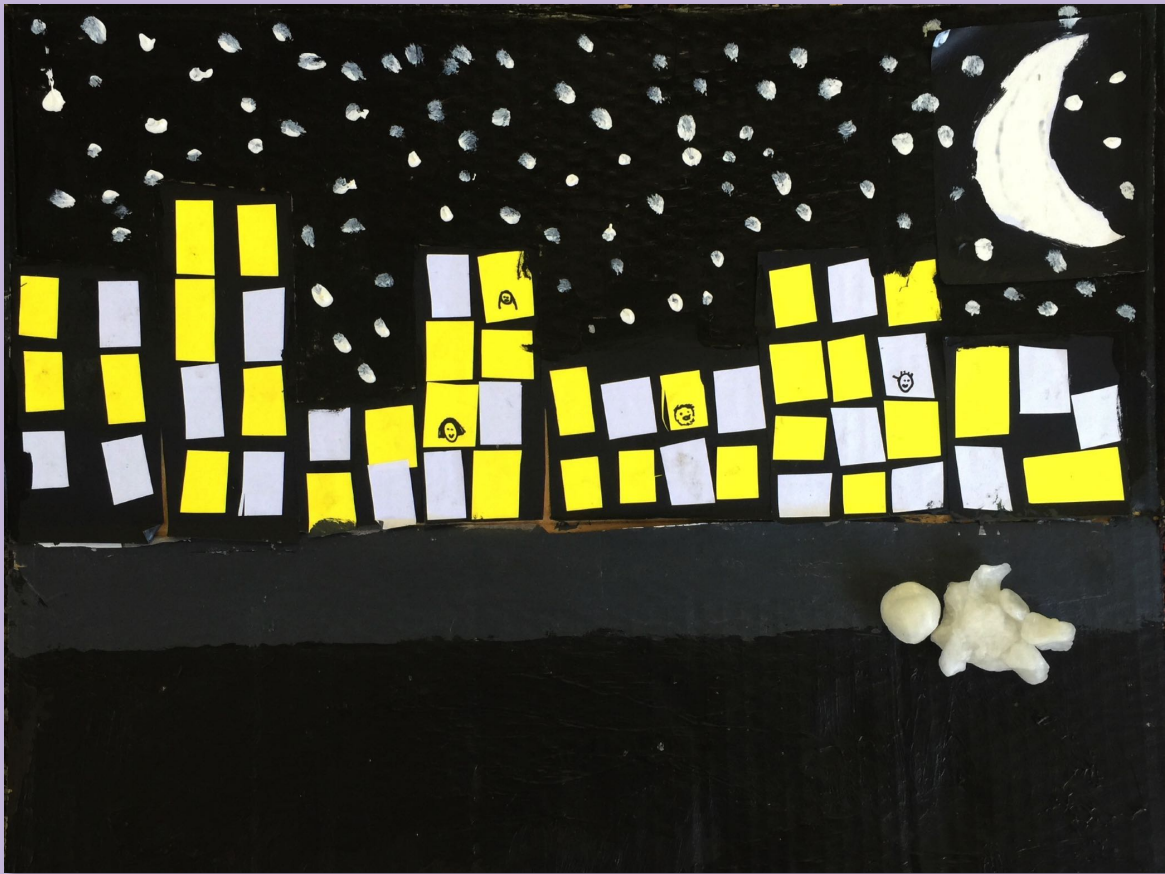
The project has **opened the eyes of the adult partners to see the intellectual capacity of the children to think and respond as artists,** something that instrumental, didactic, hierarchical relations between adult teacher and child learner can easily miss. We are observing how teachers and students, child and adult partners appear **to enter a liminal, transitional space** where "hierarchical orderings of values and social status" (Turner, 1981, p.162) do not impinge on learning, but serve to catalyse critical, creative and artful thinking as practice.

Furthermore, the data suggests that the project acts as **a form of disruption** to teachers (and preservice teachers) as to where to expect learning to take place; crossing "in school" and "out of school" borders and turning on its head the notion of the **classroom-as-container** (Leander, Phillips & Headrick Taylor, 2010).

**“ Homelessness Outside, Wealthiness Inside:  
I think that they [my artist partner] will be clever  
and do the opposite of what I did. ”**

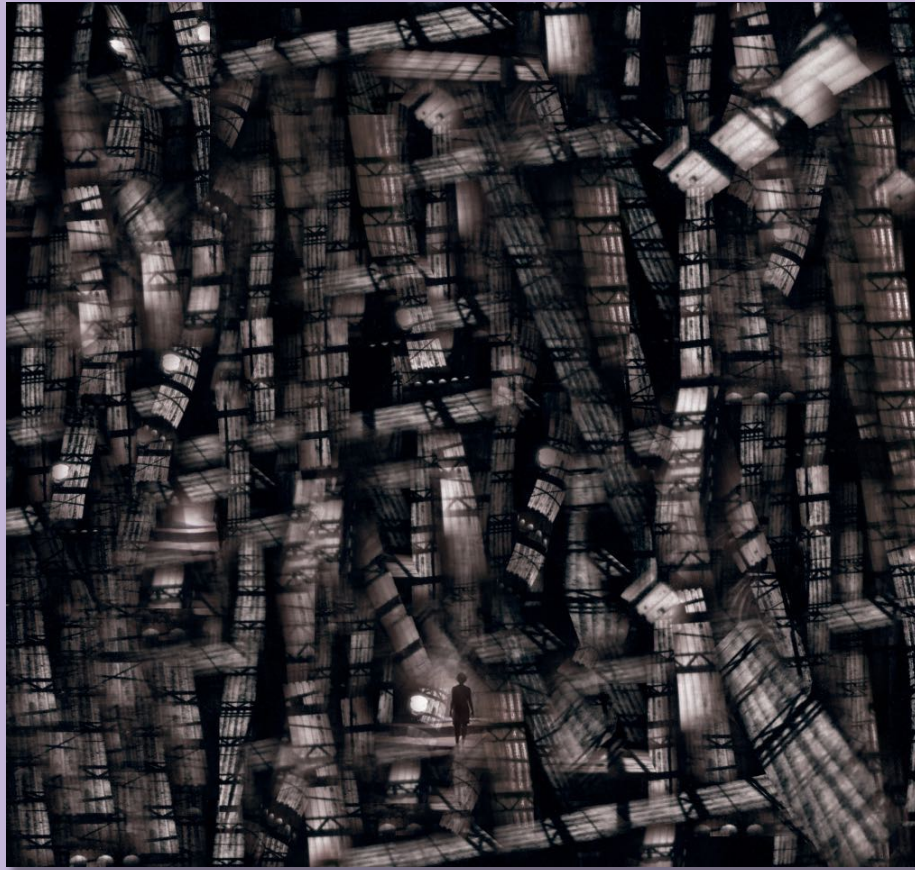
James, CHILD ARTIST, RHPS, 2016

Artist Statement



**James' response  
to INSIDE | OUTSIDE ...**

# ... and Elisa's response to James' artwork



“ I liked the **light and dark contrast** and it reminded me of photographs I have taken through the years in different parts of the worlds. Initially, I wanted to use the skyline of New York at night. However, after a few trials I decided to use Photoshop to photomontage the light coming through the ceiling of Penzance train station in England. I then added a dark silhouette of my friend, which in a way is **the opposite of what you did!** ”

Elisa, ADULT ARTIST, University of Cambridge, 2016

Artist Statement

Dear James,

I was very impressed with your response to my artwork. I can see a clear link between my concept and yours, and I love how the art works are presented together. The titles you propose are also very interesting.

Although I know you wanted me to do the opposite to you as a response to your work, I was mesmerised by your composition and I wanted to exaggerate it more. I liked the light and dark contrast and it reminded me of photographs I have taken through the years in different parts of the worlds. Initially, I wanted to use the skyline of New York at night. However, after a few trials I decided to use Photoshop to photomontage the light coming through the ceiling of Penzance train station, in England. I then added a dark silhouette of my friend, which in a way is the opposite of what you did!

It has been a real pleasure to work with you. I think you have been very brave experimenting and your skills have improved during this months! I hope you continue to develop your art practice and to see your work in the future.

Sincerely,

Elisa

The classroom teachers foster reciprocal relationships with their students by including them in co-creating learning opportunities, giving them choices, allowing them to voice their ideas, and to reflect in and on process. They are reinforcing a shared "learning stance" that affirms **"the image of children and teachers as capable, resourceful, powerful protagonists of their own experience"** (Wien, 2008). They are opening up spaces and ways for students to demonstrate their ideas and share their thinking.

The teachers navigate the fine act of negotiating **balance between trusting the children and intervening**, to ensure and maintain the integrity of student voice and ownership. This allows the children artists to shape and steer their own learning journey—they are, in essence, each their own captain.



## CONCLUSION

As a **critical pedagogy and relational art project** this reciprocation and critical exchange of artist knowledge, aesthetic values and material practices created a series of pedagogical and experiential moments, and events where the relations in the exchange of ideas and concepts as processes between the participants took prominence over the finished artworks as products. Notably, while the relational processes at play unfolded (and, indeed, continue to unfold), the final products serve as tangible artefacts of voice, creativity and criticality, able to stand alone both as virtual and physical exhibition components. **The dialogue between the adult and child artists contain actions of social justice, visual literacy, creativity, critical thinking and criticality as practice.**

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# THE INSEA MANIFESTO

## WE BELIEVE THAT:

ALL LEARNERS, REGARDLESS OF AGE, NATIONALITY OR BACKGROUND, SHOULD HAVE ENTITLEMENT AND ACCESS TO VISUAL ART EDUCATION.

EDUCATION THROUGH ART INSPIRES KNOWLEDGE, APPRECIATION AND CREATION OF CULTURE.

CULTURE IS A BASIC HUMAN RIGHT. CULTURE PROMOTES SOCIAL JUSTICE AND PARTICIPATION IN CONTEMPORARY SOCIETIES. A STRONG DEMOCRACY IS AN INCLUSIVE SOCIETY. AND AN INCLUSIVE SOCIETY IS A STRONG DEMOCRACY.

ALL LEARNERS ARE ENTITLED TO AN ART EDUCATION THAT DEEPLY CONNECTS THEM TO THEIR WORLD, TO THEIR CULTURAL HISTORY. IT CREATES OPENINGS AND HORIZONS FOR THEM TO NEW WAYS OF SEEING, THINKING, DOING AND BEING.

EDUCATIONAL PROGRAMMES AND CURRICULUM MODELS SHOULD PREPARE CITIZENS WITH CONFIDENT FLEXIBLE INTELLIGENCES, AND CREATIVE VERBAL AND NON-VERBAL COMMUNICATION SKILLS.

VISUAL ART EDUCATION OPENS POSSIBILITIES AND OPPORTUNITIES FOR LEARNERS TO DISCOVER THEMSELVES, THEIR CREATIVITY, VALUES, ETHICS, SOCIETIES AND CULTURES.

VISUAL ART EDUCATION DEVELOPS AN UNDERSTANDING OF CREATIVE PRACTICE THROUGH KNOWLEDGE, UNDERSTANDING AND PRODUCTION OF ART IN CONTEXTS.

VISUAL ART EDUCATION DEVELOPS THE ABILITIES TO THINK CRITICALLY AND IMAGINATIVELY, IT FOSTERS/AIMS AT INTERCULTURAL UNDERSTANDING, AND AN EMPATHIC COMMITMENT TO CULTURAL DIVERSITY.

VISUAL ART EDUCATION SHOULD BE SYSTEMATIC AND BE PROVIDED OVER A NUMBER OF YEARS, AS IT IS A DEVELOPMENTAL PROCESS. LEARNERS SHOULD ENGAGE WITH "MAKING" ALONGSIDE LEARNING ABOUT ART.

VISUAL ART EDUCATION DEVELOPS A RANGE OF LITERACIES AND AESTHETIC DISPOSITIONS, WITH A MAJOR FOCUS ON VISUAL LITERACY AND AESTHETIC ASSESSMENT.

VISUAL LITERACY IS AN ESSENTIAL SKILL IN TODAY'S WORLD. IT ENCOURAGES APPRECIATION AND UNDERSTANDING OF VISUAL COMMUNICATION AND THE ABILITY TO CRITICAL ANALYSE AND MAKE MEANINGFUL IMAGES.

ART ENCOURAGES THE DEVELOPMENT OF MANY TRANSFERABLE SKILLS WHICH ENHANCE LEARNING IN OTHER CURRICULUM AREAS.

VISUAL ARTS IN SCHOOLS HELP STUDENTS TO UNDERSTAND THEMSELVES, BUILDING CONFIDENCE AND SELF-ESTEEM, AND CONTRIBUTE SIGNIFICANTLY TO THEIR OWN WELL-BEING.

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