

# InSEA 2017

35<sup>th</sup> World Congress of the Int'l Society for Education through Art

| **Spirit** ∞ **Art** ∞ **Digital** |

## Proceedings

**August 7-11, 2017**  
EXCO, Daegu, Korea



Organized by InSEA 2017 Committee  
Co-Hosted by Society for Art Education of Korea, Korean Elementary Art Education Association  
Korea Art Education Association, The Korean Society for Culture and Art Education Studies  
Korean Art Therapy Association, Korean Association of Arts Management  
Korean Art Teachers' Research Association

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# Welcome Messages

On behalf of the Organizing Committee, it is great honor of us to invite you to the 35<sup>th</sup> World Congress of the Int'l Society for Education through Art\_ InSEA 2017.

If there is one thing for sure that anybody can't resist its coming as real in this contemporary era, we are to say that it is the digital phenomena. The unprecedented velocities of change and ranges of innovation initiated by digital can't be fathomed with easy. To that extent, our society has faced with gigantic wave named as digital, and it encompasses education too.

We can't help but to admit that there is the very needs to deal with such digital issue in full gear. It is because that a full burgeoning of digital in every nook of society as well as education has been giving birth to various meanings and interpretations, possibilities and problems, hopes and anxieties which are beyond our predictions.

The relationship between digital and art education is not just a matter of methodology nor technology, rather it is a matter of spirituality and humanity also. With captivated by such terms as spirit, art and digital, the narratives of coexistence are defining a new zeitgeist and a key formula for survival of art education.

The organizing committee is exerting their utmost effort in preparing for the congress in order to offer an ideal venue for in-depth analyses and wide range of discussions on current issues and topic in the field of Art Education.

We await your active participation in the InSEA 2017, which will be another major step forward for the field of Art Education. As an international city and as the colorful city in Korea, Daegu is famous not only for its unique character and culture, but also for its hospitality and scenery. We earnestly look forward to welcoming all of you to Korea, a country that cherishes its 5,000 year of history.

Once again, welcome to InSEA 2017!



**Yonglin Moon Ph.D.**  
President, InSEA 2017



**Jeunghee Kim Ph.D.**  
Congress Chair, InSEA 2017

# Welcome Messages

On behalf of the International Society for Education through Art, it is my great pleasure to bring greetings to the participants of the 35<sup>th</sup> InSEA World Congress.

InSEA is a non-governmental organization and official partner of the United Nations Educational, Scientific, and Cultural Organization (UNESCO), it is a worldwide association of those concerned with Education through Art.

It is a time for educators to reflect upon the effects of digital technology in cultural and educational contexts from an humanistic point of view, to discuss how Education through Art can develop literacies, values and citizenship. Educators are searching for new strategies in an effort to reach across cultures, to encourage inter-cultural respect, and to nurture an inexhaustible quest for understanding and mindfulness. As arts educators we are well positioned to advocate for the benefits of the arts in formal and informal educational contexts: schools, museums, cultural sites; community centres; institutions and other educational organizations. Education through Art is utterly needed in our knowledge-based, post-industrial societies that require citizens with confident flexible intelligences, creative verbal and non-verbal communication skills, abilities to think critically and imaginatively.

Education through Art has been advocating for cultural emancipation through critical thinking using artistic methodologies. Art educators can help to develop digital literacy by engaging learners in critical ways of seeing and making. Education through Art infuses questions on how to make, how to interpret existing multimedia cultural products, how to produce or remix it, and how to distribute it. Arts based pedagogy, specially with contemporary art practices in education raise questions about Spirituality; Conscientiousness and Intelligence, about how can we survive in the techno-economical discourses. It helps to create intermediate spaces for ethic and aesthetic action and reflection in our particular places. Such practices can encourage awareness of how technology and media are influenced by commercial considerations, and how they impinge on content, technique, and distribution raising debate about ownership and control. They engage people in active learning and creative questioning, stimulate interdisciplinary study and participatory decision making. These are essential capacities and skills to build participatory democracies.

As a member of a solid community of people committed to Education through Art, I welcome all those who are here, willing to think about the digital era in arts and education and to discuss ideas to improve our strategies and actions in order to reclaim excellent art education programs in our cities, our countries and our regions. It is my personal hope that the shared conversations during the congress will inspire all of us to use our knowledge, skills and experiences to impact on educational research and praxis at local and global levels.

With gratitude and appreciation.

**Teresa Torres de Eca.**  
President, InSEA



# About InSEA

The International Society for Education Through Art (InSEA) is a non-governmental organization and official partner of the United Nations Educational, Scientific, and Cultural Organization (UNESCO). InSEA is an association on a worldwide basis of those concerned with education through art is necessary in order that they may share experiences, improve practices and strengthen the position of art in relation to all education; International co-operation and the better understanding between peoples would be furthered by a more completely integrated design and permanent structure for the diffusion of beliefs and practices concerning education through art. InSEA has established an international community dedicated to advocacy, networking and the advancement of research in art education providing a world-wide networking platform to the members.

InSEA was legally incorporated in Franklin County Ohio (USA) on 4 February 2009 as a nonprofit organization whose purpose is to encourage and advance creative education through arts and crafts in all countries and promote international understanding, and following directions issued to the treasurer at the World Congress in Osaka the Society subsequently has made application to the United States Internal Revenue Service for recognition as a tax exempt charitable educational and cultural organization.

# Congress Theme & Topics

Theme	Spirit ∞ Art ∞ Digital
Sub-Themes (Topics)	<ul style="list-style-type: none"> <li>■ Fostering Humanity through Arts : How arts raise the awareness of human rights and sustainability</li> <li>■ Drawing on Diversity : How socially engaged art education promotes cultural diversity and strengthens community</li> <li>■ Living Digital Space : How the human experiences have changed in the digital world</li> <li>■ Envisioning the Future : How art education prepares the fourth new era</li> </ul>

If there is one thing for sure that anybody can't resist its coming as real in this contemporary era, we are to say that it is the digital phenomena. The unprecedented velocities of change and ranges of innovation initiated by digital can't be fathomed with easy. To that extent, our society has faced with gigantic wave named as digital, and it encompasses education too. Policies and agendas issued by governments, institutes or individuals in many countries are the examples. Indeed, our students have spent their entire lives from birth surrounded by and using digital gadgets as such computers, smart phones, tablet PCs, internet, digital music players, video cams, etc.

This means that our students are well acquainted with digital technology, but also implies that they think and learn differently. As Prensky(2001) puts this generation as 'Digital Natives', our students today are all native speakers of the digital language, and they are so different from 'Digital Immigrants' like us.

Then, what about art class? Are we safe from this grand challenge of digital natives and digital environments? The advent of digital technology has propound ramifications for art education and its practices. It is believed that a new paradigm is coming. In this juncture, dealing with the issue of digital in InSEA has not been the first nor new at all. At least for about 10 years since 2002 New York Congress, issue of digital has been dealt with in terms of media, new technologies, virtual art spaces, etc.

Nevertheless, we can't help but to admit that there is the very needs to deal with such digital issue in full gear. It is because that a full burgeoning of digital in every nook of society as well as education has been giving birth to various meanings and interpretations, possibilities and problems, hopes and anxieties which are beyond our predictions. Where the possibilities of art education and its hyper connectedness should be headed? And is it okay that we embrace such high-tech as bliss of era in art education? What problems and obstacles have been generated with the digital?

As we imagine, the digital reflects contemporary arts and art education environment savvy with high-technology. The digital possibility has de-constructed and re-constructed of ideologies in education along with massive changes. At the same time, such digital has been causing great attentions on the matter of spirituality in art education. When looking back upon its treatment of digital in art education, digital has been dealt with in terms of technology, futuristic competencies, active adaptation to rapid changes of era, etc.

But these aspects reflect the capitalistic approaches to art education on the other hand, it implies that students and competencies are seen from the perspective of capitalism's nuance. In this context, art education is apt to be dealt as a tool not purpose, a capital resources not spirituality and humanity.

With this in mind, the relationship between digital and art education is not just a matter of methodology nor technology, rather it is a matter of spirituality and humanity also. What possibilities and problems does digitally imbued art education make? What roles can art education play in better way with digital? Where can spirituality be in digital in the context of art education? With captivated by such terms as spirit, art and digital, the narratives of coexistence are defining a new zeitgeist and a key formula for survival of art education.



# InSEA 2017 Boards & Committees

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## Revisiting Spirituality in Art Education in an Age of Artificial Intelligence

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### 1. Introduction

Recently, many educators feel anxiety and fear about their profession because what they have taught seems to get irrelevant to today's students who are facing overwhelming challenges accelerated by technology, globalization, and climate change (Freedman, 2016/2017). As a professor of art education, I also came to reflect on what I am teaching and its impact on my students through the following questions: Why do we teach art? What contribution does art make to our students when the priority of their lives seems to catch up with the dizzying pace of this world. To answer the questions above, this study explores a theme of spirituality within the current social and educational context. Talking about 'spirituality' might sound like a cliché or outdated in this postmodern world. But it is necessary for art educators to take time to reconsider spirituality since the topic would lead us to listen to inner voices from our hearts in this age for the pleasure of the moment.

### 2. Social Challenges in an Age of Artificial Intelligence and the Need for a New Direction of Education

We are witnessing profound and rapid changes in terms of scientific and technological advances. One of the notable features of the change is a hyper-connected society, in which the virtual world and the real world is converged by advanced digital technologies such as artificial intelligence working with big data and cloud (KAIST Graduate School of Future Strategy & KCERN, 2017). From intelligent personal assistants such as Siri on your iPhone to self-driving cars and drone, artificial intelligence (AI) is all around us making an impressive progress. For example, AlphaGo, a computer Go player, earned a highest professional ranking for the first time by winning a victory over a human world champion, Lee Sedol in Seoul in 2016. Another example of advanced AI for art-making was featured in a BBC report. A team of Microsoft and Dutch technologists have produced a "new Rembrandt", a 3D-printed painting by AI artist which analyzed about 170,000 fragments of Rembrandt's 346 paintings to make a new one in his style (Baraniuk, 2016) (Figure 1). One more example was that a group of 29 paintings made by Google AI were sold for thousands at a charity auction in San Francisco (Cascone, 2016) (Figure 2).



Figure 1. A new Rembrandt Project

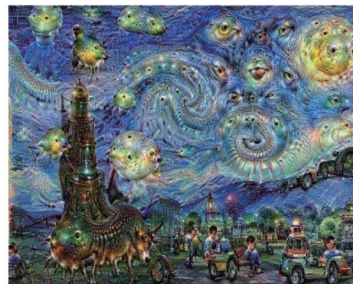


Figure 2. Google Deep Dreaming Painting

Whatever name you identify this technological innovation, we need to understand its direction and its impact on ourselves and our society in the near future. Klaus Schwab, in his book, *The Fourth Industrial Revolution* (Schwab, 2016), states that the revolution is not only changing “the ‘what’ and the ‘how’ of doing things” but also ‘who’ we are” (p. 3) and then take it as an “invitation to reflect about who we are and how we see the world” (p. 4). Schwab has talked about identity change because he believes that this technological innovation will make rapid and profound changes in individual and community life, the nature of work and employment, business models and national and global governance (Schwab, 2016). While it will be fascinating and exciting for many people, the rapid pace of change also generates a high level of anxiety and tiredness as they barely have time to get used to one innovation before another emerge. For example, if complete automation driven by AI substitute for human labor, it will change our relationship with the work and with the machine. At first, the human-machine collaboration will be emphasized (Ansari & Seidenberg, 2016; Schwab, 2016) and about five million existing jobs will disappear. It will cause humans to fear for losing their jobs or to feel fragmented, isolated, or excluded. Although, social relationship has expanded with the advent of social network service such as Facebook, Instagram, Kakao Talk and so on, it is ironical if we experience “a sense of hopelessness and disconnection” (De Souza, Francis, O’Higgins-Norman, & Scott, 2017, p. 2).

To live with this complex challenges, what competencies should today’s students develop in and out of schools? Recently, OECD’s Definition and Selection of Competencies (DeSeCo) project has proposed the framework of key competencies consisting of three categories: “Use tools interactively (e.g. language, technology); Interact in heterogeneous groups; Act autonomously” (OECD, 2005, p. 9). For example, to develop the competency of using tools, coding class has begun to be implemented in the elementary and secondary school in the U.S., England, and Finland. Korea also will begin coding class for elementary school next year. However, is it enough to add one or two competencies to the curriculum goals? I disagree with the idea. Rather I propose a pedagogy that can invite our students to deep insights and broader visions into who they are and what they live for.

### 3. Education as a Spiritual Journey

Nurturing spirituality or soul in terms of human wholeness is not new. From the ancient time, it had been a central theme in various cultures. For example, the theory of yin and yang in China, Korea, and Japan had promoted a balance between complementary opposites in human beings. The Greek people also had emphasized the balance between the mind and the body. Since the modern times, however, the term had not received much attention due to pressures from “scientific, positivistic and reductionistic framework” (De Souza, Francis, O’Higgins-Norman, Scott, 2017, p. 3). The study of spirituality was marginalized in the mainstream of social sciences throughout the 20<sup>th</sup> century.

During the late 1990s through the early 2000s, there has been a marked growth in scholarship related to spirituality. Multiple disciplines including education, developmental psychology, psychology of religion, and medical and health science have explored the notion of spirituality and spiritual development. In reviewing contemporary notions of spirituality, the following two definitions are identified: Firstly, spirituality is defined as an experiential dimension of religion. Religion focuses more on institutional aspects such as a fixed system of belief, theology, and rituals, while spirituality is more associated with individual and subjective phenomena of religion including “personal transcendence, supra consciousness sensitivity, and meaningfulness” (Zinnbauer & colleagues, 1997 as cited in Roehlpartain, King, Wagener, & Benson, 2005, p.4). Secondly, spirituality is defined as a set of human qualities that can be developed by religious or nonreligious persons such as “insight and understanding, an awareness of the interconnections among and between persons and other streams of development: cognitive, social, emotional, and moral” (Roehlpartain, King, Wagener, & Benson, 2005, p.5). Contemporary spirituality has broadened its meaning to include a quest for an ultimate meaning of life, an encounter with inner self, and a sense of awe

towards the universe. For many, spirituality is connected to large questions about identity and life: What is the meaning of my life? What is my connection to the world around me? How can I live my life in the best way possible?"

With two different definitions of spirituality in my mind, I will explain two different approaches to holistic education: The one approach is from Christian spiritual traditions and the other is humanistic approach to holistic education that emerged during the late 1990s through the early 2000s.

### 1) "A pedagogy of the soul": A Christian approach

A Christian approach to holistic education can be found in a pedagogy of the soul" by Parker J. Palmer (2003, p.9). Palmer is one of the greatest leaders in contemporary education who has spoken and written about spirituality in education. He has defined spirituality as "the eternal human yearning to be connected with something larger than their own egos" (Parker, 2003, p. 2). He has argued that good teaching has a spiritual dimension, in which "the deepest needs of the human soul" and "real issues of our lives" are addressed (Parker, 2003, p. 5). Palmer's pedagogy of the soul has developed in the following spiritual backgrounds: (a) Quaker's spiritual doctrine of inner light, silence, and practicality; (b) Monastery's spiritual exercises such as solitude, prayer and contemplation, and pacifism; (c) A new scientific movement that explores ecological relationships (Kim, 2011).

In his book, *To know as we are known*, Palmer begins with a criticism about objective epistemology. According to him, the objective epistemology disconnects the self from the world, and the knower from the known, which is a source of modern knowledge and a foundation of today's education. Then, he has proposed alternative epistemology supported by Christian spiritual tradition, which emphasizes personal and communal nature of knowing. He has argued that the current education relies on "the eye of the mind" through which we see facts and reasons, but we need "the eye of the heart" or the spiritual eye to recover the "whole sight," a vision of the world in which "the mind and the heart unites" (Palmer, 1993, p. xii). He has called for a pedagogy of heart and soul.

To explain the personal and communal nature of knowing, Palmer has taken the apostle Paul's expression "knowing face to face" from his famous teaching on love in the Book of 1 Corinthians. This biblical expression implies a knowledge that does not distance us from the world but brings us into a living relationship with it. This reminds me of a Korean poem, entitled *Flower* by Kim Chun Su: "You were nothing, a mere sign till I name you...But I called you by name, you came to me: you became a flower" (O'Rourke, 2000). The act of calling a person's name is a metaphor of having a meaningful relationship with the person. The poem is also echoed what Buber (1923/2000) call *I – Thou* relationship.

According to Palmer, seeking this kind of knowledge leads us to "community of truth"(Palmer, 1993, p. xi), in which each of us know and is known one another in a loving relationship, and our knowing is transformed by "the power of love" (Palmer, 1993, p. xxiii). The word truth means a pledge "to engage in a mutually accountable and transforming relationship" (Palmer, 1993, p. 31). In the community of truth, the knower (the self) can be reconnected and interact to the known (the world). Therefore, he insists that education should seek this alternative epistemology, with which teaching and learning can be fundamentally transformed. To him, to teach is "to create a space in which the community of truth is practiced" (Palmer, 1993, p. xii). The space has three essential dimensions including openness, boundaries, and hospitality (Palmer, 1993, pp. 71-75). Palmer proclaims that his pedagogy will bring not only personal transformation but also institutional and social changes by honoring the integrity of the every soul and respecting cultural diversity in public schools. He has attempted to implement his pedagogy through COURAGE TO TEACH program over the past decades, which encouraged many teachers to deal with critical and meaningful questions of real issues of life in their schools (Palmer, 2003).

## 2) Holistic pedagogy: A humanistic approach

Holistic education in general is an alternative movement to current educational trend that has narrowed its focus on cognitive developments and high-stake test scores (Campbell, 2011). The aim of holistic education is to cultivate the whole person in developing multiple dimensions. It also seeks transformative experiences based on spiritual awareness, in which we realize that everyone and everything is interconnected. Although the idea of whole person and relational self is not a new idea, the current advocates has reframed the holistic approach in a postmodern conception of education as well as ecology movement (Campbell, 2011). The contemporary holistic education has reconceived ‘spirituality’ as “a definitive element of human nature and human potentiality” (Abbs, 2003 as cited in Campbell, 2005, p. 52). That is why I would like to call it a ‘humanistic’ approach. An anthology entitled *Holistic learning and spirituality in education: Breaking new ground*, edited by Miller and his colleagues (2005) has shown that spirituality is the heart of the holistic pedagogy. According to advocates for holistic education, it is not adequate to educate today’s students in the scientific, positivistic, and reductionistic framework of the 20th century, which is characterized by “fragmented” knowledge, “static and predetermined” curriculum, and “accountability and testing”(Nava, 2001 as cited in Miller, 2005, p. 4 ).

According to Miller (2005), holistic education is characterized by the three basic concepts: connectedness, inclusion, and balance. Connectedness refers to “moving away from a fragmented approach to curriculum toward an approach that attempts to facilitate connections at every level of learning” (p. 2). Inclusion means “including all types of students and providing a broad range of learning approaches to reach these students” (p. 2). Balance means recognizing “the concepts of Tao and yin/yang” or “complementary forces and energies” of the universe in the classroom (p. 2). The contemporary holistic education addresses not only personal aspects of transformative experiences, but also social and cultural aspects of constantly changing real world.

## 3) A Christian approach vs. a humanistic approach

Comparison of Palmer’s Christian approach with humanistic approach to holistic education will allow you to identify the following common denominators (Figure 3): (a) The holistic view that promotes understanding of the human being as a whole person;(b) Spirituality as the important dimension to lead to an awareness of interrelatedness; (c) Personal and social transformation brought by meaningful relationships;(d) Reflection as a central tool to explore spirituality.

There is also dissimilarity between the two approaches in terms of the concept of spirituality. Palmer (2003)’s pedagogical principles like hearing “inner teacher,” (p. 10), making “a safe space for the soul,” “prayer” has been influenced by the Quaker’s spiritual traditions (e.g. inner light, silence, prayer and contemplation) (Kim, 2011), although he has rejected the imposition of any form of religion in the public education. In contrast, spirituality of the holistic pedagogy is humanistic in terms of emphasizing human nature and potentiality without reference to any specific religious tradition. Whether it is Christian approach or humanistic one, the holistic education provides a more comprehensive perspective and makes meaningful contributions to the current education.

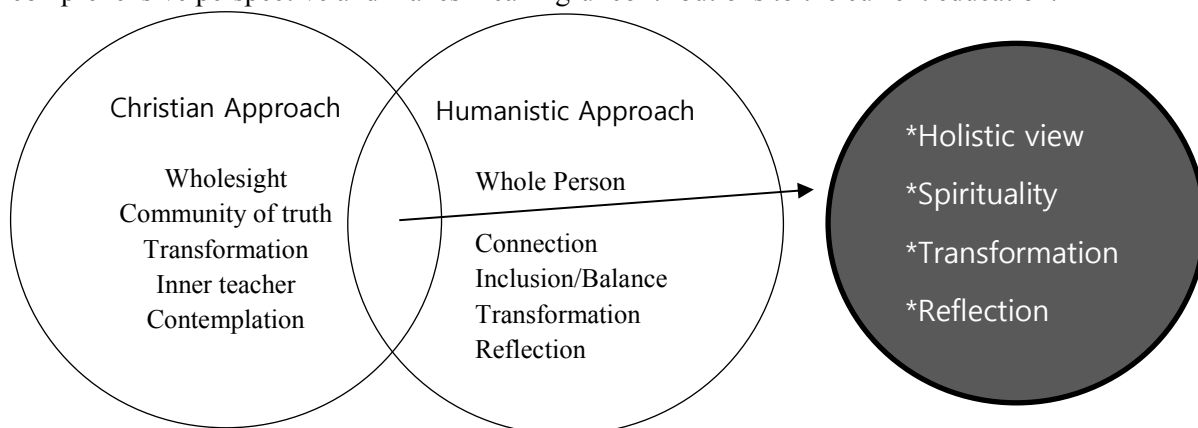


Figure 3. Common Denominator of Pedagogy of the Soul and Holistic Pedagogy



#### 4. Why Revisiting Spirituality in Art Education?

To art educators, connecting ‘art’ to ‘spirituality’ is a fairly familiar idea. It is because art has always played a major role in delivering the voice of the soul and the spirit, and in turn, spirituality has been a favorite theme in art making. For example, while the Parthenon (Figure 4) dedicated to Greek goddess Athena is considered as the religious and spiritual center of the ancient Athens, *Seokguram* Grotto (Figure 5), a Buddhist temple in a small cave of *Shilla* Dynasty represents a heavenly palace and reflects Buddhist spirituality of the ancient Koreans. As the link between art and spirituality weakened since the modern time, some artists including Kandinsky pursued the spiritual through expressing their own inner lives in abstract art. He states that “indeed the *stimmung* of a picture can deepen and purify that of the spectator. Such works of art at least preserve the soul from coarseness” (Kandinsky, 1912/1977). Regardless of religion, other modern artists attempted to search for ultimate meanings of who they are, to understand the world as a coherent whole, and to convey the feelings of awe, wonder, compassion (Campbell, 2005, 2011; Shin, 2012).



Figure 4. Parthenon Dedicated to Athena

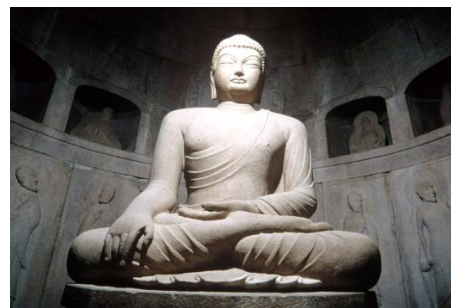


Figure 5. Seokguram Grotto of Shilla

With the power of visual images, today’s art also has a great potential to help us to search for the spirituality. The visual images make invisible essences visible in intuitive ways. For example, works of Atta Kim (1956~), a contemporary Korean photographer, invite viewers to contemplate the principles and the truths of the universe in both Eastern and Western meditative traditions, although he is not an adherent of any formal religion. To him, camera is just a mean to deliver these principles and truths. Kim’s philosophic photography explores his thoughts on ‘being’, ‘vanishing’, ‘eternality’ and so on. In *The On-Air Project*, he attempted to contrast the representational characteristic of photography with the common nature of the universe such as vanishing. To do so, he used several strategies such as “long exposures, time-lapse sequences, superimposition” (Vine, 2009, p. 30). The core concept of *The On-Air Project* is that “every single being in the universe will eventually disappear,” while its identity will remain eternally (Vine, 2009, pp. 29-30). In *The Monologue of Ice Series* within *The On-Air Project*, Kim Atta documented the disappearance of diverse ice sculptures including the Parthenon, Buddha, a skull, and etc. by sequentially photographing them as they steadily melt (Figure 6 & 7).



Figure 6. Atta Kim, On-AIR Project 153-1, The Monologue of Ice Series, 2006



Figure 7. Atta Kim, On-AIR Project 141, The Monologue of Ice Series, 2006

These subjects are related to “fundamental issues” of life such as “wisdom, immortality, peace and” so on (Vine, 2009, p. 33). Searching for invisible essences, Kim tried to capture in the series the process of “the release of the soul from matter, of mind from the confines of the flesh” (Vine, 2009, p. 33).

Due to the close relationship between art and spirituality, the topic of spirituality has been recognized and implemented in the field of art education as well. One of the modern examples was Steiner’s Waldorf School, in which he emphasized arts activities to pursue children’s well-rounded development and encourage the student to look into his/her heart for liberating the inner self (Kim, 2004). Art educators within the progressive movement also supported the idea of liberating the child’s inner self and nurturing the whole person.

According to Campbell (2011), however, recent holistic approach is fairly new in the field of art education, while there is a growing recognition of its importance. This recent publication of NAEA anthology, *The Heart of Art Education: Holistic Approaches to Creativity, Integration, and Transformation*, (Campbell & Simmons III, 2012) is an evidence of the recognition. Many authors in the anthology have argued that art education should redirect its attention to meeting the holistic needs of children and young adults with a focus on “meaning-making” as well as “transformative and integrated learning” (p. xi).

As Campbell (2012) points out, contemporary holistic art education has expanded to integrate postmodern critical theory to explore the following emerging themes: Student-connecting experiences at the center of art education; (2) The human spirit as an aspect of the learning experience; (3) Transformative models for ecological education; (4) Democratic, cooperative, and safe classroom environment; and (5) Curricula to learn compassion and empathy for others and to work for social justice (pp. 77-78). It seems that the themes overlap with the current direction of art education with its emphasis on integration as well as cultural and political critique for empowerment, social justice, and democracy (Lee, 2011).

Then, why is revisiting spirituality in art education necessary in an age of artificial intelligence? Students and teachers in art education today surely would like understand how they differ from machines that are getting smarter than humans in a post-human society. As Harari (2016) has pointed out, when the machine competed and outperformed the human being in ‘physical’ abilities during the 19th-20th century, the human being could move to work in jobs (e.g. service industry) that required ‘mental’ abilities. He continues to question if the machine begin to outperform the human being in mental and cognitive abilities, do the human being have any ‘third’ kind of ability with which he can compete with the machine? The answer to Harari’s question seems obvious. The human spirituality, a unique feature of the human being should not be taken over by the machine. Only the human being

has an insight into the transcendent and a deep desire to be connected to something larger than the self. The human being only seeks the meaning of life and essential questions such as who we are and where we are headed for. With the power of visual images, art education can play a major and effective role in this process by uniting the mind and the heart, the soul and the body.

## 5. Conclusion

The purpose of my study is to reflect about the goal of art education for the future: ‘Why do we teach art? And what contributions does art make in an age of artificial intelligence?’ Attempting to answer to the questions, I have reviewed social and educational challenges brought by the recent technological revolution. Within the context, I have identified the need for a new direction of education leading into deep insights and broader visions of who they are and what they live for. Whether it is religious (e.g. Christian holistic approach) or humanistic, the holistic approach to education is an alternative pedagogy for nurturing spiritual dimensions in terms of human wholeness, transformation, and reflection. While contemporary art since the 1990s began to show a growing interest in spirituality just as in the case of Atta Kim’s work. Today’s art education has observed the emergence of holistic approach in the field. Whatever the label we give to this approach, art education for cultivating students’ spiritual dimensions will be a potential solution to many personal and communal issues brought by the current social challenges driven by technologies, especially within the context of a new relationship between the machine and the human being. Supposing that spirituality is a unique human desire to be connected with something larger than our ego, art education, through the power of creative visual images, can contribute to the search for the meaningful connections to our inner self, others, the world and beyond. With this in mind, we should invite students to art education as a spiritual journey to make their own connections and find their own meanings by providing “community of truth” (Palmer, 1993, p. xi), which supports transformative learning through a living relationship. Therefore, art education would be a great partner to this life-long journey.

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## Self-Growth through Collage Art Therapy: Collage Art Therapy for the Aged from the Viewpoint of Lifelong Learning

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This research investigated the possibility of practicing Collage Art therapy for the aged from the viewpoint of lifelong learning. Specifically, through the activities of collage creation (1) purpose of seeking significance of their lives for the aged, (2) self-expression and creative activities, (3) reminiscence of their own life were examined.

Subsequently, the workshop tried to apply Collage Art therapy to the aged nursed at home. On the basis of the description of Collage Art therapy sessions, we examined various effects that can be obtained by means of modeling of the aged by giving stimulus to the five senses which are the fundamental to man.

### 1. Collage Art therapy

Though the modern collage originated as an art in 1910s, its methodology has a much longer history. It was introduced into the psychiatric treatment fields as a healing intervention in the late 1970s, and entitled the psychological assessment method in American psychiatry and occupational therapy. From the early 1990s, Collage Art therapy was employed mainly in the fields of psychotherapy or in the occasion of counseling in Japan. But current Collage Art therapy is made use of as various therapeutic and educational techniques, such as self-development, understanding of self and others, vocational training in groups, and counseling for the mental health care. (Aoki 2005, 2008, 2011)

Collage is composed by pasting pictures cut out from magazines on papers. These collage activities stimulate psychological regression and cause playfulness (Sugiura 1991). Winnicott (1971) claims that "Playing brings essential satisfaction" and "Playing itself is treatment". Creative sense of playful collage can bring out relaxed feelings to the aged and lead them into their childhood. These process and effects will be reasons Collage Art therapy could be adapted from infants to the aged.

### 2. Introduction

Care for the aged and Collage Art therapy from the perspective of lifelong developmental psychology. Previous development psychology considered life as a change from children to adults, mainly focusing on their physical, mental and social growth. Therefore the aged could not be treated by development psychology. However the experimental method was introduced to psychological-research around 1950s, which brought about changes in studies. Lifelong developmental psychology also treat negative changes such as suffering a setback or frustration of the aged throughout their lives. Many researches now attempt to clarify so much the functions of interactions between personal behavior and environmental factors, as social backgrounds. In other words, lifelong developmental psychology indicates and proves the fact "Man will develop until they die".

Erikson (1963) has divided the life into eight stages on his life-cycle theory and said that there are developmental tasks to be accomplished at each stage. The task at the final stage is to lead the

aged to accept their lives as a whole. Erikson mentions that “integrity” means for the aged to accept themselves completely and come to accept the stage of death. Taking in the responsibility for what one has done in his life and realizing that one cannot undo the past and bringing himself to be satisfied with himself is essential. A successful integration of the ego lead one to accept one’s own life as the only one that one could live-moreover positively as an irreplaceable one’s own life. At this stage it becomes significant as the effects of the therapy for one to look back on one’s life with satisfaction before they die.

By the way, writing autobiography is gaining in popularity recently in Japan. The aged seem to want to recollect their lives through the act of writing. Writing autobiography will have a similar meaning to narrative therapy.

Table 1. Features of Collage Therapy

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| <ol style="list-style-type: none"> <li>1. Collage activities (Cut-Paste)stimulate psychological regression and cause playfulness</li> <li>2. Devices of procedure = 1.Magazine picture collage method which is cut pictures the magazines by creators. Collage box method which is cut pictures the magazines by psychologist or indicator. Methods: Individual (man to man), Group-group method, Group-individual method.</li> <li>3. Wide range of ways of expression similar with drawing pictures. Everyone can work easily without anxiety and resistance.</li> <li>4. Multipurpose which an art of collage composition has, as seen in mandala collage, post card collage.</li> <li>5. A variety of possibilities of applications according to the purposes (for example: psychotherapy, pathology, career education, rehabilitation) with aids of practitioner</li> <li>6. High level of danger avoidance. Safety: Everyone can confront his own problems while enjoying the creation of collages (although sometimes unconsciousness is expressed in the collage. If one recognize some problems, one can refuse it)</li> </ol> |
|---|

In 1963, an American psychiatrist R. Butler denied the idea that the aged tend to remember the past. He pointed out that reminiscence of the past by the aged is a normal process caused by the perception that the death is approaching. He thought that it is important for the aged to think over unresolved conflicts in the past and get a sense of integration in their lives. Butler states that "memory / review of life (speaks widely through self-talking)" and thought that it was an important function in preparing for death. There are not only method of writing an autobiography but also various artistic methods for the purpose of maintaining and improving mental health and cognitive function of the aged (Yamazaki et al. 2008). Ijyuin(2005) pointed out that Art therapy for the aged can promote the power to reconstruct their self-images out of various experiences such as retirement from their job/work, loss/death of their spouses and their health. Moreover, it has been proved that artistic methods possess a comparable procedure to cognize self-history, exercising self-talking and writing an autobiography. It is difficult though that the aged verbalize their thought and life-history. But artistic methods will give easy way to express themselves. There are many artistic methods such as visual, auditory, and tactile in the fields of art therapies. And the aged want to express not only their own life-history but also a variety of reminiscences by artistic methods (Yamaguchi 2016) such as "Medical reminiscence" (Kobayashi 2007), "Life review" (Hayashi 2012), and so on. In other words, it is estimated that more diverse effects can be expected by combining narrative methods with artistic method which is carried out through nonverbal activities.

Many of artistic activities applied to the aged were evolved out of occupational therapy. Its primary purpose is to improve the quality of life (Matsuoka 2005). For example, activities such as painting, music, collage and dance have been reported effective for the aged as art therapy. It must be admitted that personality and the physical and cognitive levels differ according to the aged, but one must also recognize that it is still an undeveloped field, and there are few research reports in form of groups (Ogata 2011).

### 3. Methods

The purpose of this study is to examine the effects of Collage Art therapy by means of reminiscence which the aged hold. And also other aspects such as their cognitive functions, mental states, and social relationships are taken into consideration. The program of Collage Art therapy was put into practice once a month over 4 months, which means that the total of our sessions came to 20. All sessions were practiced according to the "collage box method".

These methods were constructed based on previous studies such as reminiscence (Nomura 1993, 1998), (Kurokawa 1995) and Collage Art therapy (Yabe 1995), (Yuasa 2000), (Aoki 2006, 2008) (Miyamoto et al. 2008), (Hugu 2010), (Kondo et al. 2011), (Shibata 2012), (Naito 2016), (Nakao 2013), (Nakazawa et al. 2015) from the performance of the aged with dementia.

An 88-year-old male experienced Collage Art therapy reminiscence the first 15 times in an individual (man to man) method. He used to work as a university professor until the age of 75. Now he has a problem with his cerebral infarction and suffers disturbance due to hydrocephalus. And, we used another 5 sessions in a group-individual method. The participants were 5-10 elder persons (than the former one, that is to say 78 to 90 years of age) who live in a nursing home. Dementia was found in several people, but the extent of the dementia is not clarified.

### 4. Result and Discussion

Our findings suggest that an individualized approach to a reminiscence of the aged enables us to bring out and highlight their personality and ability. It provided us with sensitiveness to the initiatives and could find out the changes of them that would otherwise be overlooked. Further research on the subject, by combining both the practical and theoretical accounts, could deepen our understanding.



Figure 1. The eventful life. I can have expectation in the future. I spent the good life!  
He likes very much. I think of a pen to be it like the symbol of one's life.

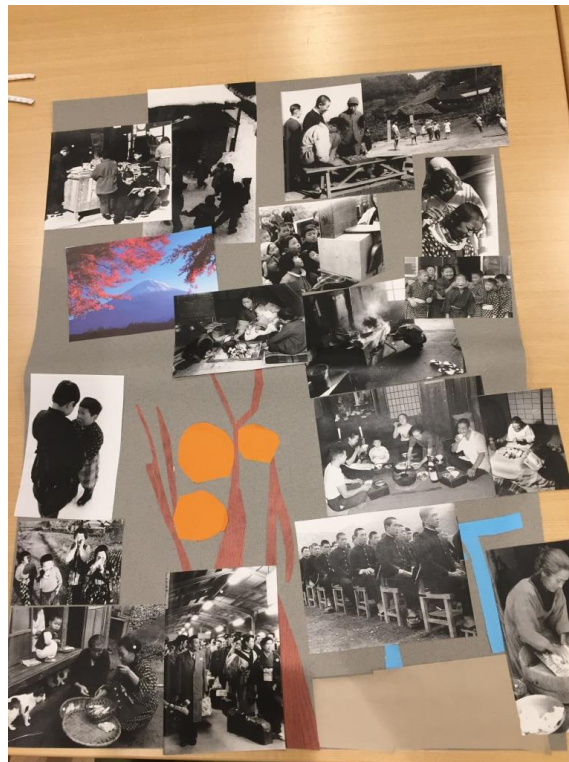


Fig.2 I remember words of mother whose said" You be helpful for persons.

An 88-years-old male underwent Collage Art therapy, reminiscing his childhood on Individual (man to man) method. His daughter was observing his collage work beside him found some new facts which she did not know. And also, moreover even the thought of the future as prospective memories was expressed in a collage work. As he saw the completed collage, he was recalled of various past events. He said, "The process of composing collage seemed to me that I excavate and research the past, I can get into the area I cannot reach in my daily life through the intuition which selected photos indicate" Therefor by mean of Group-individual methods, he could appreciate the work of other participants, and made the presentation about his own work after he completed the collage. He collected opinions from the participants of the group and strenthered interaction with others. Sometimes they talked in their common memories. Individual sessions have autobiographical significance to deepen self-insight, and in Group-individual methods one can expect to interact with others and make friends. Research of various types of the collage therapy applied for the aged is necessary in future.

Concrete effects of the collage reminiscence method are expected as follows:

- ① One can make himself and his family re-recognize his own personal history.
- ② Promotion of positive : Self-evaluation and the quality of life of composers/speakers  
 ⇨ If have cognitive disorders such as dementia ⇨ make use of their autobiographical memories. The nursing care staff will support the aged.
- ③ One must note that this is not such a recreation as the aged simply imitates a presented model, and so it is useful to give an opportunity to develop their diverse creativity in expression, which is to be demonstrated.
- ④ Friends and nursing staff can know the ideas and thoughts of the composer.
- ⑤ That nursing care staff know the personal history of the individual the aged would helps the staff to take better care of them and builds better relationships with them. Furthermore, it helps them to make friends in the facility.
- ⑥ Reality orientation is available by using collage ⇨ i.e. Cognitive Function Training



There are few contents of the aged recreations (and rehabilitation) which reflect individual's creativity, personality, taste and interest. It is necessary to develop a recreations program for people who want to demonstrate their expressions and personality. Therefore, we must reconsider the recreation for the aged, content and program, system of support, and a care by appropriate supporters to spend the last stage peacefully.

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## The Force of Art, Disobedience and Learning: Building a Life.

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This presentation is set against a background of increasing government prescription and inspection of learning and pedagogic practice in schools in England and elsewhere. It is also a challenge to the increasing emphasis placed upon STEM subjects and the subsequent marginalisation of the arts in schools. It assumes that a central purpose of education is to enable the ontogenesis of life in its variety and not solely the preparation of learners for economic ambition.

The first part considers some disobedient practices in art

The second part considers pedagogic work and the idea of disobedience

### 1. Introduction

In the film, *The Dead Poet's Society*, the main character, the maverick teacher of English Mr Keating, played by Robin Williams, challenges his affluent students to 'seize the day' (*carpe diem*), to embrace the present and make their lives extraordinary. His pedagogical aim is to encourage his students to become independent thinkers and not just to accept established ways of thinking and doing. At the beginning of a literature lesson he instructs his students to take their textbooks and tear out the initial pages of instruction. Bewildered, tentative and bemused they begin to do so and deposit the pages in the litterbin, as though they had committed a minor crime. I think the importance of this scene lies not in the students 'ceasing the day' but in the *event of disobedience* through which they might begin a new pedagogical journey. It is the event of disobedience that seizes them and generates a potential in some, not all, that might open up new vistas, new questions new modes of practice. Seizing the day presupposes a 'subject who seizes' whereas the event of disobedience precipitates a potential for a new subjectivation.

It tends to be the case however that in our daily practices we try to 'seize the moment' according to our pre-established patterns of thought, categories of understanding, assimilated experiences, codes of conduct, fantasies or ideals. Such forms of categorization circumscribe 'the moment'. They constitute hylomorphic forces. However, it is not uncommon to find that in new or unfamiliar situations, when the moment seizes us, such predetermined frameworks fail to provide a satisfactory resolution to issues with which we are confronted. Take the case of student teachers in their initial and continuing struggles to learn how to teach where their ideals of 'the good teacher' or their ideological 'calling' to be a teacher tend to fall away or are shattered in the heat of experience, or such ideals become obstructions to the very task of learning how to teach. The pedagogical task therefore is not to allow the sedimented hylomorphic power of concepts (abstractions), categories or established practice to totalize our understanding of experience so that these concepts or established practices *become* experience, but to allow the 'wonder'

of experience, or we might say, its disobedience, to challenge our thinking, to generate alternatives and opportunities and create new modes of thought and practice. This open or experimental stance toward experiencing has profound implications for pedagogical work.

## 2. Disobedient Objects, Disobedient Pedagogies

The recent exhibition at the V&A (2014) in London entitled *Disobedient Objects* displayed a wide range of artefacts, objects and practices produced by individuals, collectives, communities, resistance and protest groups. They included trade union banners, peace movement banners, the pan lids of striking farmers in Buenos Aires, umbrellas, barricades, photographs, tents, pamphlets for resistance tactics, lock-on devices, puppets and masks, magazines, posters, placards, badges, Chilean Arpilleras and more. Such disobedient objects have a long social history of protest, resistance and challenge. The exhibition illustrated the material cultures of these objects, their making and the range of object-based tactics and strategies that movements adopt to help them succeed.

The exhibition prompted me to think about disobedient pedagogies, disobedient learning, disobedient teaching, disobedient museologies, the disobedience of questioning, thinking, making.

I felt that the notion of disobedient objects and practices has a kind of resonance with teaching and learning contexts where you frequently come across what might be called disobedient objects and practices in art rooms or other spaces of learning. Of course these practices and objects are not intentionally disobedient, they are not objects of protest or resistance but as objects or practices they may be resisted or rejected by the grammar of established pedagogical criteria or frameworks within which they appear to be disobedient or a-grammatical. Such objects or practices may violate the pedagogical norms, particularly of prescribed pedagogies, that frequently create, in Judith Butler's terms, "the viability of the subject, its ontological and epistemological parameters." I frequently experienced such objects and practices, for example, in the form of children's drawings and other practices that did not fit my pedagogical expectations. We often witness such objects or performances in the world of contemporary art practice, but to repeat, I don't think they are uncommon in school or college art studios.

The notion of disobedient pedagogies therefore relates to an advocacy for those pedagogies that do not anticipate a prescribed onto-epistemic subject (teacher/learner) which in turn invokes an onto-epistemic invalidation of those practices of learning or teaching that do not fit the prescription. In England today the pedagogical subject of prescribed pedagogies is conceived almost completely in terms of productivity relating to economic ambition. Within this specific onto-epistemic prescription of learning and teaching art practice fails to register little significance and is therefore viewed as superfluous to requirements, hence the proposal to exclude art in secondary schools from the proposed English Baccalaureate. In this context art education faces a struggle for survival.

We might say that disobedient pedagogies adopt the Spinozan notion that we don't really know what a body is capable of or what thoughts are capable of being thought coupled with the notion of a pragmatics and ethics of the suddenly possible. Such a pedagogical stance when confronting disobedient objects, aberrant or a-grammatical ways of learning/practising may open up new possibilities for practice and new ways of understanding learning, new ways of understanding art. It seems

important therefore to ask, *for whom is the practice of learning relevant*, is it the learner, the teacher, the government...these imply different agendas. This negotiation of relevance or the morphology of relevance is important I think in asking how something matters for a learner. Different agendas assume different ontological, epistemological, ethical, political grounds and different kinds of knowledge.

The notion of disobedience is something I have been working on recently in relation to the idea of disobedient pedagogies in my own context of school art education and teacher education in England. Before I talk more about this I will just mention a few more *disobedient practices* in contemporary art, with which you will probably be familiar. The first is the intervention made by Fred Wilson in 1992 at the Maryland Historical Society entitled *Mining the Museum* (1992) in which he subverted the idea of the truth of the museum exhibits by 'questioning' whose truth was being displayed. In the installation entitled *Metalwork 1793-1880*, the usual display of silverware was 'disrupted' by a pair of iron slave shackles. Though this intervention challenged underlying racist attitudes inherent to museum displays and the visibilities that they perpetuate, by juxtaposing objects of wealth and affluence with objects that made such affluence possible, it also had I think a more affirmational aspect that pointed beyond the displayed objects to a possibility of a world and people yet to come, a possibility still yet to arrive in this world.

A second disobedient practice, (which actually led to some tricky ethical issues) is the work of Nancy Frazer entitled *Museum Highlights* (1989). It involved her posing as a museum tour guide at the Philadelphia Museum of Art in 1989 under the pseudonym of Jane Castleton. During the performance Fraser led a tour through the museum describing art works in traditional aesthetic discourses but then also using similar discourses to describe a water fountain or an exit sign or a gallery café.

Both of these disobedient interventions problematized a particular ethos, set of discourses, identities and dispositifs of institutional practices.

A third art practice I want to mention was produced a few years ago by a Master's student for his final exhibition at Goldsmiths University of London. The work consisted of a giant assessment pro-forma measuring about two by one metres. Such pro-formas are commonplace in secondary school art department assessment and evaluation processes but are usually no larger than a single page. This giant exhibit gently mocked the power of audit that is so pervasive in schools in England whereby the device of assessment replaces, almost sublimates for the audit system, the actual living and experiencing learner. In displaying this apparatus of assessment the student was also in a way challenging his university tutors to assess him. Again the primary force of this artwork I think is not its power as a critical object, though this is obviously not to be ignored, but its undermining, or its disobedience towards the power of audit, of assessment and commodification in educational contexts and a pointing towards the possibility of a different kind of pedagogical world, of learners and teachers.

We can read this work in more general terms beyond the domain of art education as pointing towards the inherent technicity of current educational practices in England and elsewhere, the fact that learners and teachers are assumed to be intrinsically calculable and commodifiable as a resource for future employability and the world of economic ambition. The technicity of educational practices therefore produces specific pedagogical relations grounded in measurement and audit. Krzysztof Ziarek writes:

When beings come to be disclosed as “resources,” natural, mineral, human, or otherwise, it means that they are constituted in their very essence in terms of power, that is, as intrinsically disposed toward being manipulated and (re)produced and thus articulated as part of the general flow of power, or, in other words, as pre-programmed to take a form or a value that “makes” them what they are by virtue of “making” them participate in the intensification of power (Ibid, p. 62.).

ASIDE: University research in my country has also fallen prey to this notion of technicity as can be witnessed in the five yearly Research Assessment Exercises in which research output has been subject to metrics of assessment that calculate the value of a researcher’s published or funded research. The level of assessment achieved, from 4\* downwards to 1\*, determines the amount of research funding a university department receives.

A final illustration of disobedience manifested in an art practice is the *Rogue Game*, which I often use in these presentations to reflect upon how we might proceed effectively in situations where our established parameters seem to fail us. *Rogue Game* raises for me a number of issues including: the tensionalities between the known and the not-known, identity, the tactics of becoming-with. The work takes place in a sports centre, outside area or a gallery, where the markings that designate different games such as badminton, basketball or five-a side soccer overlap. Participants for three or four games are asked to play their respective game simultaneously on the overlapping game areas. They have to negotiate playing their game while trying to manage interruptions and interventions from the other games that inevitably invade their territory, this management of disruption constitutes the *Rogue Game*.

Each game abides by its code or rules of practice through which player identities are constituted. Each game is prescribed by a designated playing area that regulates the space of play. In the *Rogue Game* however players also need to respond to the intermittent disruptions from other games. Thus in the *Rogue Game* players’ identities are less well defined, there are no rules or conventions. Players’ identities become reconfigured according to the new relationalities and tactics that emerge as the *Rogue Game* develops. The *Rogue Game* forces constant reterritoralisings of practice; it involves collisions and negotiations of space and rules, whereby the games interweave. It is as though new rhythms of play emerge and re-configure and this makes it possible to view the playing area according to new horizons of playing together. As Can Altay (2015, p.208,) states, “*Rogue Game* posits the struggle of a ‘social body’ within a set of boundaries that are being challenged.”

Thus to be a player in the milieu of the *Rogue Game* is to learn how to become in a rather uncertain world of becoming, where individual (psychic) and social becomings are entwined, where the relations between ‘I’ and ‘we’ are precarious and constantly being renegotiated but also where the horizons of cohabitation are expanded.

The pedagogical aspect of *Rogue Game* concerning its dissensual dynamics (Ranciere), whereby heterogeneous games collide in the same space, encourages us to reflect upon the architectures, divisions, regulations and boundaries of pedagogical spaces, to consider the ‘rules and relations of existence’ that regulate and legitimate particular epistemologies and ontologies. In education the ‘games’ or *dispositifs*, of subject discourses and practices and their specific organisation and regulation of knowledge can be contrasted with the collection of heterogeneous ontological worlds of students and their respective ways of thinking, feeling, seeing and doing. The homogeneous organisation of knowledge and curriculum content can be contrasted with the heterogeneity of the living realities of students.

The art project *Rogue Game* is concerned essentially with disobedience, that which is unexpected, that which runs counter to our established framings of experience but also that which may open up a potential for new modes of practice and social engagement. We can substitute the notion of a-grammaticality for disobedience in that this term refers to modes of practice that are disobedient to established frameworks. A-grammaticality concerns that which is different to or outside of established practices and framings and thus has political as well as ethical implications. The a-grammatical is not concerned therefore with consensus and its policing by transcendent enunciators that prescribe practice but with variation and immanence.

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Having discussed art's force of disobedience or its a-grammaticality I want to reflect on this notion in the context of pedagogic work in art education where we often experience processes of learning that lie beyond established grammars of practice and comprehension. In this context we might view the disobedience of the force of art as leading to a re-creation or transformation of the learner. An important contention is that the force of disobedience or a-grammaticality can be viewed as central to the ethology and ecology of events of learning. And such events that might lead to the building of a life may not 'respond' to established parameters because they will 'miss' the event. As Oscar Wilde wrote many years ago:

Disobedience, in the eyes of anyone who has read history is man's original virtue. It is through disobedience that progress has been made, through disobedience and through rebellion.' (The Soul of Man Under Socialism.)

Art is individualism, and individualism is a disturbing and disintegrating force. There lies its immense value. For what it seeks to disturb is monotony of type, slavery of custom, tyranny of habit, and the reduction of man to the level of a machine. (The Complete Works of Oscar Wilde, Collins.)

We can witness the force of consensus and the police in the increasing control and regulation of education by government in many countries and I don't want to go into more details of this here but the effects and affects of such control are profound in determining our understanding of education and its purpose. We can also witness the force of transcendence in the different framings of art education as these have developed over decades when new forms of practice have been developed which have expanded our ideas and practices of art education establishing discourses, parameters, controls and criteria through which we conceive and thereby understand art education.

In contrast to the problematic of transcendence and prescription can we view the practice of pedagogic work as a process of adventure, a process of experimentation *without criteria*, that attempts to draw alongside the immanence and difference of ways in which learners learn, some of which often lie beyond or are disobedient to our established parameters of pedagogic and artistic practice. It seems to me that the challenge when facing such uncertainty is to view it as an opportunity to experiment, to try to develop what I have called *pedagogies against the state*, that is to say the state of being, the state of knowledge and the state of political control. Another way of conceiving this is to think of such pedagogies as disobedient pedagogies. Disobedient not in the sense of being awkward or rebellious simply for the sake of it but in terms of a non-compliance that opens up new ways of thinking and acting. In this context new ways of understanding what learning is or what art practice is.

Here we might think of the onto-epistemology of disobedient pedagogies, those pedagogies that need to respond to the immanence of a-grammatical events of learning and which cannot be prescribed or planned, as emerging in a spatio-

temporality of *kairos*, a term which denotes a creative moment on the edge of something-to-come. *Kairos* precipitates a force of invention in the form of an action, a concept, an image, a way of seeing. We can think of the uncertainty and restlessness of events of learning as denoting the orientation of *kairos* as a mode of being that is an opening towards that which is to come and inherent to this orientation is a kind of resistance or disobedience that precipitates a leap beyond already existing patterns and values of being.

Tim Ingold (2015, p. 97) seems to be describing this orientation of *kairos* when he writes about the artist, and in our case the teacher, “standing forever at that sliding moment,” when the world, “is on the point of revealing itself, such that the perpetual birth (of the artist’s or teacher’s awareness) is, concurrently, the perpetual birth of the world (my bracket).” We experience, we learn, *with* the world (a pedagogical relation, a walk in a landscape, a storm, a social occasion, and so on,).

But what are the implications of this notion of disobedience, a notion common to the actual and virtual force of art but which may be quite strange to pedagogic work and raise ethical, political and aesthetic issues? I want to deal with this question through exploring the notions of ecology, hylomorphism, relevance and obligation. Events of disobedience as discussed above do not presuppose a prior subject; a pedagogical subject such as a teacher or a learner, or a prior set of rules or codes of practice but, on the contrary, such events may actually precipitate subjects and practices. Thus events of disobedience do not presuppose an established ethics (axiology) or a set moral code, or a left-right politics (or a pedagogy) but rather these domains of practice emerge from the force of such events, these domains therefore have no transcendent enunciators.

We know that hylomorphism in simple terms refers to the imposition of form upon passive matter; so, for example, the artist imposes an expressive form upon paint, clay, stone or wood. But hylomorphism is pervasive and persistent in many social practices. For example, when we impose a theory, a theoretical framework, a concept or abstraction upon human behaviour or human development so that the latter is understood in terms of the former. When we set out a pedagogical framework that stipulates particular methodologies for teaching and learning and which, by implication, produces particular expectations regarding learning practices, we are subjecting teaching and learning to a hylomorphic force within which particular forms of teaching and learning are recognised. We can witness such hylomorphic force in the forms of government educational policies through to curriculum content and guidelines and teaching methodologies and assessment practices. We might want to contrast the *closure* of hylomorphic forces to the *disclosure* of events of learning that arise from the disruptions of encounters.

In the worlds of human co-existence with other humans and non-humans events in the form of *encounters* may rupture established frameworks and ways of functioning and as a consequence create new or modified ways of thinking, seeing, acting and feeling. It is when we are confronted with the event of an encounter, its disobedience, that we may be forced to reconstruct the way we think or act. Deleuze (2004, p. 139,) states “[s]omething in the world forces us to think. This something is an object not of recognition but of a fundamental *encounter*.” An encounter with a challenging artwork or practice for example does not summon established ways of thinking *about* art, for this would negate the idea of encounter through a cloak of interpretation, but rather it challenges thought to think. That is to say it disrupts any previous ways of thinking and speaking *about* art so that we are placed in a position where, referencing Deleuze, we have to think without image, that is to say beyond the force of

hylomorphism. Such encounters may lead to experimentation and the invention of propositions or questions that transform habits of functioning and thus make available new modes of becoming. In a strange way such art objects or practices *object*, they constitute a recalcitrant or disobedient force that may precipitate the invention of questions or propositions that in turn may generate new and unpredictable ways of thinking, seeing and acting. Thus to avoid the force and closure of hylomorphism we have to try to proceed *without criteria*, without established conceptions or the closure of what is possible or expected. These established framings constitute a *paradigm of relevance* closed in upon its own boundaries. But this closure is what the recalcitrance or disobedience of a learning event seeks to resist. A pedagogical imperative therefore would be not to orient the pedagogical inquiry towards a pre-existing framing of practice but towards the question put by Alfred North Whitehead, “*how is it here that something matters?*” thus exposing pedagogical inquiry to an unknown of learning and perhaps the potential expansion of what learning can become.

Thus in contrast to the hylomorphic notion of an ‘image of thought’ that Deleuze discussed in *Difference and Repetition*, we require what Deleuze in his work on cinema called a *pedagogy of the image* which facilitates an interrogation of the force of transcendence and hylomorphic framings. This is particularly acute in our contemporary world with its exponential increase of uncertainty and instability.

In opposing the force of hylomorphism, Simondon proposes the ideas of *modulation* and *individuation* and a replacing of subject-object division by the ideas of relations and forces. These ideas can be adopted to pedagogical work whereby the *thisness* of how something matters for a learner is viewed as a particular on-going nexus of relations involving layerings of affects, cognitions, actions, perceptions as well as relations between human and non-human. Whilst hylomorphism constitutes a relation between an active force and passive matter, the emphasis of modulation is placed upon relations of correspondence and coherence that emerge between forces.

To work with how a learning encounter matters for a learner is therefore to engage in a pedagogical adventure, that does not adopt a pre-figured scenario set by a teacher of a problem and its respective solutions, but to view the relevance of an encounter for a learner as “inhering in the situated specificity” of his or her becoming, which is really a becoming-with the encounter and a correspondence between human and non-human components. This becoming-with constitutes a modulation between forces, not a hylomorphism.

In considering ‘how is it here that something matters’, an important pedagogical question therefore is how is the *ecology* of this ‘here’ constituted for a learner and how do things matter ‘there’? Following this the question arises as to how this mattering for a learner becomes inherited by a teacher, which in turn raises ethical, political and aesthetic challenges towards providing effective responses to each learner’s mode of learning and their specific modes of mattering in relation to a learning encounter. In trying to draw alongside, to correspond or negotiate how a learning encounter matters for a learner (and here we need to speak of an ecology of mattering) pedagogic work seems to require an *invention* itself, that is to say, such work constitutes an inquiry that demands an invention of forms of negotiation towards how things matter for a learner. The relation between a pedagogic object (a learner’s mode of practice, way of thinking, acting,) and the invention of propositions and questions towards such objects has to be considered carefully; “have a care...”

Trying to ascertain how this ‘here’ is constituted for a learner places obligations upon a teacher, but is it an obligation to *interpret* and if so against what criteria? Or is it an obligation to *experiment* through an ecology of questions?



We usually think of a learning encounter as a series of inter-actions between a learner and the particular focus of learning. In art practice, for example, we tend to think in terms of a separation between a learner, the subject matter of practice and the means or materials for accomplishing this practice, (usually grounded on a deeper separation of mind and body, knower and known). This practice then tends to be viewed or made sense of through established conventions and criteria, what we might call transcendent hylomorphic framings that determine practice and the apparatus of assessment.

However if adopt what we might call a pedagogy of immanence, a learning encounter consists of on-going material relations of being affected and affecting in a situated specificity that involves human and non-human modes of being. Where matter and meaning coalesce. This is a process of modulation between forces, human and non-human, which is prior to any differentiation between learner, materials, practice, as found in assessment practices where the hylomorphic construction of ability takes place.

Taking on board the notions of immanence and modulation humans are not conceived as independent entities with inherent properties but relational processes that enable particular material (re)configurations of the world whose boundaries, properties and meaning are constantly shifting (stabilising and destabilising) thus, according to Karen Barad, enabling ‘specific material changes in what it means to be human (820),’ from species-being to species becoming.

A material practice of learning through making a drawing enables particular material (re)configurations of the world whose boundaries, properties and meaning are constantly shifting (stabilising and destabilising) thus enabling specific material changes in what it means to make a drawing. The process of mattering through making a drawing is a continual iterative performance. Here agency is not something which is attributable to subjects or objects but to a series of on-going relational processes that (re)configure boundaries and meaning, a force of disobedience, that in turn can, “contest and rework what matters and what is excluded from mattering” (827) in particular contexts of practice.

We can think of this reworking of how things matter and thus of the process of ontogenesis through the idea of the *ritornello*. A ritornello as discussed by Guattari and Deleuze refers to a basic but pervasive process through which different aspects of being and becoming are structured. They give the famous example of the ritornello of a child humming in the dark to provide a sense of security. So a ritornello can be conceived as a spatio-temporal process, the creation of a territory or a zone of security and consistency through repetition, but a repetition as differentiation. Our lives are constituted through a multiplicity of ritornellos that create such zones in the different, heterogeneous milieus we inhabit. A ritornello is a little territorialisation composed of specific rhythms and repetitions according to which we configure ourselves; it affords a local composition of becoming with a world. Such compositions are constituted by a series of ritornellos and their different rhythms and repetitions that in turn constitute how things matter. Each ritornello or mode of expression defines its own territorial motifs or, put in other terms, it defines its own ways of mattering in the varied contexts of living. As Kleinherenbrink (p. 216,) states, “Ritornellos are signatures in the world and the expression of such signatures entails the formation of a domain.” Territories are marked by modes of expressivity, ritornellos, that are not planned in advance but emerge in the flux of practice. This aspect of the ritornello is important, it is not produced by a prior subject (a learner for example) but is a consequence of a series of relations from which a ‘subject’ (a learner) emerges.

We can witness the ritornello as a territorialising and deterritorialising force occurring in very young children's drawings forming ecologies and ethologies of practice. These early experiments, like the one depicted below, can be viewed as inventing gestural, cognitive, affective, noticing and consolidating rhythms constituting a drawing assemblage, a practice of inhabiting a world. The practice does not presuppose a world which it then proceeds to represent, rather it creates or territorialises a world from surrounding milieus. A drawing ritornello therefore constitutes an event of territorialising in a milieu through a mixture of physical, cognitive and affective rhythms. As Deligny stated a "child's drawing is not a work of art but a call for new circumstances," indicating the immanent spatio-temporal force of such processes.



Figure 1.

In the experimenting process of drawing we might view the ritornello as constituted by rhythms of marks, gestures, movements, relations, sounds, touch, that emerge in the uncertainty, the unknowingness, of experimenting and facilitating a sense of transient stability, a territorialising, but also an opening to future potentialities. As the ritornello differentiates it changes relations and forms new existential territories that in turn remain open to the uncertainties of change. (Pollock's lines and gestures; the relational dramas of *Rogue Game*;) )

The ritornello seems to offer a different way of conceiving practice in terms of a relational co-creation. Each relational spatio-temporality, each practice or process of learning, can be viewed as a series of ritornellos and their respective local rhythms. Local compositions of practice; local assemblages that constitute an ecology of practice; where the productions of practice (marks, gestures, etc.) form a centre, a co-centre, a cohabiting, a collaboration, a consistency, in the middle of experimenting; a process of individuation in a milieu where both change. It is not a process that is instigated by an individual self but one that functions on a number of levels in order to weave an ecology, to compose a dwelling.

The ritornello is a valuable device for thinking about the forming of ecologies of practice. Rather than beginning from an established pattern, transcendent enunciator or grand narrative of particular modes of functioning, it concerns the immanent formation of local rhythms and territorialisings in practice. It is concerned with the

immanent territorialisings of practice and how these weave space and time; with the diverse ritornellos of practice and their emerging rhythms that form a transient consistency; with local ecologies of inhabiting and making a world. Ritornellos therefore are not only concerned with the actual, they are also concerned with virtual potential; actual and virtual ecologies of practice. This has direct implications for educational practices if we are to consider the immanent functioning of local spatio-temporalities of learning and their facilitating ritornellos.

Thus the ritornello can be conceived as a fundamental vital force enabling local territorialising and consistency as well as potential for deterritorialising and re-territorialising, moments of becoming grounded in experiment and contingency. Such local forces and rhythms may sometimes appear random or incoherent when viewed from the lens of established institutional refrains, visual refrains, representational refrains that hegemonise teaching and learning. Such a-grammatical ritornellos may appear disobedient to the hegemony and striations of institutional grammars. But it is the disobedience of such ritornellos, their local territorialising forces that constitute a potential for new or modified modes of practice, ways of seeing, feeling, making or thinking.

Can pedagogical work therefore be sensitive to the creative or inventive potential and germinal force of the a-grammaticality or disobedience of local ritornellos? Those germs of practice which often slip under the pedagogical radar or are imperceptible to established forms and refrains of practice. Can the teacher become a 'foreigner within his or her own language' (Deleuze 1995, p.41 Negotiations)?

Such questions have ethical, political and aesthetic implications for *the creative instance* that no longer stem from an established or predetermined transcendent position such as an 'I' or 'subject' who creates. It is the creative instance, the movement of processual creation, its ritornellos of practice that may engender unforeseen or as yet unthinkable modes of becoming.

The force of art, the force of disobedience generates an ethico-aesthetic and political potential that may explode the grip of transcendent capture by established codes or practices that impose an onto-epistemic invalidation on aberrant or a-grammatical forms of practice and ways of knowing. This was illustrated in the *Rogue Game* project but it can also, with care, be witnessed in the art practices of children and older students that may produce what Guattari terms mutant coordinates or local ritornellos that may lead to new existential territories. The ontological difficulty of the disobedience of these forms speaks to modes of life yet to emerge.

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 beyond the capture of tradition, predatory capitalism or reactionary appeals to old hierarchies and identities. Can we develop such a new fiction for pedagogical work today?

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## How to Play Seriously with Images?

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### 1. Muffled Injunctions

It is a fact; the systems, the methods of distribution, the creative conventions for the major part of contemporary art are increasingly similar to the strategies of innovation of capitalism. They adhere to, and indeed often outstrip the muffled injunctions of creative capitalism. Capitalism is not merely an economic model, one that exacerbates inequalities and sometimes provokes major ecological or industrial catastrophes. It is not merely an economic system that drives a part of the population of the planet to be in constant movement, in constant migration.

Our capitalism is art capitalism<sup>1</sup>. Similar to an artist, a designer or a creator, capitalism produces forms, spaces, and ways of seeing. Art capitalism organizes the appearances, distribution and renewal of these forms.

This aspect of neoliberalism works and wishes to produce an aesthetic.

This aspect of neoliberalism wants to incorporate all possible expressions of aesthetic diversity, so as to be the only aesthetic referent.

The great force of art capitalism is to exert influence on our ways of seeing, on our feelings, on our primal instincts almost. It leaves no part of our perception untouched or unaltered. Its silent power is also capable of generating immense guilt. An inflexible firmness that so desires performative visibility, that it is silently capable of influencing even the most intimate decisions that are connected to it: the survival instinct and the death drive. In the case of failure of the programme or better yet in the case of the failure of the requirements of a self driven programme of results, this lack of success deploys the great triumph of disappointments, of depressions, of addictive behaviors, “burn outs” and suicides. This is the other silent face of the effects of art capitalism in perpetual exhibition, in an obstinate search for enrichment.

Since the eighties, the pedagogies of art education have received these influences in a diffuse way. The irrigation of art pedagogy by art capitalism is clearly activate in three points.

- The desire to be constantly in phase with current events, or to generate those events.
- The importance of the diffusion of communication is accompanied by a specific politic. Almost all internal or external pedagogical activities are managed with the visibility and image of the school in mind.
- The desire to rapidly produce visible young artists, creates a situation where schools surround themselves with forms of tacit communication that insist on the level of performances and the fame and reputation of the educational establishment.

These three soft injunctions: current events, visibility and prestige are quite positive in themselves. But when conjugated constantly and without art as a counter-point, they produce an unprecedented selectivity. These instructions then generate pedagogical models, an example being; for any and all students and whatever their desires, the reference to the willingly successful artist becomes a pedagogical addiction. It is a reference that is all too unique, completely unambiguous and without any real debate.

## 2. **Encore Une Bonne Mère...** (Still a good mother...)

And so, modes of competition have found their way into art schools; whether arising between different options, or between different schools, and existing above all between students. New students have appeared; the “student-competitors”. The schools of the French Republic have become more and more elitist. However a republican spirit continues to persist, though with some difficulty. Students are not yet forced to take out long term loans to pay their registration fees and pursue their studies, finding themselves in debt for life. Art teaching in France retains a background color of openness and accessibility. As we say in French “The Republic remains a good mother to all” ... For how much longer! Certain private preparatory art schools not far from Paris have been acquired by American investment funds. Other public schools have decided to create preparatory schools with a strong emphasis on attracting international students. Education is a profitable market, where supply and demand operate.

The question of how we can continue to teach to a large number of students from diverse, and even modest backgrounds, is an increasingly tense issue.

I am an artist-teacher, teacher-artist, teacher only, still sometimes an artist, at least a little... more-so a writer now. But first and foremost a human attached to the idea of transmitting that each intervention, as well meaning as it may be possesses two sides, at least two sides.

If you invent the boat, navigation and maritime crossings; of course at the same time you invent numerous movements, discoveries, commercial transactions and areas filled with bored tourists on cruise ships... Indeed in the same creative movement you have invented the shipwreck!

When you create a tool, a concept; you generate unseen consequences and undesirable effects. A network of links to your first invention.

- So what are the effects linked to the omnipresence of models of contemporary art in art education?
- How can one transmit an artistic dimension to young students in the context of the multiple facets of the propositions of our contemporaneity?

These are the questions that interest me.

## 3. **“The Aquarium Effect”**

I'd like to briefly remind you of something. Art capitalism is responsible for two major inventions, among many others. Two inventions that continue to color and irrigate the most current field of art. Two inventions that occurred before the 20<sup>th</sup> century.

- Transparency in exhibition spaces
- The creation of confined worlds

Transparency in exhibition or commercial spaces, is of course the invention of the Crystal Palace. The Crystal Palace that was built to host “The Great exhibition“, the first major universal exhibition in 1851, in Hyde Park. Though it burned down in 1936, its model was in no way a collapse of ashes. The appropriately named “Crystal Palace” would give birth to future large commercial stores. Notably the first large luxury store in Paris. The “Bon Marché”, the good deal, the “Au Bon Marché” in the fashion capital of the world.

As inventions; the updating and visibility of consumer products, the possibility of touching the products, the creation of openings out onto the street, “Window shows”, display windows as staging, a theater of products, foreshadowing installations. To some extent the invention of a “display” of proximities. All of these organizations of spaces bathed in a zenithal light worthy of a classic museum. It is the successful hybridization of a blending of values of an art aesthetic and capitalistic systems. The creation of art objects. Thus providing the profoundly appropriate expression “Art Capitalism”.

Another confinement, another box was invented just before the Crystal Palace. That of “home aquariums”, or “boxes for aquatic plants”. In a box consisting of glass walls, a miniature world finds its place. At first only containing plants, the box was quickly filled with water, and now animals that are invisible to the naked eye of the human, are exhibited in homes. Home aquariums created quite a stir, had a strong perceptive impact, and were an incredible commercial success. A closed space and the emergence of kitsch<sup>11</sup> in order to surprise one’s vision. A risk-free caged jungle. A closed space to concentrate our vision, in a sense prefiguring all of our “White Cubes”.

An end to the fascination with old fashioned home aquariums. A change of era and of manners, and yet what has become the most crystalline version of our “Aquarium Palaces”? Is it not our computer screen, whose luminosity, whose resolution and whose wealth of color is constantly being perfected? An infinity of worlds confined within a smooth and perfect frame. An increasingly intimate obedience to tactility. A framed place that is used to document, to work, to buy goods, to distract oneself, to organize, to exchange with others in a childish, loving or sexual way. What I call “the aquarium effect”.

And if I might ask a childish question; if there is an aquarium... Where are the fish?

#### 4. Window Display to Display Window, In a Lowly Room of One’s Own

The aquarium effect is also that every student, on the work table of any student who studies art, is a computer. In a room of a shared apartment, in a modest room, a computer sits beside a second hand printer, a packet of crisps, a cell phone and some brushes with a roll of drawing paper close by. Magazines and art books sit on the table. Maybe a dirty plate sits beside a cup of tea. It is already late.

This set up is as much a place to work as a place to eat. This desk, this editing table is a space where things come and go, where the limits between tools are erased to the rhythm of “on” and “off”. On the computer screen and in display windows we can see: overly bright vignettes of Rothko paintings with false colors, a commercial site for gallery exhibitions from around the world; Daily Art Fair. Extracts from a video on Vimeo; an interview with Camille Henrot on the prize winning piece for the Venice biennial; “Grosse fatigue”. A blend of sonic and visual images that originally come from image banks, Google’s compilation of images. It is late, the work is nocturnal, and the videography leads to a certain hypnosis on the part of the student, having been showered in video clips since early childhood. Though intuitively he is aware of the issues and risks of art combined with the present, he falls into a kind of half sleep.

So what can we do to “see” a little more clearly. “See” in the continuous flow of the unending circulations of “on” and “off”, of “clicks”, thumbs raised to the sky; Like Mickey’s giant thumb pointing towards the ground; Dislike. Thumbs so fashionable in the era of the Roman circus, life or death hanging on the movement of a hand. Faced with this struggle of images, this circus of images: Should one simply rely on the opinion of an audience hungry for strong sensations? I don’t think so!

#### 5. An Improbable Trio

The meetings of three people may help us to “see” better, to sift through, to make choices; an improbable trio in shifting temporalities.

- A Hopi Indian from the Hopitu-Shinumu tribe, the tribe of the “peaceful people”. A people rich with a very specific ancestral culture. A people with a perceptive attention to the slightest of Nature’s signs.
- An art historian from the great German tradition, attentive to the most minor and slightest pictorial signs.
- A Swiss psychiatrist, coming from a generation of Doctors attentive to the slightest signs of expression and reaction of the body.

An essential and foundational trio in the revolutionary work of Aby Warburg.

Aby Warburg was not only a magistral art historian, he was perhaps the founding precursor of a new artistic position. A collector of images, a producer of images and interpreter of his associations of images<sup>III</sup>. A creator of systems for “see & reflect.”

Because, speaking frankly: it is enough to pay attention to the fundamental, but subtle difference between compilation and association. The compilation compiles. The association, is activated and works when it is faced with “the spirit of examination”.

Often the abuse of compilations of images can almost be taken as a sympathetic fantasy, resembling a game; the *marabout*. The marabout is a childish French game with words where one takes the end of one word to create the beginning of the next one in a sequence of words with no verbs.

An example of a “Marabout”; *marabout, bout de ficelle, selle de courses, courses à pied, pied à terre, terre de feu, feu follet...* A ritornello decorated with pretty resonances; but with absolutely no meaning.

A meaningless sequence, working to exhaust words without the breathing space of conjugations, the illusion of a phrase. Just an illusion!

## 6. The Spirit of Examination

The spirit of examination in the face of an association opens up a time for rest, a time for watching, a time for surprises and unforeseen events, a pause between what connects or separates images. The use of this spirit of examination allows one to conjugate “with” and “between” images. This subtle mindset allows one to perceive the breathing space between images, a sort of breathing and weightlessness of images, a weightlessness that shifts, that migrates, unconcerned by the long and slow pace of our memories. Perhaps even just a weightlessness that is not familiar with the measure of Western time.

But who knows the time of weightlessness? Just like there are no words in the Hopi culture to express the notion of time.

All of Aby Warburg’s approaches emerged notably from the meeting of these trio of circumstances over the course of a life. With the death of his banker father, Aby Warburg distanced himself from the odor of bank notes to prefer the pages of books. Contrary to what was expected, in 1895 he left on his own to travel to Arizona. At the same time in Europe others were building the “Bon marché” or “Harrods”, the choice of a context of images. Upon his arrival in New York City, Aby Warburg went to find and take advice from his friend Franz Boas, an anthropologist who specialized in migratory phenomena. Aby Warburg arrived in Arizona, the rocky plateaus of the former Indian lands, the Mesa. There, in a reserve for Indians, he encountered the surviving rites of the Hopi Indians, the famous snake ritual, a ritual that had become a tourist attraction at the time, a ritual that would be the blind spot in his research. Aby Warburg returned to Europe in 1896. It would take the time of the First World War, the first worldwide war of images. The time of Aby Warburg’s deep psychological crisis that lasted a number of years, during which he was committed to the Bellevue clinic of Kreuzlingen in Switzerland. Aby almost lost his voice from shouting so much.

Still waiting for another fundamental encounter; the inalterable patience of the psychiatrist Ludwig Biswanger, he who questioned and cast doubt on the closed borders between a delirious state and a normal state. Ludwig Biswanger who considered that illness is not something to be fought against but rather an ally worth investing in.

It was indeed in the “Bellevue” clinic, a beautiful view, that the trio of distinct temporalities would come together. A meeting, a union in a conference. A conference that would signal the end of Aby Warburg’s alienation, a recovery of the given voice. The conference would connect certain signs from the Hopi snake ritual to certain Florentine frescoes of the Quattrocento. No compilation, just issues, daring affinities, associations made. This conference would be a determining moment in the life and career of Aby Warburg, a climb up from the dark depths towards clear spaces, an infinite healing<sup>IV</sup> was achieved. This conference was nourished by the blinding light of the Mesa, under the Arizona sun, nourished by the cool shade of the churches of Florence, nourished by the reflections of Lake Constance. A healing doctor, living close to the lights of a lake. The open but not silent patience of Ludwig Biswanger, a walker by the lake. A lake near the forest; a Lake of Constancy! A lake is a



place that offers the possibility of seeing the harsh light of the sun and all of its reflections, all while standing in the shadows.

The rich nature of three encounters in action; the spirit of examination so dear to a desert Indian, the spirit of examination essential to every historian, the spirit of examination that is fundamental for every doctor. This trio of connections would give birth to an unfinished, yet fundamental work by Aby Warburg, *The Mnemosyne Atlas*, Mnemosyne a goddess sometimes represented as a mature woman in the frescoes and not solely as a nymph. Mnemosyne, the goddess of memory and language.

So it is enough to learn, to transmit this spirit of examination to every student that desires to enter into dialogue with images, in order to navigate with calm and mastery through the flow of images of our modernity. In order to be ready for any risk of sinking, of sinking under too many images, a shipwreck of the constant quest for visibility, for hyper visibility, and even for illusions.

If for J.W. Goethe “Every idea appears to us first as a foreign guest”<sup>V</sup>. A foreign guest to the extent that something which is unknown, which is strange, can provoke fear and induce rejection. We need to know how to approach the strange foreigner, how to face the unknown.

Faced with these different aspects of the foreign, it is urgent to propose a flourishing formula, a choice of color for all contemporary research, an assistance guided by the still living humanist spirit of Goethe: Every image, every sensation of image, every association of images first appears to us as a foreign guest. Let us learn how to welcome it with a spirit of examination!

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## Arctic Spirit: Art, Community & Education

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Today I want to talk to you about some developments taking pace in the far north of Europe, but first I want to thank the organisers for inviting me to speak at this important conference. I especially want to thank my colleague Dr Sunah Kim. In my area of art and design, there are amazing developments going on all around the world I know that because of my work as vice president of the International Society of Education through Art. I know also that there is excellent art education going on in Korea and I know that because of work that has been published in our international journal. I think there is much that we can learn together. It is indeed an honour and pleasure to be here.

First, I want to explain a little about the context in which I work, Finnish Lapland. What images come to mind when you think about Lapland and the ‘spirit of the Arctic? Probably this guy who lives there – Santa Claus? Reindeer? Snow and Ice? Cold weather? The Northern Lights? Yes, these images are true, and there are many more, but today I will focus on art and the way that art education has changed in the extreme North of Europe. The University of Lapland is the most northerly university in the European Union, situated almost exactly on the Arctic Circle. I took the idea of the ‘Arctic Spirit’ as the theme for my talk today.

When I talk about an ‘Arctic Spirit’ I mean the notion of something elemental, essential and particular to a place. Perhaps like the analogy of the Northern Lights and illumination relating to art, education and new ways of working with and for, communities. I am an art educator from Scotland working in Northern Finland, or Finnish Lapland. As I explain what we have been doing over the past twenty years or so, I will share some observations, my perspective as an ‘outsider’ working in the Arctic. I hope you will also see the connections.

My talk is in three sections, each focusing on one of the keywords in the title; art, community and education. In the first part, art, I discuss a research and development network based at our University called *Arctic Sustainable Arts and Design*. The group develops ways of using contemporary art as an agent for change in diverse cultural contexts. It also promotes cultural collaboration and networking across the northern countries. In the second part, I will talk about art with a community focus. I will discuss a new master’s degree programme that aims to equip arts professionals with the skills to work across a range of socio-cultural contexts. In the third section I talk about the Arctic Spirit in education and the educational potential of art practice.

### 1. Arctic Spirit: Art

I want to address the central theme of the title, the ‘spirit’ of the Arctic, as viewed through the lens of art practice. I will do this by discussing developments at the University of Lapland including a group called *Arctic Sustainable Arts and Design* (ASAD) that focuses on innovative ways of using contemporary art as an agent for change in diverse cultural contexts. The network was established in 2011. Since the founding of the network, there has been increasing dialogue and collaboration between members of the network resulting in several exhibitions, research studies, art projects, conferences and publications. The group is one of the *Thematic Networks* operated under the auspices of the *University of the Arctic*. It

currently has 23 partners in eight northern and circumpolar countries and it is one of the most active networks of the *University of the Arctic*.

Over the past twenty years or so, in many European countries and in the US, there has been something of a narrowing in the scope of educational provision, especially in the secondary (high) school curriculum and an emphasis on certain subjects, typically the first language, science, and mathematics. There are worrying signs that this is extending to the higher education sector. An unfortunate consequence of this has been the side-lining of some subjects, and the potential loss of training in certain basic craft skills and the arts (art and design, music, drama, and dance) have often found themselves on the edges of the debate about what skills and experience are important and relevant to society.

While these changes have been taking place, the world of work has not been standing still; employers are seeking people who are adaptable, creative problem solvers able to work effectively as part of a team. The so-called 'creative economy' often characterised by very small, flexible and interdisciplinary companies, is an increasingly important sector of many national economies. It is not at all clear that higher education providers have caught up with the changes in society and current employment requirements, especially in the creative industries. Our network seeks to identify and share contemporary and innovative practices in art, teaching, learning, research and knowledge exchange in the fields of arts, design and visual culture education. Members of our network include art, design and art education universities across the circumpolar area. Combining traditional knowledge with modern academic knowledge and cultural practices at northern academic institutions is a central aim of our network.

One of the key features of the work that the group has been encouraging collaboration between educational institutions, local groups and business; the aim being to design and deliver innovative productions that research, promote and celebrate art, heritage and culture. Projects have included, for example, snow and ice sculpture, multimedia community performances, and heritage-based art. As the dividing lines between 'community', 'mainstream', 'formal' and 'informal' education become increasingly blurred there is scope for more research into the place and practice of sustainable and socially engaged arts. There is also room for consideration of the potential of art techniques to 'animate' learning across the intersections of 'art' and 'education' in schools, universities and the wider community.

The range of art forms and socio-cultural contexts in which the network operates is vast, but it is outside the scope of this short presentation to do justice to all of them. Projects and individual artists have, for example, focused on traditional and indigenous ways of knowing; environmental issues, sustainability, service design and the meeting place between contemporary art and traditional cultures.

To conclude this first part of the talk, I would argue that the events and artworks created by our partners offer examples of sound art practices on the one hand and potential learning situations on the other. After all, the notions of participation and co-creation are increasingly to the fore in current educational thinking in many countries around the world. The balance between theory and practice and hands-on 'thinking through making' is fundamental to good practice in art and design. Such an arts-infused approach may offer alternative approaches to community engagement and education more generally and I will return to the theme of the spirit of art in the Arctic at the end of the presentation. Next, I want to talk briefly about the potential of art with community groups and then I will consider how art education has changed and developed in Lapland.

## 2. Arctic Spirit: Community

Now I want to turn to the opportunities the socio-cultural conditions in the Arctic afford, the role of art and its potential benefits, when collaborating with community groups. How might the techniques and processes of art be used to the benefit of local people and businesses? What might be the role of community-based art?

The rapidly changing political, social, cultural and educational landscape around the world has led to a shift in the type of skills that are required of university and art school graduates. Today's graduates need to be adaptable, highly skilled, creative and sensitive to the socio-cultural context in which they work. Art schools have been renowned for allowing students freedom to pursue their own ideas, whilst providing in-depth training in practical and craft skills. However, what has been missing in many art programs has been practice-based learning rooted in the 'real world' or practical experience of socially engaged art education. Although I recognise that this is not so much the case in the design disciplines.

None of us can predict what jobs will be available in twenty years' time, so why are we still using methods and content that suited our teachers 30, 40 or even 50 years ago? How do we encourage young people to engage with real world issues and learn to think for themselves? How do we prepare people for the challenges of living in societies with increasingly diverse demographics, multicultural communities and social challenges if we insist on sticking to a twentieth century model of education? In short, how well do we prepare students to contribute to society? In many countries, at least in Europe, business leaders have become increasingly critical of university graduates, citing that they may be very well informed in the disciplines in which they were trained, but that they are hopeless as team workers and often lack initiative or creativity. Educational establishments need to look not only at *what* is taught but also *how* it is taught, and that is where arts techniques might offer some potential.

Art education at the University of Lapland was one of the first education programs in Finland where, in the spirit of post-modernism, new kinds of contemporary artistic forms of education have been developed, particularly in community-based and environmental art.

Instead of educating fine artists who exhibit and try to sell their art, the new programs have been based on the increasing trend for artists to be employed as specialist consultants and project-workers. In this model, artists act as facilitators for community groups, public services or businesses, using their skills and experience. For example, visual arts and cultural productions have become an integral part of the tourism-related 'experience industry' in the North.

What is now known as the *Applied Visual Arts* (AVA) program differs significantly from the traditional so-called "art (fine art) education, which typically focused on the artist's personal expression via various media. AVA is situated at the intersection of visual arts, design, visual culture and society; it draws ideas and working methods from that convergence. It is quite a different approach to fine arts, as AVA is always based on communities, socio-cultural environments and places. Training in social engagement in its many forms is an integral part of the program; students are required to design and deliver 'innovative productions' on location and with community groups.

In practice, AVA projects involve artists working with, or for, people in a public context. AVA is a context-driven model of art practice characterized by notions of participation, collaboration and inclusion. It should also be recognized that, while the focus of AVA is on visual arts, projects frequently embrace work across arts disciplines. Projects might include, for example, performance, sound or movement. Working in this field, artists need to draw on many different disciplines, for example, anthropology, cultural geography, sociology, history or town planning. Inevitably, there are many points of interaction between different professions and it is impossible for the artist to be an expert in all of them. However, it is

essential that the artist has team working skills, and this has implications for the way we conduct art education. Education providers need to consider whether the programs on offer are those most conducive to developing the skills-base required to deal with the complexities of the world of work in the twenty-first century. In the next section I will discuss implications for education.

### 3. Arctic Spirit: Education

In this final part of the talk, I want to talk about the spirit of education in the Arctic and reflect on the educational potential of the masters' program in Applied Visual Arts (AVA). AVA requires students to work on issues closely related to the Arctic and circumpolar north with community groups.

The unique conditions of the Arctic and the focus on arts-based research in the North are factors that have presented an opportunity to look at new ways of educating arts professionals.

The AVA program seeks to produce multi-skilled arts professionals with the ability to work with a wide range of individuals and groups. In addition, they should be able to operate effectively in multidisciplinary teams. AVA should not be thought of as synonymous with, but rather complementary to, already established professions such as graphic design, architecture and interior design. Effective interaction between science and art, environmental engineering, tourism and the public, social and health care sectors are central to AVA practice. AVA practice is fundamentally multi- and inter-disciplinary.

Successful examples of AVA draw on many different disciplines and traffic back and forth across the traditional boundaries of fine art and design. Methodologies inherent in design processes can be clearly traced in many of the AVA projects. The artists who work in this field require skills that are not often taught in art academies; while they are, to be sure, artists, they also need skills in research, documentation, analysis, community engagement, interpretive innovation and design thinking. To effectively engage communities and companies with the potential of art requires not only practical art skills, but also leadership, innovation, entrepreneurship and diplomacy. These are big challenges for art education.

The AVA program's main objective is to educate art professionals for the specific needs of the northern environment and its communities, professionals who will have the capacity to work in close cooperation with various groups and fully utilize their own expertise. Thus, development of VA has aimed to meet the needs of Lapland's leading industries, including; the tourism and adventure businesses that focus on the development of outdoor environments and services; and to achieve; a sustainable way of promoting the well-being of the region. Therefore, it has been essential to cooperate with business and industry in the form of joint projects during the studies. The aim has been to develop operational models, build networks and respond to partners' growing needs towards a common language for artists, designers, businesses, and local people.

It is not surprising that AVA was launched at the University of Lapland. The university's strategy has been to profile itself as a place of northern and Arctic research, in addition to research in tourism. It has therefore created an opportunity to examine the role of art in strengthening the university's northern expertise. In addition to art, the socially-oriented disciplines of the University have begun to re-evaluate their views of the north in the light of changing socio-cultural and ecological circumstances. Based on the positive results and knowledge gained from the AVA program, as well as the faculty's collaborative international courses and research projects, a new international *Master of Arctic Arts and Design* program was launched in 2015. In this program, the engaging nature of applied visual arts and the participatory essence of service design merge together through art-based action research.

To conclude, I would like to note that this is all happening at a time when fruitful cooperation in research across academic disciplines is being developed. In this new situation, environmental, socially engaged and community-based art offer the tools to research the potential benefits of contemporary art to northern living conditions and general wellbeing.

For my presentation today, and for the sake of translation, I have omitted all academic references. For those of you who may be interested in reading more, you can find several books and papers about these themes at:

<http://www.asadnetwork.org/publications.html>

Thank you for listening, I want to finish with an example of place-specific contemporary art, it is a short video of one of my colleagues, an artist and teacher, making a piece of environmental art out of snow and ice.

**NOTE:**

For more information about ASAD, AVA art projects, research and publications please go to:

[www.asadnetwork.org](http://www.asadnetwork.org)

[www.ulapland.fi](http://www.ulapland.fi)

## **Conservatory, Observatory or Laboratory: What Roles for a New and Updated "Art Education" Reshaped by its Constantly Changing Digital Environment and the Economy of Attention**

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« Each time one prematurely teaches a child something he [sic] could have discovered himself, that child is kept from inventing it and consequently from understanding it completely. »

(Jean Piaget, 1970, p. 715)

### **1. Introduction**

When I read the text of the invitation to this INSEA world congress, I recognized the arguments that have become classical in the debate between the moderns and the ancients, but applied to the digital phenomenon.

The formers are obviously enthusiastic and seduced by the changes brought by high technologies and by the adherence of society and especially of youth.

The later trend is more anxious and interrogative about the negative effects of these changes. As is often the case in this kind of situation, the arts, in their technical, aesthetic and critical dimensions, are presented both as areas where change prevails, but also as places of questioning and criticism, even as alternative spaces and opportunities of spirituality elevation. I must admit that this latter notion sounds strange to as I am not a dualist.

But perhaps it may be considered that my interest in the ecology of attention is a call to moderation that approaches wisdom. My presentation is organized into five articulated parts.

- In the first part, I deal directly with the relationship between technological innovation and catastrophism.
- This allows me to approach then the theories of the economy of attention.
- It is in this context that I present an expanded conception of the field of the arts and an ecology of attention to be implemented in educational programs based on the metaphors of the conservatory, the observatory and the laboratory and, above all, on Project-Based Learning (PBL) and competencies development.
- My presentation ends with a synthesis of five models of competencies development in the field of visual culture and visual literacies.

### **2. Society and Technology**

As we have all observed in our personal experience, when new technologies emerge, they lead to various behaviors ranging from enthusiasm to rejection. As I pointed out in my introduction, this phenomenon is not new.

In April 1855, when the crowd pressed at the Universal Exhibition in Paris to admire machines, locomotives and inventions, a small book by Eugène Huzar appeared. It was entitled "*The End of the World Through Science*". As Jean-Baptiste Fressoz (2012) notes, this is the first critique of progress based on catastrophism. In this pioneering book written more than 160 years ago, Huzard alerted with

astounding foresight about the risks that the new technologies of his time would bring to the world: "deforestation and its climatic consequences, vaccination and degeneration of the human species, the chemical industry and the transformation of the atmosphere, the railways and random disasters." <sup>1</sup>

The car has triggered the same fears but nothing has stopped its development and its proliferation. And yet, in spite of the many services rendered by this means of transport, speed and above all its excesses had and still have terrible effects. According to the World Health Organization (WHO) quoted by the Planetoscope website, "An estimated 1.2 million people die every year in the world as a result of transport accidents, the majority of which are road traffic accidents, and 50 million people are injured or disabled (WHO, 2009a). But in addition to these terrible tragedies and, more globally, it is the radical transformations of town planning and the various pollution caused by all the thermal engines that are the silent murderers whose pollution jeopardizes the existence of our species.

While this is a well-known example, it shows how difficult it is to assess the medium- and long-term direct and indirect effects of a technology and specially to change our behavior even when we measure the risks and adverse effects of this technology.

Since antiquity, philosophers have debated about this weakness of will, whose formal name is "acrasia" and that consists in "acting even when we judge, or even when we know, all things considered, it would be better to abstain."

Alongside the very mechanical and material shocks that are affecting our world, the development of information and communication technologies, media, information technology, the digitization of data of all types, the multiplication of screen interfaces and the artificial intelligence are seen as positive as long as they relieve the pain of humans and negative when they jeopardize the health of individuals and the organization of human societies, or worse the great balance of life and of its ecosystems.

Many "Eugene Huzar", as well as some major players in these industries warn us against the accelerated development of robotization and artificial intelligence.

From the invention of the knife to the invention of deep learning, much of our problems arise from excesses, addictions and lack of individual and social control regarding the cooperation with our artefacts. But how can we avoid excesses and argue for moderation while the immediate benefits seem superior to known, suspected and unknown future risks?

In the following short autoethnographic passage, I will describe a personal experience that you will certainly relate to your own experience. My wife and I have always been passionate about all types of images, by creativity and visual arts, by audiovisual products and multimedia technologies. Our passion has become our professions and we have passed on this passion to our two sons who are today accomplished professionals of image and high technologies.

Like all their friends, they have been immersed in the visual culture since their childhood, but our sons have benefited from the technical, practical, critical and aesthetic tools that we transmit to them on a day-to-day basis.

Cognitive predisposition of visual thinkers plus immersion in a supportive environment and the classical process of family reproduction add to social valorization of creative activities in a milieu of technological trends, etc., All these processes have contributed to the codetermination of their professional choices. Although very eclectic, our enthusiasm was not unconditional, and we urged them to distinguish and appreciate productions of quality.

The arrival of video games marked a step in our eclecticism.

Like so many parents, the intense practice of these games by our children has worried us at least as much as the awful contents of these games full of useless violence, appetite for competition, domination and destruction. We suddenly experienced the same cultural divide as the majority of parents who were disempowered by the sudden appearance in their children's lives of an unprecedented, "addictive" and ideologically dubious universe.

In the anxiety-filled context of the critics of the time, we were finally distraught by this industry of captivation that was imposing itself on our family and in our environment without us really being able to control it.

The often solitary and isolated practice of these video games on consoles did not favor debate or

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<sup>1</sup>Fressoz, J. B., (2012). *Introduction*



sharing.

While we consider ourselves technophiles, these industries and playful and interactive cultures adopted by our children did not succeed in interesting us despite some attempts.

For us, technologies must stimulate creativity and enrich knowledge, experiences and practices. This is also what our children believe, but in addition, these technologies allow them to access the playful and interactive dimensions of universes that have never interested us.

Clearly, this new industry of playful interactivity was even more successful than the conventional audiovisual industries in mobilizing their time and capturing their attention.

We were afraid that their school time would also be contaminated. While we were persuaded to be in the right movement of education to visual cultures, video games confronted us to our limits.

The later arrival of social networks did not provoke this type of crisis because we participated and understood them.

On the other hand, we are aware that for them as for us and for billions of humans on the planet, the Internet, the multiplication of mails and posts on social networks, as well as information and online commerce on the billion of today's websites have dramatically affected and reconfigured our relationship to the world and to information to such degrees that our attention is so much solicited from all sides that some people are in great difficulty.

The fierce competition between industrialists and merchants to attract the attention of young people and adults is becoming more and more worrying and demands a self-defense and a social defense that must take the form of a true ecology of attention.

### 3. From the Economy of Attention to the Ecology of Attention

Attention is at the same time a tension of the mind towards something, but also a pressure, an affordance that a thing exerts on our perception and our experience.<sup>2</sup>

Herbert A. Simon was probably the first to show that attention is a capital coveted by the economic world. His following quotation became canonical.

"...in an information-rich world, the wealth of information means a dearth of something else: a scarcity of whatever it is that information consumes. What information consumes is rather obvious: it consumes the attention of its recipients. Hence a wealth of information creates a poverty of attention and a need to allocate that attention efficiently among the overabundance of information sources that might consume it" (Simon 1971, pp. 40 - 41).

As Yves Citton (2014) reminds us, "since the 1970s (...) but with increased insistence (...) many voices proclaim the imminent or on-going switch-over in our "traditional" economies towards an economy of attention.

"Attention that is more and more rare and therefore more valuable that in the developed societies where it is hypersollicited by all kinds of industries that contribute to reconfigure the landscape of attention grabbers, notably by making all information compatible through digitization and accessible from everywhere thanks to the Internet.

If we adopt the theories of the economy of attention, the school system is also one of the major operators of the capture of time and attention of children and young people. This capture has not always been easy to implement and countries have long struggled against parents and children before making

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<sup>2</sup> For William James (1842, 403-404) "[Attention is] the taking possession of the mind, in clear and vivid form, of one out of what seem several simultaneously possible objects or trains of thoughts. [...] It implies withdrawal from some things in order to deal effectively with others."

school compulsory and accessible to all for longer and longer periods of time <sup>3</sup>.

Regarding time and attention capture, school disciplines are also struggling against one another and a hierarchy between disciplines has become established. In this domain, arts education for all has always been in difficulty. (We will come back to that issue afterwards.)

But regardless of the state of the internal struggles between the disciplines and the hegemonies that have resulted, all disciplines are now engaged in an increasing competition with content industries to keep young people's attention.

The following table compares the AIDA economy model with the model of knowledge economy and the Project Based Learning (PBL) model. As can be seen, all systems begin with the phase of capturing the attention, but are distinguished by their contrasting goals.

Table 1. Comparative table between three modes of capturing attention

<b>Goods &amp; Services Economy (AIDA)</b>	<b>Knowledge Economy</b>	<b>Project Based Learning Economy</b>
Attention	Attention	Attention
Interest (hold attention)	Interest	Interest
Desire	Desire	Desire
Decision	Deliberation - Rationalization	Conception, Realisation
Action (consumption)	Learning by memorizing	Learning by doing
Satisfaction	Evaluation	Evaluation and satisfaction

We can no longer content ourselves with sacralizing the school by counting on the students' studious goodwill. Not only is the school system no longer the exclusive device for access to knowledge, rationality, know-how and socialization, it is less than its competitors. While it still operates for a large proportion of young people, the tensions are increasingly harsh, and the difficulties are constantly increasing.

Bombarded by offers of all types, students are not equal when it comes to managing the pressures that are exerted on their attention, and not all are able to take pleasure in learning with traditional school methods are too often passive and austere.

Whether we regret it or not, industrialists from the economy of attention contribute to the reconfiguration of the world of learning. The scenarization of knowledge, the infotainment, the immediate connection to billions of data, the flipped classroom, the project-based learning, and, most importantly, the small "smart" boxes that accompany us everywhere and that contain a camera, a video camera, an audio recorder, access to a billion websites and to search engines, plus a telephone ... are all contributing to the reconfiguration of teaching and can be successful multipurpose teaching tools when well integrated.

All these technologies offer crucial tools for teaching and learning and invite us to invent new forms of learning and creation.

But let us remain lucid, in the competition to capture attention the situation is doubly worrying. On the one hand, the school system and the vast majority of teachers do not have the tools and knowledge to master the design, writing, production and dissemination available to industrialists. On the other hand, a large part of the school systems is having difficulty integrating digital tools and more broadly digital humanities into school curricula.

Yet it is not by ignoring these cultural phenomena that are developing everywhere that young people are prepared for the world in which they live. (see Van Heusden and Gielen, 2015).

It is therefore urgent to integrate all these domains as objects and tools of study rather than to

<sup>3</sup>In the nineteenth century, in Europe, the length of studies was extended in the wealthy social class, but the young students regularly contested and protested against this prolongation of studies that was delaying their involvement in the working life.

abandon them to the commercial propaganda of the industries that dominate this market and to the only debate in the media and social networks.

To avoid being a victim of the economy of attention, one must protect oneself by developing a good ecology of attention. In this field, the school system has a role to play.

#### 4. What Are Our Fields of Teaching and What Are Their Fields of Reference?

Let us focus our attention on the visual arts. Consider, for example, the definition given by the National Art Education Association of the USA. It is divided into five groups presented in the following order:

1. Fine arts (drawing, painting, printmaking, photography, and sculpture);
2. Media arts (including film, graphic communications, animation, and emerging technologies);
3. Design, architectural, environmental, and industrial arts (such as urban, interior, product, and landscape design);
4. Folk arts;
5. Works of art (such as ceramics, fibers, jewelry, works in wood, paper, and other materials.)

The order adopted to present these five areas is obviously not random. It constitutes a hierarchy whose organization is directly inherited from the values and aristocratic ideology of ancient Greece that imposed three rules to organize the world. These rules have structured Western culture.

- The liberal arts (of the elite) outweigh the mechanical and functional arts (reserved for the employees). (In the definition of the NAEA, everything begins with the Fine Arts and ends with the applied arts.)

- Tradition prevails over modernity,

- The spiritual or the most immaterial prevails over the material.

Let us note a small demagogic, ethnic and class concession for the folk arts that prevail in extremis on works of art. In the West, this hierarchical organization of the teaching field is almost universal. (Darras, 2006, 2015)

In addition, each of these domains has its own specific fields of reference and even if an artistic drawing, a press design, a storyboard, an architect's plan have points in common, they have distinct reference fields that mobilize interpretants, prototypes, values, etc., which are very different and should not be confused.

- From the perspective of an ecology of attention independent of the system of values inherited from antiquity, which device will be best suited to the training of students today?

- What criteria should be used to classify, to privilege and possibly to eliminate a particular domain or sub-domain?

- What adaptations are needed in the training of a particular group of students according to their social and cultural background, their social class, their identity, their gender, etc.? (Darras, 2011, 2009; Inchley *et al.* 2016)

For the moment, I leave these questions open.

#### 5. Conservatory, Observatory, Laboratory

Let us try to progress towards answers by reorganizing the curricula according to their relation to time. I propose here to adopt the classical institutional classification of the three major institutions that are the conservatory or museum, the observatory of contemporary practices and the research and prospective laboratory.

This triad, dedicated to the study of the past, present and future, allows us to analyze school

programs and activities, raising the question of the proportion that must be given to each part in order to obtain good management of students' attention.

On this point, the definition proposed by the NAEA is both typical and predictable: first comes the conservatory with the traditional arts, then the observatory with the media arts and finally, the emerging technologies for the laboratory part.

### **1) Conservatory and past**

The conservatory is oriented towards the past, drawing from traditions, history and heritage. It tends to favor the collection, the aura and scholarly approaches.

Originating from a long tradition of ancestor worship, historical culture is deeply rooted in school curricula. Each discipline devotes part of its program and a specific discipline: History is generally devoted to it.

In the field of arts and culture, the knowledge of the "patrimony" (heritage) often passes through an initiation into the history of art. But it is most often a history of the arts of the dominant classes and more rarely a history of visual and popular cultures that is proposed. The definition of "patrimony" is not simple. It poses many ideological questions that very often remain in the shadow of many curricula. For example: what about "matrimony"? How much do women's contributions to collections, museums and textbooks make? How can local, family and personal patrimony and matrimony be addressed? What are the relative positions of ethnic, regional, national, and global patrimony and matrimony?

Because of the importance of the information issued from all these pasts, there is a great temptation to give them a very important place in the curriculum and to perpetuate an education oriented towards the past. A reflection on the proportion that the past has to occupy in the formation and the attention of young people is therefore to be conducted in order to avoid that the wealth inherited from the old times stifle the present.

### **2) Observatory, the present and today life**

The observatory is part of the present and represents its diversity, from the banal to the extraordinary to the emergent. It privileges the exploration of what already exists, the lived experience, practices both ordinary and exceptional, the visual literacies and the digital humanities.

The present times are undeniably the fruits of the pasts. But these pasts constantly translated and translated again into the experiences of today. They are also full of projections towards the future.

They are at the crossroads of a very large number of living milieus and collective and singular experiences where the here, the neighbor and the elsewhere intersect with recent past or distant past.

But the presents are all the more interesting to study as they are lived live and they are to be explored, including in their emerging phases.

With the benefit of hindsight, one can observe the consequences of the pasts and try to guess the consequences of the creations and inventions of that time on the future. From my point of view, the part to be given to the exploration and critical deciphering of the complexity of contemporary cultures should be the most important in the training of students. It is the best way to be in sync with our time and to participate lucidly in current and emerging technologies and cultures. (Darras, 2010a, 2012, 2014)

### **3) Laboratory, innovation and creation**

The laboratory is looking to the future and employs experimentation and innovation. It encourages change, risk, research and creativity. By their very nature, futures are unknowable. At most it can be assumed that they will resemble certain presents by incorporating some of the major trends of the presents, but it is very probable that new inventions will make them take unforeseen paths.

As a result, today, it is important that the school system develops two competencies for learners that are and will be particularly useful and sought after: curiosity for novelty, on the one hand, and the ability to adapt to this novelty, on the other. If we add a good dose of critical thinking and social and environmental intelligence, these competencies can develop in a responsible and sustainable environment. (Darras, 2015)

## 6. Approach By Competencies

Let us approach the question of competences by focusing our attention on the very general and open field of visual culture and images. (Darras, in preparation. See also the OECD Skills Outlook 2017. Skills and Global Value Chains, and Sturgis and Patrick, 2010)

As a preamble, it is important to remind that in order to avoid any formalistic, disembodied, and not finalized approach it is strongly recommended to encourage the development of these competencies by articulating them in a true project based pedagogy.

In order to produce a synthetic model, we have analyzed and articulated five systems resulting from the work of five research groups and professional associations.

- The International Visual Literacy Association (IVLA)
- The European Network for Visual Literacy (ENVIL)
- The National Core Arts Standards (NCAS)
- The Association of College and Research Libraries (ACRL)
- The Partnership for 21st Century Skills - 21st Century Skills Map

The first diagram I present reconceives the proposal of The International Visual Literacy Association (IVLA)<sup>4</sup>

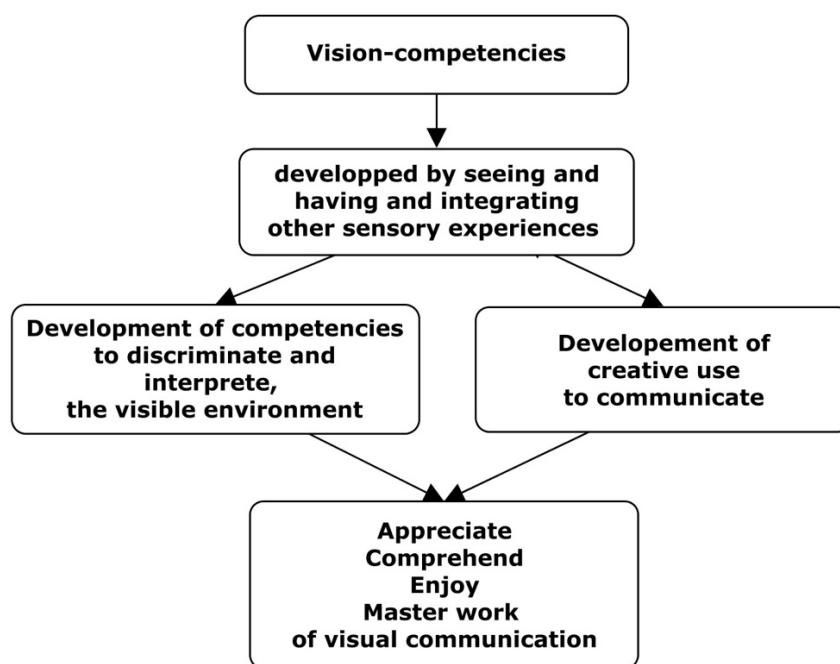


Figure 1. Diagram of the Definition of Visual Literacies proposed by the International Visual Literacy Association (IVLA)

The second diagram is a reformulation of the works in which I participate in the European Network for Visual Literacy (ENVIL). This study is already a synthesis of the proposals of the countries of the European Community in the field of visual literacies. (See Ernst Wagner and Diederiek Schönau (Eds.), 2016)

<sup>4</sup><http://ivla.org/new/what-is-visual-literacy-2/> consulted in july 2016

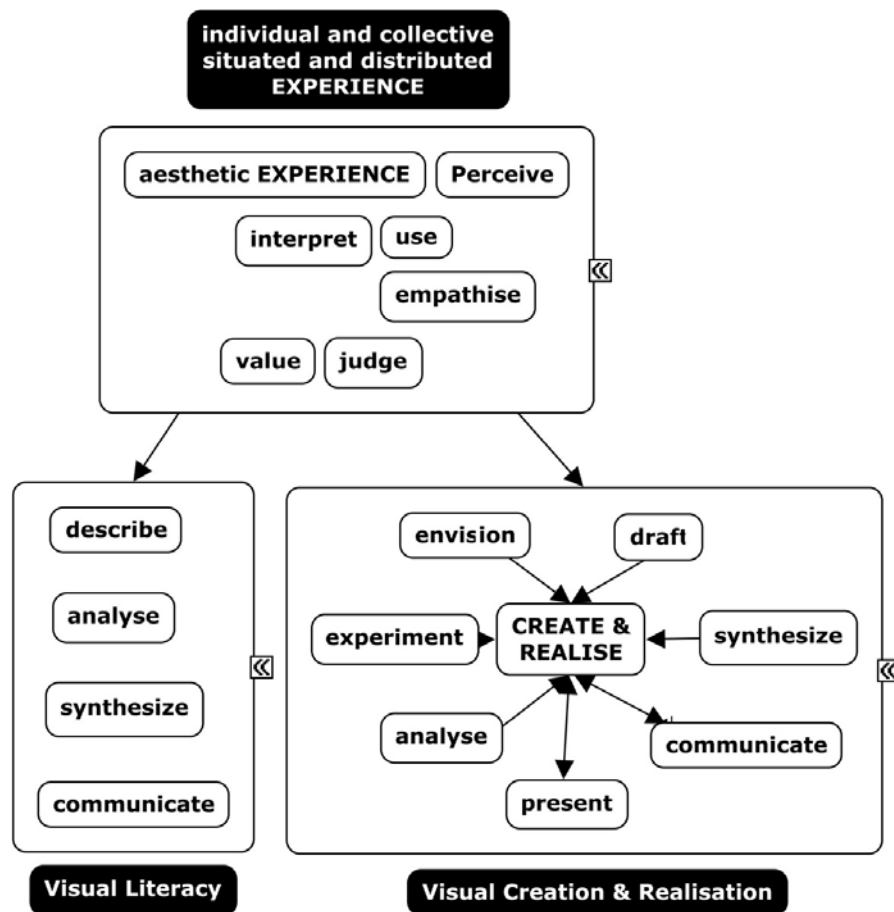


Figure 2. Reorganization of the ENVIL Concepts Cloud by Bernard Darras

The third diagram is a reformulation and simplification of the very complete work published by the National Core Arts Standards of the USA<sup>5</sup>.

<sup>5</sup><http://www.nationalartsstandards.org/>, consulté le 15 mai 2017

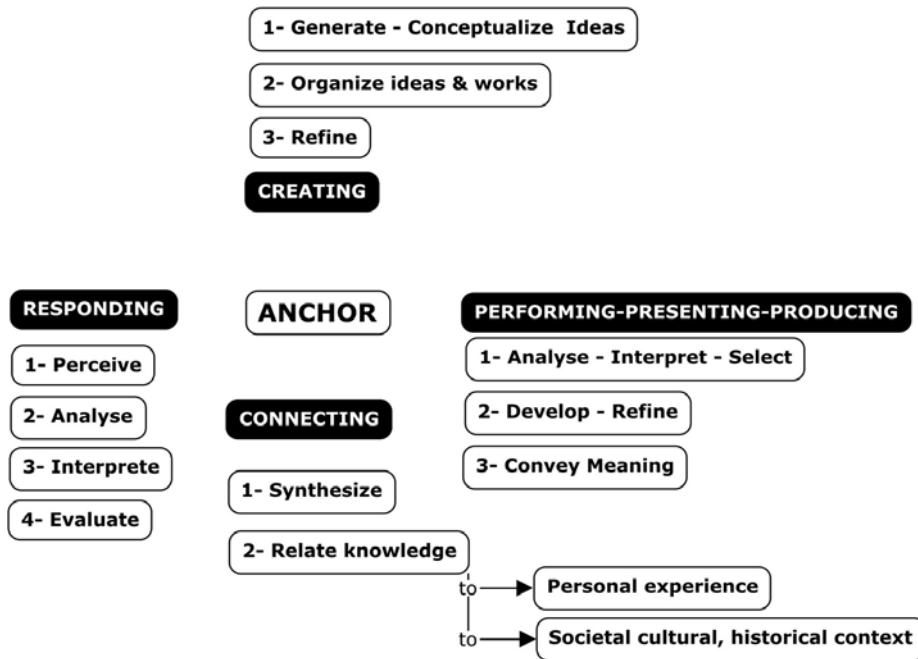


Figure 3. National Core Arts Standards reorganized by Bernard Darras

I have also studied and synthesized the very interesting work of the American Association of College and Research Libraries.<sup>6</sup>

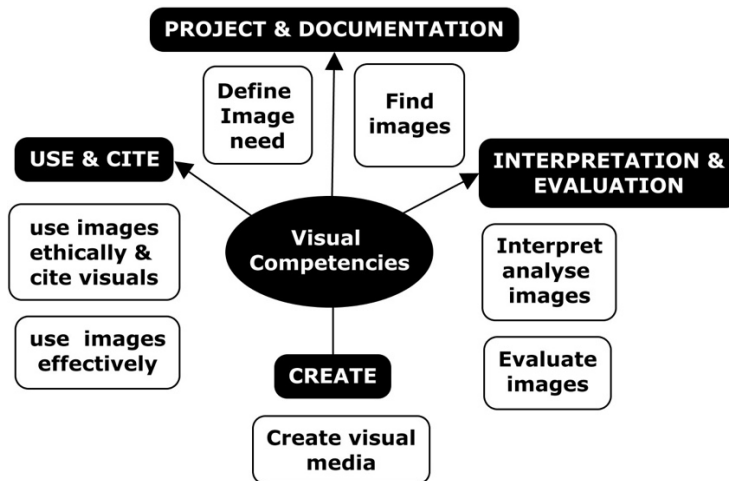


Figure 4. Reorganization by Bernard DARRAS of the competences selected by the ACRL

Finally, I tried to gather the exciting work of the Partnership for 21st Century Skills - 21st Century Skills Map<sup>7</sup> of the USA.

<sup>6</sup><http://www.ala.org/acrl/sites/ala.org.acrl/files/content/standards/standards.pdf> (consulted in July 2016)

<sup>7</sup>[http://www.p21.org/storage/documents/P21\\_arts\\_map\\_final.pdf](http://www.p21.org/storage/documents/P21_arts_map_final.pdf) consulted in May 2017

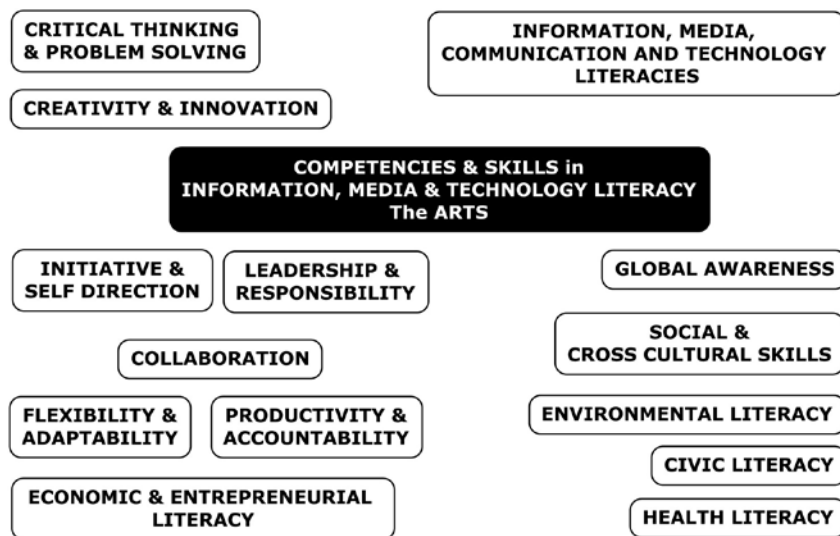


Figure 5. Reorganization by Bernard DARRAS of the 21st Century Skills Map

**Synthesis of models and diagrams**

After reconfiguring the different models in diagrams of the same family, I have merged them into a synthetic diagram that gathers and organizes all the skills to be acquired, identified in the various studies. As the following diagram shows, I have grouped all skills into three major moments or phases: experience, meta cognition and the project of using, doing or creating.

These actions have links between them, but they are not necessarily dependent.

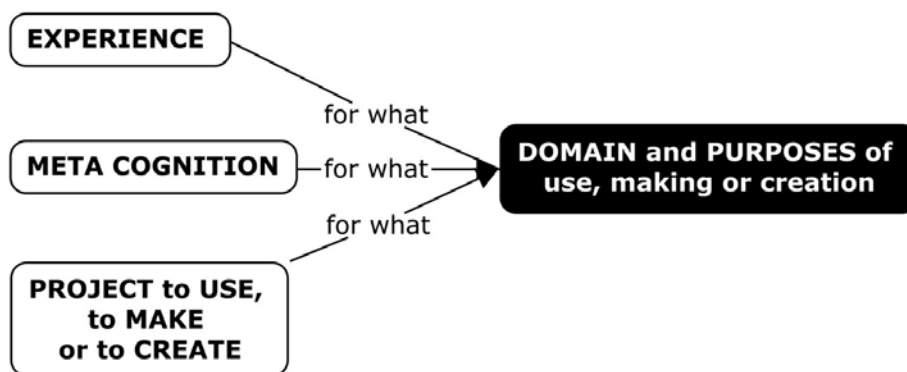


Figure 6. Synthesis of Major Areas of Creation and Their Purposes

On the other hand, I insist that, whatever the stages of the process, they all have a field of reference, and they are all the subject of a project of action: use, intervention or creation. These domains and objectives determine the qualities of the experience, the type of meta cognition to activate and especially the projects that constitute the frame of reference.

That next diagram details the competencies that are mobilized during the implementation of each phase.



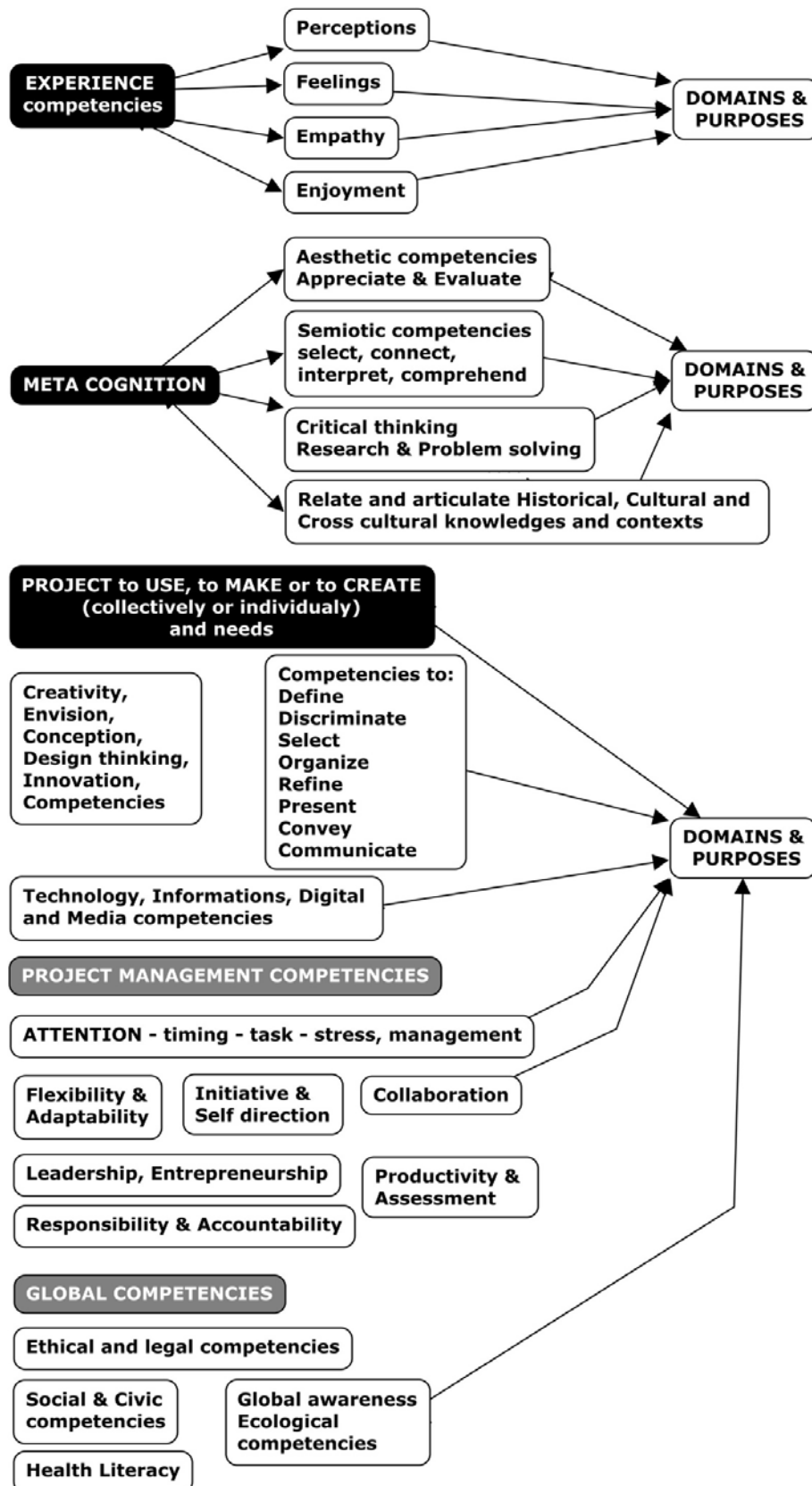


Figure 7. Synthesis of the Diagrams of the Major Areas of Competence

I will not develop here all the competencies gathered in this synthesis diagram and I refer the reader to the original texts where these competencies and skills are presented with more detail.

### **1) Competencies of the experience**

In general, basic competencies related to experience are acquired early in childhood, but they must be regularly practiced by applying them to different and specialized fields.

In scholarly terms, experience-related competencies are phenomenological in nature. If all experience begins with the mobilization of the perception of appearances, one can learn to simply enjoy and be moved by what our senses capture while participating by projection of oneself to what has been done to produce an effect on us.

This is the empathetic moment. All these sensitivity competencies and skills can be refined by multiplying and diversifying the experiences and also as a preamble to the following steps.

In this case, the experience has one or more goals, and these goals must be clarified and distinguished beforehand.

For instance, an experience that will serve as a preamble to an artistic creation cannot be experienced the same way as the preparatory experience to the development of a technical visual document or to the production of a graphic design device.

### **2) Competencies related to metacognition**

After the so-called sensitivity competencies and skills, we shall quickly approach skills related to the ability to take some distance. These are the more or less reflexive skills of metacognition and rationality. They apply as much to the field of aesthetics as to the field of semiotics, but also to the field of critical thinking and articulation with historical, cultural and cross-cultural knowledge and contexts.

Being able to define, describe, analyze, criticize, synthesize, justify, link, and ultimately communicate the results of all these operations mobilizes general and transversal competencies that are not only encountered in the fields of visual arts and visual literacies.

Thus, describing an image in a literary context or in the context of art history or in preparation of a design or artistic project, mobilizes different but neighboring fields of reference, habits and habitus.

### **3) Project to use, to make and to create**

In this chapter, we have placed a great deal of importance on the presentation of the competencies of experience and metacognition, because they are also mobilized when we move on to the projects of using, making or creating visual images or media.

The distinction between these three operations is a little bit artificial, since these operations are most often very permeable.

Every project requires that several competences be mobilized: competencies related to design, competencies in mastery of technologies, competencies to use, make and create an image or a media. But also, the more general competencies required in each project. For instance, the management skills that are too often neglected or considered implicit whereas they deserve to be explained and really worked, and this even in the case of the projects developed at the primary school level. On these particular points of management, leadership and entrepreneurship, the members of the Partnership for 21st Century Skills have done a remarkable job that should inspire us all.

As for the overall competences -- ethical, legal, social, civic and respect for the environment -- they must be recalled and refined to each project.

Needless to remind, all these operations are directed towards a goal, and they are part of an area of production and creation. Creating from an artistic perspective for a school exhibition is not the same than editing a Manga fanzine or performing the web design of a site about the school or producing a video on the excessive use of video games by some students, etc.

## **7. Conclusion**

In conclusion, I want to come back to the ecological management of attention.

For the first time, I believe, it is here integrated into a pedagogical model where it figures

prominently in the project management competencies.

In addition to the vigilance to be given to this very specific dimension of the attention capital, so much sought by industries, I have here connected the attention to the question of timing, management, distribution of tasks and stress.

Throughout my career, I have directed a great many projects both in secondary education and at the university, where every year I pilot large professional projects in interactive multimedia with my Master students.

I know all the virtues of project-based learning, and I strongly recommend its implementation and development at all levels of the education system.

In my opinion, no pedagogy is more integrative, mobilizing, stimulating and immersive than project-based pedagogy. However, these qualities can become problems if the teacher does not reasonably manage the pressure on attention that a very exciting and time-consuming project can exert on the lives of students...and their supervisors.

Here, as in all the experiences of life, one must learn to dose and distribute one's attention and to protect oneself against abuse. Teachers should pay particular attention to students with little autonomy who may benefit from project-based learning but may also be challenged by this very involved and very holistic approach. This is precisely the point made by Finnish teachers, where since August 2016 it became compulsory for every Finnish school to teach in a more collaborative way and implement project-based-learning. "This way of teaching is great for the brightest children who understand what knowledge they need to take away from an experiment. It allows them the freedom to learn at their own pace and take the next steps when they are ready to," said Jussi Tanhuanpaa, a Finnish teacher to the BBC<sup>8</sup>. "But this is not the case for children who are less able to figure it out for themselves and need more guidance."

If educational policy-makers pay close attention to the remarkable educational innovations in Finland, they will become aware of the importance and quality of skills to be developed in the education of the expanded visual culture. Then, they may understand that the development of these skills requires a different allocation of school time. But above all, they will measure how much these skills are useful in developing the cultural, social, entrepreneurial and economic activities of a country and how important they are every day in the lives of citizens.

The educational system has undergone several Copernican revolutions.

In a short period of time, we have moved from a traditional knowledge-based education systems to an education geared to the student's achievement: autonomy, projects, experience, and so on. Now, we must also intelligently rethink the management of his or her attention and competencies and skills.

To do that, it is time to rethink the general distribution of curricula and learning methods. This Copernican revolution particularly concerns the conformist domain of art education which must open fully in the twenty-first century.

The audacious Finnish experiences open the way for us.

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<sup>8</sup> <http://www.bbc.com/news/world-europe-39889523>

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## Learning from Aesthetic Experience: Complexity and Biography

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### 1. Introduction

Poietic pedagogy (Formenti, Vitale, 2016) is here intended as a transformative practice of adult education and research, where the aesthetic experience of both producing and being exposed to art can propitiate the construction of critical, innovative, and generative knowledge. Poiesis is the Ancient Greek word for ‘to make’: its original meaning connected, in the past, the production of artefacts (technique), the creation of something new, and the development of thinking. The construction of something concrete, real, be it an object, a text, or a performance, is quite crucial in human knowing, hence in education. However, we are so used, nowadays, to relate this production to the invention of new technologies, and to functionalist purposes, i.e. usefulness, marketability, performance, impact, that we forget the relevance of gratuitous creation. Of doing things ‘for the sake of it’. The opera, *oeuvre*, is an object whose main feature is being made. It makes us makers: of worlds, of ourselves.

I will take as a starting point for my argument the poietic homology between art and education: assuming that they define different domains of human activity, what is interesting for me is to explore how they are linked – both literally and metaphorically – by the notion of construction, invention or creation. As domains of human action, both entail the aesthetic experience, that I define as the circular interconnection of action, perception, creation, and interpretation, and the push to transformation. The *form which transforms* is the epistemological basis of both.

I *juxtapose* art and education, by choice, in the conscious effort not to reduce one to the other, and to foster transformative learning. The workshops I will present later on are not meant as education *to* art, neither as *using* art, instrumentally, for educational aims. Conscious purpose, in Bateson’s terms, is an epistemological error, both in art and in education. But maybe artists know better. Too many educators still act as if it was possible to control meaning, outcomes, and lives.

What is expected in the context of a museum, or art exhibition, is transmissive education, i.e. a mix of information and reassurance that ironically contains and anesthetizes the troubling, discomfiting effects of art, through the uncanny (Freud, 1917) and uncertainty, its constitutive features, and possibly its ultimate reason, especially in contemporary art. The juxtaposition of art and education is an invitation, then, to suspend any trial to understand, and control, in order to enhance and magnify the intrinsically aesthetic, embodied and embedded relationship to the piece of art, to the *space* of art, as ‘evocative objects’ (Bollas, 2009) that have their own agency and effects on us, and to nurture the production of knowledge and meaning that can come by a generative conversation, in groups of adults who share this aesthetic experience.

This is not totally new in education. The traditions of humanistic education, the Greek *paideia*, and also the romantic notion of *Bildung* are based on the power of art in shaping values, transmitting cultural information, suggesting solutions to problems and exploring the Big Questions of existence. Art and education are complex and co-existing domains of human action, born with civilization itself: we cannot easily reduce one to the other, but we

can try to understand their links and possible alliances. They have in common the transformative push: learning may happen – or not – in both. And education is interested in the conditions that make learning possible. But first of all we need to define learning.

Complexity theories (Capra, 1997; Davis & Sumara, 2006; Alhadeff-Jones, 2008, Formenti, forthcoming) and systemic thinking (Bateson, 1972; Bateson & Bateson, 1987) are used here to frame learning as a non-linear co-evolutionary and constructive process between human living beings and their environments. Learning is individual (micro level), contextual (meso level) and social (macro level). The bodily and material aspects (objects, spaces, landscapes, *artworks*) matter too (Fenwick & Edwards, 2013). Critical pedagogy intends learning as awareness, Paulo Freire's 'conscientisation', i.e. understanding of the internalized structures of power and discourses that shape our experience (Davies et al., 2006). Reflexivity is used by adult educators to de-construct previous frames of meaning and to bring about transformative learning.

Learning biographies can highlight the social and environmental determinants and reveal the contexts where previous learning has happened. This practice opens new possibilities for embodied and embedded narratives (Formenti, West, & Horsdal, 2014), life-based and art-based, and can 'make a difference' (Formenti & West, 2016) in the way experience is told, understood, and changed through the relationship with art and the conversations that this can provoke.

Complexity theory is an opportunity to overcome dis-connections and dichotomies in adult education and to understand learning as an emergent feature of human interaction, not a merely individual, cognitive, and cumulative process but one that entails the co-evolution of the individual, relational, institutional and social levels. Complexity invokes the re-connection of individuals and their contexts, of mind and body, of theories and practices of education. The so-called autonomous adult, capable of interpreting his/her own experience and taking a position in a material and relational context, must be seen as also living and co-evolving with his/her environment and significant others, who shape him/her through relationships. The re-construction of our learning biography is a way, then, to understand the action of constraints in shaping our learning, and to foster transitional and transformative learning.

This view offers a conceptual basis for participatory research as a form of systemic learning. As an example, I will bring biographically oriented co-operative inquiry, a methodology for adult education where different dimensions of knowledge are weaved in an experience-based process where individual, relational, and organisational learning can emerge.

## 2. Pathologies of Epistemology

Break the *pattern which connects* the items of learning and you necessarily destroy all quality (Bateson, 1979, p. 8, *italics are mine*).

The 'pattern which connects' is an image offered by Gregory Bateson (1972) to think about learning as a complex phenomenon and to question dominant presuppositions, 'pathologies of epistemology' (Bateson, 1972, pp. 478-487) and 'shortcomings of occidental education' (Bateson, 1979, p. 8). Among these, Bateson quotes the dis-connections and dualisms produced by separating art and education, art and science, human and scientific knowing, conscious and unconscious. The very common metaphors of 'fields' and 'paradigms', to refer to disciplines and professions, are divisive. Similarly, by talking of 'us' and 'them', at all levels, we build closed communities, each featuring its own language and ways of doing. The dialogue is made impossible. The need to define your 'web of

affiliations', your 'field', nurtures defensive strategies and misunderstanding of the other. When we stress the 'contextuality' of knowledge – artists with artists, educators with educators, and researchers with researchers, please! - we are creating hermetically sealed off discourses (Alheit, Dausien, 2000).

During the Twentieth Century, all disciplines and professions built their own separated worlds, with high walls dividing them, and the result is a modern Babel, a feeling of fragmentation and lack of meaning and direction. Dis-orientation is everywhere. How can we recompose the plurality of 'sights' (a better, more embodied metaphor, than 'field' or 'paradigm') and forms of knowing that are ours? Experiential, presentational, propositional, and practical knowing are part of the human condition (Heron, 1996). All of them are present in art, in teaching, in research, in managing, in everyday living.

When we listen to stories of adult learning, we are witnesses of the entanglement of different dimensions:

- The micro-level, i.e. the embodied, only partially conscious, perception of experience is used to make sense of what is happening in one's life. Subjective meanings, emotions, values, interpretations sustain the ongoing interpretation, by the individual, of his/her own present and past experience. The learner's voice, then, needs to be listened to, as it happens with biographical methods (Formenti, Castiglioni, 2014).

- The macro-level: social structures, discourses and determinants such as gender, class, background etc. are always there in our stories, that are gendered and influenced by social discourses, namely by dominant narratives in society, media, politics, etc. In order to understand a learning biography, a critical appraisal of the social nature of subjectivity itself is needed (Salling Olesen, 2012; Alheit, 2009; 2015; West, 2016).

- The meso-level: our life-world is built moment by moment by inter-acting with others, more or less significant to us, within our webs of affiliation and everyday conversations, where our own identity is constantly shaped, and challenged; feed-back loops tell us what is expected. The systems and networks where we are involved (family, work, friendship, social media...) shape our action and are shaped by us. The *meso*-level (Alheit, Dausien, 2000, 2007; Formenti, 2011b; Bohlinger et al., 2015) is undervalued by grand theories of education, but education is the intentional building of such relationships and spaces for inter-action.

Learning is multiple and layered, then. A satisfying theory must comprehend and connect subjectivity, social structures and inter-active systems, in order to re-compose the overspecialized sights of psychologists, sociologists, anthropologists, economists, historians, jurists, etc. in meaningful pictures, more respectful of life as a whole. Education – and research on education - should enable us to cope with the dis-orientation and fragmentation of our inner and outer worlds. They produce dilemmas that can become a first step to transformation (Mezirow, 1991). Narration has a relevant role in this: thinking in stories is the human way to (re)connect to the pattern (Bateson, 1979). The worldwide increase of 'biographisation' (Alheit, 2015) could be read as a 'global' reaction to dis-connection, and a solution to it, in the search of meaning; in the 'biographic society' (Delory-Momberger, 2009, 2015), self-narratives are necessary ways of social construction, not only expression of individual needs. And stories can make a difference for communities, workplaces, and groups, far beyond individual learning (Formenti, West, 2016).

The skilled, competent, commodified learner praised by the 'knowledge society' is disconnected from the others, from the natural, material and social context, and from his/her own body and unconscious processes of knowing. Dis-connection destroys quality, life and meaning; by celebrating the 'pattern which connects', we invoke the recognition of interdependence as the main feature of the living, hence of learning. The 'pattern which

connects' is an ecology of ideas and practices that challenges the dominant concept of learning and offers ways to re-compose polarities created by hermetically sealed off communities and discourses. It celebrates interdependence and *wisdom*, i.e. the human strive for meaning and sense (Tisdell, Swartz, 2011).

### 3. Complexity of Life and Learning

'The complex is the realm of the unknown unknowns. It is a space of constant flux and unpredictability. There are no right answers, only emergent behaviours' (Snyder, 2013, p. 9).

Complexity theories (Alhadeff-Jones, 2008) frame human systems and relationships as 'becoming' structures, characterized by feedback loops, self-organisation, coevolution, and emergence. They are used in many disciplines (health care, ecology, social sciences, psychotherapy, management, etc.) not least in adult education research (Biesta, 2006; Osberg and Biesta, 2010; Fenwick and Edwards, 2013; Formenti, *forthcoming*). In these theories, 'reality' is seen as an ongoing construction between *observed* and *observing* systems; the objectivity/subjectivity polarity is abandoned in favour of circularity. 'Reality' needs an observer (von Foerster, 1973), or better an observer community, since 'observing takes place in languaging' (Maturana, 1990, p. 102), hence it is a social act. Languaging is a form of inter-action: coordination, reciprocal orientation, and doing together, using words to compel people to act in certain ways (Maturana, Varela, 1992). The value of our descriptions, stories, and theories, then, does not come from a *correspondence* with an independent world out there, but from their *viability* in a world of experience (von Glasersfeld, 2002). We select what we know coherently with our embodied structures. This is very relevant to my definition of aesthetic experience as a circular process, linking perception, action, and interpretation (not necessarily in this, or any other, order).

Cognition happens in co-evolution with the environment; it is 'an ongoing structural drift' (Maturana, Varela, 1992) that constructs simultaneously the subject, the object, and their context. So, a life-world is *enacted* (Varela, Thompson, Rosch, 1991) in a circular loop between learner(s) and context that co-evolve to form higher order units (Maturana, 1990): groups, families, organisations, and social systems. It is not possible to understand learning if we do not understand this complex dynamic, and the meso-level we mentioned above. A 'mind' (Bateson, 1979) is a process of circular interactions that processes differences hence creating information. A group, organisation, family, are 'minds': they learn and transform, in their own way. Difference is necessary for action and creation. This is also relevant for poietic pedagogy: how do we create, or use, differences, to bring about transformation? And, conversely: how does transformation *use us* to make a difference?

Complexity theory invites us not to reduce complex systems to 'simple' or 'complicated' ones (Snyder, 2013). A simple system is expected to reproduce the same answer to the same question, while a complicated system depends on multiple variables, but it can be explained and controlled. Both belong to the realm of conscious purpose and linear causality. A complex (living) system, on the contrary, cannot be fully 'explained' or 'controlled' without forcing linearity on it, hence bringing serious damages to its delicate balances; its answers and reactions to our action depend on the ongoing, ever changing, process of meaning, perceiving and acting in the situation.

By education we can construct the other as simple, complicated, or complex: transmissions is simplification; expert knowledge (e.g. using algorithms to foresee someone's behaviour) is complication. A complex view entails involving the other in a process of mutual learning, without denying the absurdities, paradoxes, and entanglements of life, as amazingly worded by the Italian poet and educator Danilo Dolci:



**Each one grows only if dreamt of**

There's some who teach others as horses step by step.

Maybe some feel satisfied, driven like this.

There's some who teach by praising what they find good and entertaining.

There's some as well who feel satisfied, being encouraged.

There's also some who educate without hiding the absurd in the world

Open to any development,

Trying to be frank to the other as to oneself, dreaming of others as they are not now.

Each one grows only if dreamt of.

The language of 'best practices' and 'standard procedures', dominating education at our times, creates the basis for *trivialization* (von Foerster, 1993), i.e. the reduction of the living to a machine. A living system cannot be trivialized without destroying quality. The notion of *emergence*, used in complexity theory, can help us to define learning as the unpredictable and uncontrollable result of a process that weaves many layers of inter-dependence and interpretation (Davis, Sumara, 2008). They cannot be reduced to any algorithm. Complexity recognizes and praises uncertainty:

We should learn to navigate on a sea of uncertainties, sailing in and around islands of certainty. (Morin, 1999, p. 3).

So, complexity theory challenges the dominant representation of learning as individual, as mainly cognitive and as a cumulative/acquisitive process (Fenwick, Edwards, 2013). Knowledge cannot be 'possessed' or 'incremented', since the isolated individual is an abstraction, and the context keeps changing. Learners 'learn' by coordinating their behaviours, ideas, and narratives within the social and material world. Coordinated learning – a satisfying, shared, and coherent theory – is local, i.e. an emergence from a web of complex inter-actions entailing different levels, as mentioned, each with its own logic and coherence, its 'structural determinism' (Maturana, Varela, 1992). In order to connect the individual, the inter-acting group or local system, and the larger context, we need new theories and practices, entailing reflexivity, dialogue, and aesthetic experience.

We also need to share the idea that the role of (adult) education in contemporary society goes beyond the acquisition of new abilities and skills. Learners need to navigate between different perspectives of meaning and build their capability to keep on learning from them, to draw distinctions (von Foerster, 1993), and to transform them in liveable ways. The role of difference and the multiplication of perspectives in the process are crucial: at least another point of view is needed, to challenge one's own, and to become aware. The relationship with 'otherness' is a precondition for learning. And art is about 'otherness', in the end.

Shortly, complexity orients adult education toward the creation of nonlinear, dialogic, multiple learning opportunities, based on nurturing difference and emergence. Its consequences in ethics and aesthetics are:

*The Ethical Imperative:* Act always so as to increase the number of choices.

*The Aesthetical Imperative:* If you desire to see, learn how to act. (von Foerster, 1973, p. 61).

#### 4. Matter Matters

Going back to *poiesis* in Ancient Greece, materiality was important for a civilization that still strived for survival: for the Greek philosophers, doing and thinking were parts of (the same) process. Ideas had to be implemented in the lifestyle, since life itself was a process of creative action, as well as critical appraisal of the known. Critical thinking and aesthetical knowing were connected. Materiality exerts a very relevant role both in art and education, even now, and at different levels. This is already evident at the level of self-construction: the concept of *auto-poiesis* proposed by Maturana and Varela (1980) identifies the human being as an organism, i.e. a biological unit, that produces the conditions for its own survival. Life and cognition emerge from (the same) recursive process of self-construction of the living organism in co-evolution with the environment. The relationships with objects, spaces, nature, light, sounds, physical materials, air, are the basic processes of perception, action, and interpretation. These features of our environment shape us, and we shape them with our presence. Thanks to languaging and recursivity, that are also largely unconscious processes, these parts of the world become far more, for us, than electric or chemical triggers: they tell us stories, they suggest atmospheres, they compel us to do things.

Poietic pedagogy, then, takes into account the materiality of the context to open possibilities. It is a pedagogy of construction, that implements a material/symbolic process in projects of co-operative research based on art, narration, and active conversations. It has been proposed to with different audiences: adults and young, parents, professionals, teachers, doctors, nurses, adult educators, etc. The frame of co-operative inquiry (Heron, 1996) was chosen for its powerful impact on common ideas of adult learning and education as transmission. In fact, in co-operative inquiry all participants are inquirers: they are expected to choose to participate, to negotiate the contents and questions of their research, and to decide the methods. Co-operative inquiry is here proposed to offer new thoughts and practices for aesthetical experience, in order to engage adults as well as younger audiences in different, critical, and transformative ways of learning.

#### 5. Art and Biographically Oriented Co-operative Inquiry: A Case Study

Can adults learn to live and interact in meaningful ways, without destroying quality, or trivializing themselves and others? Critical reflexivity is needed, but not enough. As learners, we need to re-connect with the context, with our own body and unconscious processes, to become responsive to the here and now situation. Education needs practical ways to re-compose mind and body, to position learners in relation to each other, to foster shared knowing by respecting larger ecologies. Biographically oriented co-operative inquiry can offer such a method, by fostering dialogic relationships, conceptual composition, and ‘thinking in stories’ (Bateson, 1979).

It weaves different methods:

- narrative practices, to sustain transformation at an individual, collective and social level (Formenti, West, 2016);
- dialogic and co-operative methods, to develop shared learning and knowing in groups (Heron, 1996);
- art-based and performative methods, to build space for re-enchantment, aesthetic thinking and embodied knowledge (Gergen, Gergen, 2012; Leavy, 2015; Formenti, Luraschi, 2017);
- reflexive and critical pedagogy, to develop new understanding (Alhadeff-Jones, 2010; Fenwick, Edwards, 2013).

*Authentic experience* is the starting point of the inquiry (*the first phase*). Participants explore a present (or past) situation by their senses (or radical memory), they listen to their emotions, feelings, and inner movements, and shape them in a visible form, through languages of *aesthetic presentation (the second phase)* Metaphorical, fictional, and poetic writing (Formenti, 2011a), as well as drawing, singing, or moving, are used to open further possibilities; artistic languages produce insights by challenging established stories and theories, more than words. Transformative methods of participatory research (Kindon, Pain & Kesby, 2007) and art-based narrative inquiry (Leavy, 2009; Barone & Eisner, 2012) are weaved to sustain consciousness around social justice and promote active participation (Clover, Sanford & Butterwick, 2013; Clover & Stalker, 2007; Formenti & West, 2016).

In the following conversation – *intelligent understanding (the third phase)* - dilemmas are named and re-composed: for example, it is possible that some participants raise issues of autonomy *and* dependence, or the contrast between individual needs or desires *and* institutional rules, or again themes of coherence *and* transformation, rationality *and* emotions, etc. Dilemmas are very interesting for education, since they create unbalance, and push us to find solutions, hence to learn. However, if we respect the tenet of juxtaposition in co-operative inquiry, and avoid to search for one truth, the dilemmas do not need to be ‘solved’. Very often, their presentation is already a solution: we can learn how to live with the dilemma, how to inhabit the threshold, and keep wounds and tensions alive, in order to respect ‘the absurd in the world’. This is, by the way, the role of art: presentational knowing, not a solution to problems.

Biographically oriented cooperative inquiry sustains the building of a satisfying, more shared and multiple theory, though always local and provisional. Such a theory composes the participants’ different stories and voices, juxtaposing their representations and presuppositions, and opens new possibilities for *deliberate action (the fourth phase)*.

By composing authentic experience, aesthetic representation, intelligent understanding, and deliberate action, co-operative research is a *complex* methodology for education. It nurtures the participants’ capability to appreciate complex thinking, based on stories and differences, playfulness and criticality, personal and social responsibility. It can help educators, and more generally adults, to open possibilities.

*I am the lonely one.  
Above me, the sky.  
Under me, ruins.  
You can climb up, at your own risk.  
I emit a bluish shadow.  
Your skin absorbs it.  
You can climb up, at your own risk.  
They tried to give me balance with cardboard foundations.  
You can climb up, at your own risk.  
Maybe one day I will be sick and tired and I will let myself go.  
I will fall on myself making a big racket. (Gloria)*

The poem above was written during a workshop within an art exposition. Gloria, a master student in education, is expressing a feeling of isolation, danger, and toil. Her story resonates with other stories of adult learners in higher education (Finnegan, Merrill & Thunburg, 2014; Galimberti, 2014). Dis-empowerment, dis-orientation, and the feeling of dis-connection, as displayed in much contemporary artwork, inspire my own theory of life design and transformation. Art is a golden pathway to reflexivity and deliberate action.

This workshop is a part of a larger project (Formenti, Vitale, 2016) on ‘life design’, a very fashionable metaphor in career guidance and counselling (Savickas, 2015), that bears a linear, simplistic notion of self-orienting through self-narration; a notion, as we said, supporting separated self-standing individual learning rather than complex learning. The sensorial and aesthetic dimension (objects, spaces, landscapes, atmospheres) are excluded by the metaphor of ‘life design’, where career choices are based on the clarification of goals, coherence, and freedom, ideas that are challenged, as I have argued, by complexity theory and its claims in favor of uncertainty, unconscious aspects, interdependency and multidimensionality.

Another relevant dimension of life design and career choices are the internalized structures of power and exclusion, that reinforce one’s self-perception as shaped by relations and contexts based on gender, race, class, age, and their intersectionalities (Davies et al., 2006). Critical reflexivity is needed, then, to de-construct personal, family, and social myths and re-edit simplistic *prêt-à-porter* stories. Re-editing one’s own life, becoming aware of the action of social and environmental determinants, exploring previous learning contexts are practices of freedom; embodied and embedded narratives (Formenti, West, Horsdal, 2014), life-based and art-based, can ‘make a difference’ (Formenti, West, 2016) in the way experience is told, understood, and changed through re-telling.

For these workshops, I collaborate with museums, art expositions and libraries (Formenti, Vitale, 2016); only recently these places developed new ways of doing, less based on conservation and display, and more interested in new relationships with their audiences. However, when I speak of the active role of participants, I do not mean the necessity to invest in new interfaces, educational facilities, or even entertaining events to attract larger publics. I strive to open space in museums for new experiments in adult education and critical pedagogy. Poietic pedagogy seeks to engage adults in co-operation and co-creation, in order to foster reflexive learning based on their experience, and nurtured by deep - emotional, cognitive, practical, and aesthetic - participation.

These projects link researchers and students from the university to professionals, educators, curators, and artists in local museums of art, libraries, schools, municipalities, and involve different groups of citizens. The exposition to art becomes an occasion to open new possibilities: in the workshops, we start from experience to encourage creativity, imagination, and cooperative understanding, following the four phases described above. Since 2013, several workshops have been realized in public libraries, in a museum of contemporary photography (MUFOCO, Cinisello Balsamo), an exhibition site (Hangar Bicocca, Milano), and occasionally in other exhibitions in the city of Milano. The installations, temporary exhibitions, books, photographs, and the buildings themselves were ‘evocative objects’, stimulating participants to dialogue. We connected to them by using drawing, sculpture, dance, theatre, and stories. A piece of art connects within itself the artist’s biography, physical and material gestures, technical abilities, ideas and values; hence, it has the power to connect, and expose, the polarities, paradoxes, and dilemmas lived by the artist and relevant to his/her culture.

Art can be subversive and lenitive; it contains explicit critiques to society, and sometimes it heals disconnection simply by exposing and performing them; it can be very dis/comfortable and dis/orienting, as stated by Freud (1919) with the notion of the uncanny, something that we cannot understand, thereby pushes us outside our comfort zone, familiar knowledge and commonsensical perception.

Each workshop is co-designed with the museum’s staff and involves specific ‘objects’ and ‘spaces’ in the museum. We challenge the dominant idea of education as based on expert knowledge: educators in museums are trained to tell the public what they need to know about

the exposition and the artist. Visitors are treated as customers to be satisfied: this is the opposite of education! We do not do any education *to* art but we suggest to explore the relationship to the piece of art and the meaning that a group of adults can build from this. For our project, the museum is a place for open-ended actions and conversations, where learning can emerge – or not - as the result of unpredictable inter-actions, with the art objects and among participants. The basic idea is that stories are generative: they do not only ‘present’ a form, they ‘perform’ or ‘enact’ a world (Varela, Thompson, Rosch, 1991).

## 6. ‘Kiefer and I’

The ‘Kiefer and I’ workshop is held at Hangar Bicocca, an exhibition site near Milano Bicocca University and property of Fondazione Pirelli. Several workshops have been designed in relation to temporary exhibitions, but this workshop has been tailored on the permanent exhibition, ‘The Seven Heavenly Palaces’, by Anselm Kiefer (Donaueschingen, Germany, 1945). This installation, using many materials such as concrete, lead, straw, fabric, and splintered glass, is very big and impressive, a powerful metaphor of life in difficult times, as well as hope, and the struggle for sense and meaning. Kiefer presents the contrasts and conflicts faced by the human kind in order to draw a possible path of redemption. Ancient and recent history, violence, helplessness, and destruction, are evoked in a huge space, creating an ominous sense of the natural, the living, and the transcendent. Seven palaces, yes, but also trees in a forest or, as a child said, “it looks like paradise”. The artist explores the salvific action of time, evolution, and perspective, and the role of art, religion, myth, and philosophy, as protecting us.

The first nucleus of the installation was made in 2004, and refers to *Sefer Hechalot*, the Book of Palaces or Sanctuaries, a symbolic journey of spiritual initiation in search of God. The seven towers, 90 tons weight and six floors height, are made in reinforced concrete with lead insertions, each with its own name and displaying several symbols. Time is both canceled and evoked by the compresence of symbols from Judaism, the ruins of Europe after Second World War (a biographic theme for Kiefer), and a projected (possible?) future. Each Palace features several structural elements and details: walking through the shadowy atmosphere of the hangar, in silence, immersed in this landscape of ruins, we are exposed to the decaying symbols of defeat of our own culture, and our individual and collective struggle for meaning and salvation.

In September 2015, coherently with his vision of art as a never-ending process of understanding, Kiefer added five big paintings of landscapes that contain symbols of sterility (desert, salt), as well as hope and life (sunflower seeds, grass), alchemic transformation (a balance), and spirituality (a temple, a rainbow). The role played by ideas and intellectual thinking in the path of redemption is represented by German philosophers, whose names are inscribed in a painting at the far end of the hangar, an homage to romanticism and Caspar David Friedrich’s *wanderer*. It represents the struggle for identity and meaning in front of the troubled waters of history.

A powerful masterpiece, then: this huge installation is poetic, provocative and deeply symbolic, imbued with strong values and enigmas. Thanks to the profusion of details, symbols, different materials, it conveys different, contrasted, and suspended feelings and meanings. What makes it interesting for a workshop is its potential for reflexivity: Kiefer himself works in order to understand “how we behave and why we behave the way we do” (Soriano, 2014). He presents dilemmas – good/evil, heaven/earth, destruction/hope, history/nature – but he offers no solution to them. It is the task of the visitors to find their

own answers.

The workshop was designed to explore the potential of Kiefer's work in fostering reflexivity about the complexity of life; our co-operative inquiry was based on open research questions, were shared in the group before the activity: Is there a possibility to develop self-knowledge and reflexivity about the present moment in our lives, from this aesthetic experience? Which themes will be evoked by it, and how? The four phases of co-operative inquiry described above were implemented in the workshop as follows:

*Authentic Experience:* silent exploration; each participant is invited to wander around and listen to her senses, emotions, feelings, and ideas. To favor embodied experience, no explanation about the artwork is given (most participants are in the place for the first time).

*Aesthetic representation:* participants take their time to draw a detail 'calling them' in the installation. After the drawing, we write a story, told by the detail itself (see Gloria's story above). Then, a new tour of the place starts: each 'artist' shows the detail, presents her drawing and reads aloud the story. The whole group can be seen as performing within the installation: our bodies are interacting with the artwork and among themselves from the very start, as in most contemporary art, the 'visitor' becomes a part of the oeuvre.

*Intelligent understanding:* the group transfers into a seminar room, and shifts from subjective experience to socially shared conversation, from the realm of sensory and imagination to the domain of verbal language and conscious thinking. Participants begin to reflect in tentative and open ways on their experience, sharing their works once again, their feelings and ideas, and trying to build a satisfying understanding of both Kiefer's art and their personal experience of some kind. As in this short text by Emma, there is a silent dialogue with the artist, when a detail evokes inner feelings and questions:

*I am Hod, a little light suspended in mid-air... actually, I was a little light. All around me, a catastrophe occurred, everything was destroyed and I was left here, hanging, droopy in mid-air but dirty, matted and most importantly turned off. The catastrophe that fell around me is inside me as well. Everything changed, and I? (Emma)*

The question 'Everything changed, and I?' resonated a long time in the room, like an ethical call to personal evolution and co-evolution with the environment. There is no rigid separation between the artist's work and the participants' experience: an osmotic process started with the aesthetic representation and transforms now in a local theory. The challenges and struggles that each person in the group is living in her present life emerge, expressed by their drawing and story. The conversation arises universal themes: loneliness, hope, fear of the future, choice, confusion, spirituality, multiple identities, wisdom, the Other...

Here is another text, by Angela, on the decadence of humanistic culture, of writing and Man itself (the speaking object is an old book, used to sustain the seventh tower):

*Deliberate action:* the final phase of the workshop brings into the conversation the objectives of the group: education and life design. The question is: could the workshop be designed for other and diverse people? Participants decide to explore further possibilities by including others students and teachers.

*I feel upon me the weight of this wobbly structure,  
it looms, preventing me from flying away with the wind.  
I am paper turned into lead.  
From my position I see the dark all around,  
as well as some light.  
Far away, down there, I glimpse some known shapes.  
The same that used to cover me, time ago.  
Those I was created for.  
Now mine are faded, cancelled by time and decadence.  
Scraps of civilization, of bygone days.  
Another figure dominates, down there,  
the One who created me.  
It is a shadow.  
It is no more there.  
Or maybe still is. (Angela)*

## 7. Conclusions

In a troubled and troubling world, art and stories can make a difference (Formenti, West, 2016), because of their provocative, de-constructive and re-constructive power. They show how the world is not some external (and lifeless) landscape, but the projection of our own lived acting, perceiving and interpreting. A 'poietic pedagogy' is a way to implement a recursive process of auto-hetero-eco-construction, of self in dialogue with others and the environment. The workshop '*Kiefer and I*' implements a process of learning that celebrates the 'corrective nature of art' (Bateson, 1971/1972, p. 144) by creating a 'place in common', a collective mind where feelings, stories and values are shared and overcome. As argued by Kiefer with his art, and by Bateson with his epistemological writings, human knowing is limited. Pure rationality and individualism, guided by conscious purpose, create 'pathologies of epistemology' (Bateson, 1969/1972) that destroy quality, meaning, and life. Contemporary art features the contradictions of our world; it attracts and repulses; separates and composes. Artists question us, not least on the very definition of art; they provoke us to see differently, to feel our own dis/orientation, or anxiety, or fear, as parts of the human experience. This can be celebrated or 'exposed' in museums, but, as argued, it could bring to a deeper learning experience, if we enhance the possibilities for art to awaken human wisdom, with appropriate educational methods of inquiry. The metaphorical quality of art multiplies stories, languages and ways of knowing, connecting past, present, and future. It multiplies, then, our possibilities to see, to think, to become, our curiosity for the world and for ourselves.

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## **Toward a Rational Perspective for Art Education till 2030: Revision of Japanese National Curriculum Guidelines and Global Perspective**

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### **1. Trend of Competency-based Curriculum Reform**

Educational reform has become a common challenge among OECD (Organization for Economic Co-operation and Development) member countries including Japan. In 2015, OECD led an initiative to launch the research study project “Education 2030,” which is expected to pave the way for shaping the future of students in 2030 when the world will be drastically changed. The project aims at redefining key competencies through its activities.

In concert with this trend, Japan revised the Courses of Study which is the national curriculum guidelines in March this year (2017), and the entire curriculum was reexamined in terms of student qualifications and abilities, namely, their competencies. Emphasis was then placed on a balanced development of three elements in academic abilities: basic knowledge and skills, the abilities to think, judge, and express, and proactive attitude to study.

The following issues lie behind this Japanese educational reform:

Students find it hard to express their opinions based on clear rationale and reasoning for their judgement.

They do not recognize the joy and value of learning.

They have not adequately cultivated a sense of responsibility to create a better society through their judgement and actions.

In the face of rapid change in the information environment surrounding students resulted from the progress of communication technologies, they are not sufficiently equipped with the abilities to examine the significance of perceived information or to read and comprehend the sentence structure and contents accurately.

For cultivating richness of mind and humanity, students are given limited opportunities to experience and understand the finite nature of life or the importance of nature as well as the significance of collaboration with others while valuing themselves through various activities and programs. Also limited are chances for them to refine their senses through arts and cultural events.

The latest revision of national curriculum guidelines is intended to drive efforts to improve the curriculum from Active Learning perspective toward the realization of “independent, interactive and in-depth learning.” Through these efforts, students are expected to gain a deeper understanding of the curriculum contents in relation to their life and society, acquire the qualities and skills required for the future, and enjoy a life-long active learning continuum

### **2. Emphasis on Artistic Perspectives and Way of Thinking in Japanese Art Education**

Under these circumstances, the following were stressed regarding art education:

Improve the curriculum design to foster students' sensitivities and imagination and nurture the qualities and abilities to express and appreciate art while reciprocally cultivating them.

Enhance learning to deepen the understanding of function of design and art or artistic culture to enrich one's life.

Japan's such measures for the improved learning parallel educational reforms taking place in other nations. While the value of art education has been repeatedly pointed out, characteristics of the subject have not yet been fully understood within the mainstream education. Seoul Agenda adopted at the UNESCO Second World Conference on Arts Education in 2010 therefore should be reappraised.

Following section discusses what the curriculum reform means for art subjects that is made in terms of student competencies to be nurtured based on three competencies: (1) basic knowledge and skills, (2) the abilities to think, judge, and express, and (3) proactive attitude to study and humanity.

(1) "Basic knowledge and skills" are referring to the knowledge necessary to enrich artistic perspectives and the skills to creatively express in representation.

Artistic perspectives mean diversified perspectives to capture an object of figurative art, including the perspective focusing on the elements of an object such as shapes, colors, materials or light to find out their functions and the perspective to grasp an object in its entirety to understand the image through its plastic characteristics. Knowledge that will enrich artistic perspectives, in respect to colors, for example, is not about seeing colors to be remembered and reproduced, but finding the diversity of colors and understanding and realizing the effect of coloration during study through activities of expression and appreciation, and thus rebuilding student's knowledge continuously as conceptual knowledge.

(2) "The abilities to think, judge, and express" are related to ideas and conception in terms of representation, and how to view or perceive an object in terms of appreciation.

The source of the abilities to think, judge, and express in art subjects is, in representation, to develop ideas freely using imagination with the emphasis on creating a subject matter and elaborate a concept of creative expression and work it over again, while in appreciation, to nurture sensitivity to comprehend and perceive figurative virtue and beauty, as well as pondering on the intention and ingenuity of expression.

In appreciation, it is suggested that students should think about figurative virtue and beauty, comprehend the sentiment of an artist and the intention and ingenuity of expression, and ponder the functions of design and fine arts, including the shapes, colors, and materials of natural and artificial objects existing in the environment that would mentally enrich people's life and the society.

(3) "Proactive attitude to study and humanity" are related to the attitude to work on study proactively, mind to love arts, and high sensitivity and aesthetic sentiments.

In nurturing proactive attitude to study and humanity in art subjects, it is important that learning at school is in such a way that enhances learning activities so that students can realize the significance of fine arts when they are becoming aware of the relevance in a student's way of life, instead of ending up in just memories of accumulated various activities of expression and appreciation. More specifically, it is required to foster emotion and attitude, including attitude to proactively work on study of art, delight of creative activities of art, active involvement in people's life and the society through communication with shapes and colors, proactive attitude toward inheritance of artistic culture and creation, and high sensitivity and aesthetic sentiments.

These three pillars of competencies in art subjects do not suggest any specific direction or priority order, but they work together organically in collaboration with each other. And when combined with competencies in other courses of study, they are expected to bring about synergy effects as functioning force in schools, families and local communities.

The relationship of these competencies described above can be illustrated in the diagram below.

Working toward achieving the curriculum of art subjects based on the competencies as discussed above is nothing else than nurturing “artistic perspectives and way of thinking” specified in the curriculum objectives is regarded as a new vision of education. It will not only lead to realization of fostering individual students’ competencies, but may also further promote deeper learning among teachers, students, local community and the whole society by sharing the issues such as “what is art?”, “why we learn about art?” and “what areas (or what contents) of study are necessary for learning art?”.

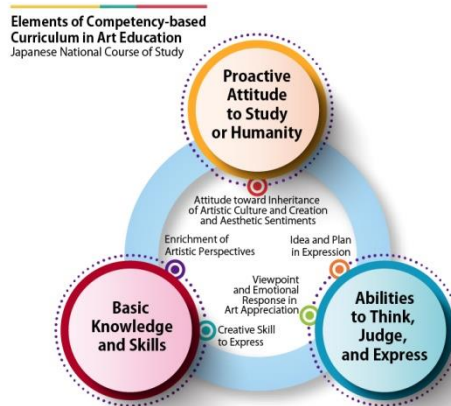


Figure 1. Elements of Competency-based Curriculum in Art Education

### 3. Global Perspective in Art Education

This is certainly an era in which we must be responsive to globalization while being aware of growing nationalistic movements. While education policy is something that each country should individually formulate, sharing a common goal of preparing students for playing an important role as the global citizen and equipping them with peaceful problem-solving skills through art education is in line with the goal of InSEA.

While there are many attempts for the quest for competency-based curriculum in different nations, it became a keen issue to identify the competencies to perform with a global vision even in the art education so that children can realize a meaningful future in anticipation of the arrival of a multicultural society.

As indicated by the Japan-OECD Policy Dialogue (March 2015), the OECD will embark on the examination of global competency for an inclusive world (PISA 2018). What are essential competencies required for the world in 2030 include ability for global communication, cross-cultural and interactive way of thinking, global approach, respect for diversity, global citizenship and understanding of the link between local and global issues.

These competencies are identified in relation to the collaborative problem-solving ability emphasized in the PISA 2015.

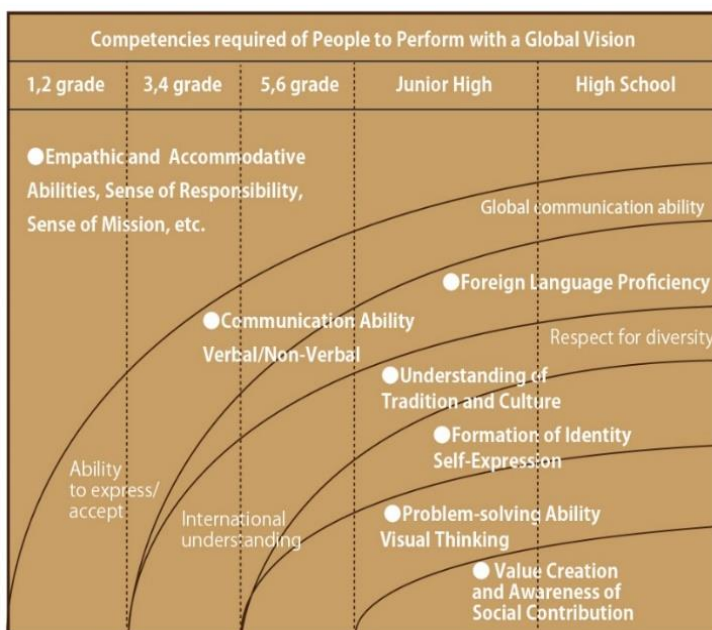


Figure 2. Competencies Required of People to Perform with a Global Vision

The competencies commonly emphasized in the PISA 2015 and PISA 2018 are those to collaborate with others, to integrate different values, to establish a relationship of trust and to relate global issues to local issues. What is expected is the development of advanced problem-solving ability through the fostering of global competencies.

To summarize such competencies as indicated in many other articles including art education, emphasis has been placed on (i) fundamental empathic and accommodative abilities, (ii) independent ability to convey one's own opinion/idea/thoughts/emotions coupled with linguistic skill, (iii) understanding of traditions and culture and establishment of an identity, (iv) practical capability to solve diverse international issues with artistic proposals and (v) raising of awareness to pursue social contribution and peace, resulting in the formation of new values and cultural/artistic creation.

The following figure schematises the key words for the competencies necessary for people to perform with a global vision and visual communication skills in correspondence with the stages of child development. Among those key words, understanding of traditions and culture is one of the highly demanded competencies in Japanese art education.

#### 4. Strategy to Achieve the Fostering of Global Competencies

Knowledge and understanding of one's own tradition and culture are essential not only for the fostering of a cosmopolitan way of thinking but for the cultivation of an aesthetic mind. While such knowledge and understanding are stressed in the current courses of studies, it is that too much emphasis on the formation of one's national identity can lead to narrow-minded nationalism. The difficulty of conveying the intrinsic values as well as importance of existence of ethnic groups and nations during globalization is vividly shown by the number of issues debated at international conferences and other events. These issues include (i) how to ensure compatibility between traditional culture and youth culture, (ii) what and how much should be included in education, (iii) how to convey the significance and necessity of learning of traditional culture to learners, (iv) how to cultivate cultural experience as a catalyst for creativity and (v) how to maintain the identity of art and culture in the trend of cultural integration.

Against this background, several types of learning of traditional culture can be conceived, ranging from the inheritance/retrospective type to a compromise with the modern culture type and future-oriented/perspective type. The future-oriented type suggests the encouragement of children to participate in traditional culture from their own perspective because the fundamental aim of this type is the creation of a new culture (Fukumoto, 2010). In 2005, the Tokyo Metropolitan Board of Education formulated the curriculum for "Japanese tradition and culture", a teaching subject at metropolitan high schools, for "fostering Japanese nationals capable of living in a global society" and compiled teaching materials. A course unit entitled "New culture" lists probable teaching materials featuring "Japanese tradition and culture observed in modern art", "creation of a Japanese brand based on harmony" and "planning and production of a Japan party". These ideas can be useful for the development of comparable teaching materials for the lower school levels too.

The upholding of familiarity with foreign languages and understanding of tradition and culture as key components of teaching to foster global competencies is based on the expectation that children can objectify themselves in diverse contexts, including their own culture, so that they can develop a flexible perspective towards the world.

The word "perspective" is commonly used to mean "a viewpoint (for the future)" but its origin is the Latin word "perspicere", meaning "see through". For people in the art world, perspective is understood as an approximate representation of an image as it is seen by the eye at a viewing point. However, it also means that a change of such a viewpoint leads to a different representation of the same image. In other words, an image of a thing or landscape is relative to the point of viewing. This understanding prompts

simultaneous recognition of such opaque representation of the real world as being fragile and troublesome typically associated with terrorism along with superficial understanding that the world is polygamous and diverse. This recognition should lead to a potential opportunity to open the narrow minds of individual persons.

Fostering of the global competencies means to equip them with perspective and practical capability to develop a world in a creative manner and it is highly desirable to guarantee learning opportunities to develop such a world within the framework of school education.

## 5. Conclusions

Simple listing of the competencies for the next decade is not enough to materialize the competencies required for artistic and global mind. What is important is multi-faceted thinking to develop teaching materials where learning processes and visual culture overlap with a global perspective while taking any relation of these competencies to the mental system of children as well as their daily life into consideration.

While the competency-based curriculum has been discussed in terms of something children achieve through the varied learning processes, the competencies required for art teachers/art educators have been neglected. The competencies with educational imagination in art education also need to be discussed to fulfil art education on the teaching side in the future.

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## Fostering Social Interaction Through Art: Redefining a Community

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### 1. Introduction

Many years ago, in my nascent years, I worked with “Rick,” a diminutive 15-year-old boy, admitted to a locked unit in a psychiatric facility for “acting out” behavior in school; he was often in trouble with the law for gang activities. He believed himself “tougher” than all others on the unit, including the staff. Rarely did a day go by where he did not try and attack a peer or a staff member for perceived disrespect.

Rick constantly wrote his gang moniker all over the walls of the unit resulting in him being punished. He became angry when the graffiti was removed, attacking those who did so. It was clear he closely identified himself with his gang. By removing the graffiti from the walls, he in turn was seen as unacceptable; the perceived disrespect resulted in acting out behavior.

With permission from the facility’s administration, I made a deal with Rick. If he agreed to work with me, although it was against the rules, he could draw his gang markings on separate paper; I would then keep them in a safe place. He spent several afternoons drawing meticulously with pencil on white paper. Eventually I suggested that instead of illustrating his gang’s name, he draw the name his gang gave him. This eventually evolved into an embellishment of his real name. Because they depicted his name, they could be hung on the wall in his room. He was proud of his images and became considerably less aggressive.

Such interactions demonstrated an acceptance and validation of his work, and by extension, of him. Through this, his own concept of self was strengthened. He eventually saw himself as an individual within a societal context and his aggressive and self-marginalizing tendencies were altered. The art provided an avenue for Rick to feel valued and paved a way for him to develop and maintain a new sense of self, a new identity.

To extrapolate, art can help those who become marginalized be re-accepted into a community, validated and valued by the very groups that shunned them. The lenses of social interaction and labeling theory helped clarify how art making can reverse alienation and create bridges within communities. This paper will draw upon my work within marginalized and oppressive sub-cultures, particularly the correctional system. In doing so, I will demonstrate, through personal experiences, case illustrations and research, how art and art making was used to re-label the oppressed, re-create new identities and foster reemergence and reacceptance into society--in a sense, redefined communities.

### 2. Social Interactionism and Labeling Theory

Over many years of providing art and art therapy services in prison, my epistemology has shifted from a psychological to a sociological lens—specifically, a Social/Symbolic Interaction perspective. By placing the origins of human behavior in a societal context, symbolic interactionism recognizes that behavior and identity is modified through social interchange. According to James (1890/1918), the social self is developed through the interaction between an individual and his or her social groups, the community. Cooley saw "... [social] interactionism as a framework through which social reality [is] to be interpreted" (1964, p. 9). Interdependence between the social environment and individuals exist, and "...the self emerges in a process of communication and interaction ..." (Hall, 1987, p.50).

Applicably, Blumer (1969) claimed that such interactions may not be just between the members of a community but may in fact be between people and objects. However, while objects have meaning for people, such meaning is "... not intrinsic to the object but arises from how the person is initially prepared to act toward it" (Blumer, 1969, pp. 68-69). It is the sharing of these objects, and the interpretations thereof, that define and shape an interaction. This, in turn, creates relationships within

a community. Such objects include art, produced and viewed by members of the society (Becker, 1982; Gilmore, 1990), which in turn can help create shared meaning. Art makers become meaning makers. In this respect, imagery that emerges in art therapy may also serve as a symbolic bridge and can help develop communities (Gussak, 2016a).

It is through the development and acceptance of these shared meanings that a societal context and the roles of the people that make up this society are defined and redefined. Simply put, meanings and interpretations are social products.

What emerges are societal categorical definitions, or “labels.” Those dominant within a society provide the labels—the majority labels the minority; in other words, those seen as deviant from standard cultures. Once a decision to label someone who has deviated from societal norms is made, a new identity is created; the person thus labeled accepts this new identity and the real or perceived deviance are amplified. While in some cases labels may be positive, it is also through this process that some members of society become marginalized, oppressed and disenfranchised (Becker, 1963/1991).

In such cases, through oppressive labels, identity can be stripped away, reinforcing a loss of self, deliberately disempowering and objectifying them. Such acts further reinforce their separation from society, making it challenging to reintegrate once given the chance. This was clearly seen during my work with prison inmates. They often struggled to change the label they had been given, making it difficult, at times impossible, to be re-accepted by their community.

Inmates embodied the most vulnerable, the disenfranchised. Their identity was stripped away, and they were given a number and uniform to reinforce their loss of self, disempowering and objectifying them, all in the name of safety and security. They often struggled to knock off the label they have been given, making it difficult, at times impossible, to be re-accepted by society. They are called ‘convicts’ a designation often difficult to remove.

Providing them a voice, and in turn, a new label, a sense of self, would help them rise above the quagmire they have found themselves. In many cases, the definitions of what are considered crime and deviance are dependent upon constructed norms of society and society’s reactions to situations that run counter to those norms.

As I soon discovered, art and art making could help reverse this trend, providing an opportunity to re-label and re-create new identities, and in essence, strengthen one’s new place in a community. Thus, if it is accepted that ‘a true measure of any society can be found in how it treats its most vulnerable members’ [attributed to Gandhi—never mind that he never said this; it doesn’t make it any less pertinent], then accepting and promoting art made by those who are marginalized, and by extension accepting them, can strengthen society by supporting the vulnerable

### 3. Art and Re-Labeling-- A Dynamic Interchange

There are several ways in which art and art therapy aides in creating new labels and reinforcing communal development --and the therapist can help facilitate this.

A relationship is established between the artist and the therapist. Both belong to the same socially acceptable art world, constructed and maintained through the shared convention of the media (Becker, 1982). Teaching a client how to use art materials for self-expression creates a new mode of interaction. Mastery of art materials promotes a new sense of self-worth apart from previously established hostile identities. (Gussak, 2016b, p. 332)

Through empirical research, it has been demonstrated that art and art therapy can improve mood, behavior and socialization (Brewster, 1983; Gussak, 2007). In addition, one of the major benefits that art and art therapy offered inside the prison walls is that it provided an opportunity for inmates to relabel themselves and rise above the identity of convict. While prisons objectify the inmates inside, engaging in art making provided an opportunity to strengthen the sense of self and rehumanize the dehumanized [Gussak, 2016a].

Even when they didn’t have opportunities to create they found ways to do so. Kornfeld (1997), Ursprung (1997) and Rojcewicz (1997) all stressed that, as long as there has been incarceration, there has been art. Kornfeld reflected that the prisons are filled with creative energy needing to explode. Yet, many inmates do not have access to many materials. They find what they can use, and create intricate pieces out of some of the most mundane materials. The guitar in figure 1 was made from cardboard, sewn together with garbage bags, colored with pencils, shoe polish and ink, detailed with foiled gum wrappers. Figure 2 was made from toilet paper, jute, string and shoe polish, while figure 3 was carved from a bar of soap. These pieces were made for one reason—the need to make them.



Figure 1.



Figure 2.



Figure 3.

As I was writing this, it conjured up a memory from long ago. I was walking down the prison mainline when I saw an inmate carrying a rather large sailing ship, made entirely out of Popsicle sticks and toilet paper (for the sails). I stopped him so I could take a closer look. It was one of the most intricate sculptures I had ever seen. He was justifiably proud of it; he had spent many weeks working on it during his free time and was transporting it back to his cell. When talking to him, he revealed he had no artistic training--he simply felt compelled to make it. His sense of accomplishment was palpable.

About a week later I saw him again, walking the mainline. I asked him about the sculpture. He told me, in a matter-of-fact tone, that a correctional officer confiscated and destroyed it as it was deemed contraband. He was fairly philosophical about it, shrugging in a manner that conveyed the idea "What can you do? Its prison." I was furious for him—I felt impotent and frustrated. It wasn't until much later that I realized that he must have known that it was only a matter of time before the piece was confiscated. Simply making the piece provided the purpose, a sense of accomplishment an opportunity to rise above his limitations, even for a short time. When all was said and done, it was the process that was important to him. What happened to the piece after was simply epilogue.

#### 4. The Candy Man

A prime example of someone who took a murderous label and found a way to make art materials in Florida's strict prisons is John Blasi. In prison for murder [which, after 30 years incarcerated, he still insists he did not commit], Blasi reached out to me several years ago, sending me a letter and a number of small art pieces, depicting colorful landscapes and Florida wildlife (Figure 4).

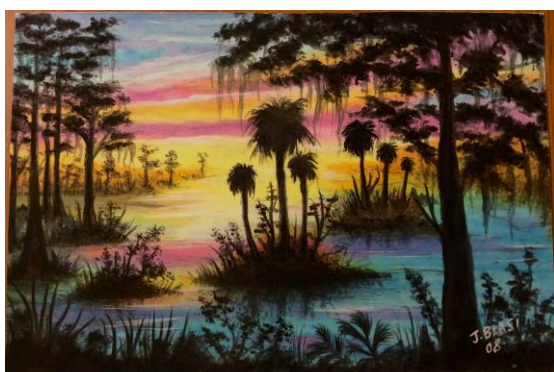


Figure 4.



When I opened up the envelope, a peculiar aroma greeted me. It wasn't until I read the letter that I realized that the artist painted with the dye extracted from the colorful M&M candy shells. That's what the sweet smell was of. Feeling a need to recreate a sense of self, above that of inmate, finding a drive to create, even though he never painted before, and was limited in the materials he had access, he created a unique work around (Gussak, 2015).

So, why does he struggle with such unusual materials to painstakingly create such detailed images? As he put it, "I get a natural high off doing my artwork. Many times it has pulled me thru these years. Prison is a very negative and lonely place...The artwork has played a major part in my life in here." It has become his identity and sense of self-value. Blasi mused, "I needed something that I could feel good about, something constructive; actually knowing that I could create something for a moment in time...I could look back and see what I had accomplished having to show for." In making his art, he provided himself an opportunity to create a new identity above that of inmate, providing an opportunity for him to succeed once released into the community that rejected him.

## 5. Identity Redefined

Aggression and violent tendencies, particularly in prison, often emerge from, and maintained through, identities reinforced through ongoing social interactions. Such behavior becomes tied into a person's sense of self, reinforced by those around him. Once a person is called an "aggressor" or seen as "violent", it is perpetuated through such interactions. Unless this characterization is lifted and a new identity developed, such aggression may continue. Art has been found to improve locus of control by providing an opportunity to sublimate aggression and provide an opportunity for appropriate opportunities to express frustration fears and anxiety (Gussak, 2009, 2013). Thus, art-making can eventually provide the person previously known as an aggressor to be seen as--and see himself as--someone different.

For example, Charles Bronson, an inmate who has been in Great Britain's penal system for over thirty years is recognized as its most violent offender. A lofty title, given to him by the society he once belonged; after communicating with him for some time, I believed that this label emerged from how he responded to his frustrations, his difficulties adjusting to his new environments, his own desire to survive and maintain some control in an uncontrollable environment. Such an identity was perpetuated by the systems to which he was thrown and by the public media that followed him. His deviant behaviors were reinforced and before long, his whole persona changed to embrace this moniker. "I never liked myself. I think maybe I was battling with who I had become, what this hellhole had made me" (Bronson, 2016, p.91). As one person close to him admitted, "It was a caricature he took on.... I think he [reveled in this image] because it gave him an identity...." So, what does Britain's most violent inmate do? He turns to art.

Almost 20 years ago, an officer approached him while he was sitting in his solitary cell and suggested that perhaps he try drawing—he had heard that it helped people 'calm down'. Bronson never had formal training in art. However, he soon became quite adept with his materials. Over time, he created hundreds of drawings. Deliberately humorous, his caricature-like drawings evolved into autobiographical indictments of the prison system [figure 5] and the state of mind he often found himself.

Several years ago, Bronson changed his name yet again, to Charlie Salvador to reflect the more peace-focused personality he has adopted. He credited the art for providing him an opportunity to express what was inexpressible, and as a means of channeling his detrimental energy. However, it did much more than that. Salvador actively changed his previous identity, to be known as the "born-again artist [figure 6]," to become "Salvador". By taking on, and broadcasting, this new persona, he is now reinforcing this new label, making it less likely that his social interactions will result in and perpetuate his violent acts (Gussak, 2014).

## 6. Transformation thru Unity

It is not only in individual situations that such dynamics occur; in fact, such a perspective relies on the group process to test and ultimately change the labels through different type of interactions [figure #--the group house sculpture]. Beginning in 2007, the FSU Art Therapy program partnered up with the Florida Dept. of Corrections, and in one case the Miller County Jail in Colquitt,

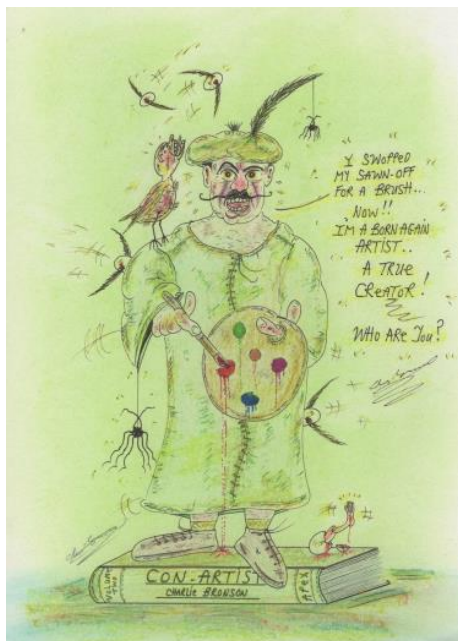


Figure 5.

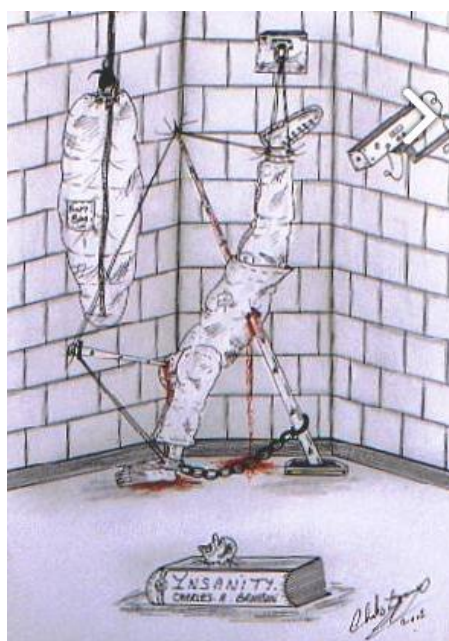


Figure 6.

GA, and began, as an offshoot of the soon defunct Arts in Corrections program, the Inmate Mural Arts Program. As an example, the first one, “Transformation thru Unity” took around 8 weeks to complete--the 22X47 foot painting was completed on a wall inside the fence, facing the parking lot and visitor area [figure 7]. Painted by 12 inmates and two art therapy student interns, the mural provided symbolic representation of collective beliefs/identities, reaffirmation of group cohesion and sense of self, and balance. This particular mural’s product and process inherently resembled their own journeys of redefining and fostering identity (Argue, Bennett & Gussak, 2009).



Figure 7.

The facility staff and administration were supportive, and delighted with the final product. It has since received much attention and visibility, from an exhibition at the Florida State Department’s Division of Cultural Affairs to press releases and a brief news documentary about prison art.

The process of completing the project together was impactful; it became a transformative experience for those who took part in it. Many described it as a metaphor for life. As one inmate indicated, “Everyday we face this massive white wall - the obstacles in our lives - and how are we going to handle it? We can walk away and ignore the problems, or we can face them and conquer them head on.” They marveled that they were treated like human beings, and they took pride in what they accomplished. One even admitted that “I’m usually always alone...how much I enjoyed the teamwork surprised me.” Ultimately, “This was about more than paint.”

Most rewarding was their own ability to reflect on the final product, and relate it back to their own experiences. Perhaps the one inmate who worked on the tall man's suit best summed up the difficulty they faced, both in making the mural and with being in prison:

The rough way I did the transformation in the pants of the dude reflects how hard that transformation is to make. I couldn't do like how it was in the sketch... that was a smooth transition. I had to make it look torn, almost violent, because that's what it feels like...that's how hard it is to change.

Since then, there have been other murals completed, including in downtown Colquitt, GA in which the jail inmates were brought out during the day to paint alongside two art therapists. As I have always argued, one of the benefits of art therapy in prison is that it permits the inmate to express himself in a manner acceptable to both the prison and outside culture. Nowhere was this clearer than in the Inmate Mural Arts Program.

## 7. So What?

While the focus of this paper revolved around my own personal experiences in correctional institutions, I such dynamics still apply to society at large. Although on its face an extreme example, how our societies address those we lock up represents how we generally treat the disenfranchised and alienated, providing labels that are then, in turn, internalized. This perpetuates the breakdown of community connections and richness. And this occurs not just in corrections but also all along the societal spectrum.

Hierarchical structures and societal roles are assigned through the interactions that occur within the community. As a result, those assigned or labeled as representatives of the bottom levels struggle to break away from their designated roles, and their potential for success is weakened. However, if we once again reflect on and accept as a worthy premise the statement that was erroneously assigned to Gandhi, that 'a true measure of any society can be found in how it treats its most vulnerable members' then by creating opportunities for changing negative labels, by promoting positive social interactions, and re-creating affirming identities we can fortify the most vulnerable and in turn strengthen the community. In sum:

- Art gives a voice to those who would not or could not otherwise be heard
- Art is accepted and recognized as valuable to society--those who engage in it are seen as contributing to its success
- To be seen as one who creates rather than one who destroys defies the previously established repressive label
- Art making becomes the vehicle in which the disenfranchised can travel within the social spaces not otherwise opened to them
- Art creates empathy and emotional connectedness for both the creator and the audience
- Creating art provides a sense of accomplishment and promotes success
- Art creates a visual bridge between the 'outside' and 'inside' cultures

Accept these demonstrative premises, and you can see how art plays a role in strengthening and redefining a community simply through its socialization, becoming the positive symbolic connection within the desired interactions.

I end this paper with this strongly held belief-- If a community wishes to continue widening the margin between the empowered and the disenfranchised, then eliminate the arts. However, if its goal is to strengthen its social fabric, then the arts provides the opportunity to create a tapestry in which everyone is woven.

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## A/r/tography and its Potentials

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### 1. Orientation

A/r/tography (e.g. Irwin, 2013; Lasczik Cutcher & Irwin, 2016; Springgay, et. al., 2008) has at its core a commitment to potential. This potential is vast. For those of us involved in arts education we recognize the potential of artists to inquire creatively with their materials, ideas, processes and products as they think again about their experiences, perceptions, and conceptions of the material and immaterial worlds around them. We also know the potential of educators to think again, and again, about what knowledge is of most worth and how we might engage with these ideas in mindful ways. Yet it is the inquirer, the re-searcher, who walks alongside the artist and educator, metaphorically, symbolically and pragmatically, who calls us as individuals or collaborators, to re-think that which we have taken for granted and to re-imagine that which has become comfortable.

A/r/tography happens when individuals feel the potential of what it means to embrace the identities of artist, researcher and educator, simultaneously, not as a self-indulgent preoccupation, but as a means to ongoing living inquiry through the rich processes of doing, thinking and making – those processes of engagement that link us to one another ecologically, aesthetically, culturally and historically.

A/r/tography may be widely perceived as a research methodology, yet it is simultaneously a form for artistry and pedagogy. The A, R, and T are contiguous, reverberating through movement alongside one another as individuals and collaboratives embrace the potentials of the interstitial spaces that reside in the spaces alongside, in-between, and in-view. The potential for a/r/tography is vast.

### 2. The Peripatetic Inquiry

In this presentation, we hope to share how we have embraced an a/r/tographic potential through peripatetic inquiry, a form of inquiry that embraces the movement of ideas we have experienced alongside one another in person and while travelling far apart as visual arts educators. While peripatetics have traditionally referred to those who are travelling from place to place for relatively short periods of time, it has also referred to individuals aligned with an Aristotelian school of philosophy. We gravitate to the idea of walking from place to place, and imagine philosophizing alongside one another as a/r/tographers committed to our creative and educative inquiries. We met one another initially through InSEA gatherings and have continued to meet through a network of arts and education events. Our desire to co-labour together persists when we are face-to-face and when we travel separately, often continents apart.

This project is inherently collaborative as we decided to document our walkings (Cutcher, Rousell, & Cutter-Mackenzie, 2015; Lasczik Cutcher & Irwin, 2017). We had only one protocol for engagement which was to “‘walk’ to a place we’ve never been, focusing on our sensory engagements in the experience of movement, documenting impressions and involvements in anticipation/ throughout/ upon reflection on and of the walk” (Cutcher & Irwin, 2015).

The inquiry is peripatetic, in constant movement in that we seek to observe and document our wanderings and wonderings as we experienced our respective sabbaticals. Rita was in Canada and Turkey; Lexi was in Australia and Hungary. As we travelled and worked and thought and journeyed, displaced and in new places, we photographed, wrote and reflected upon

our experiences in movement. In the process, the terms 'walk,' 'walking,' 'impressions,' 'document,' 'sensory,' 'experiences,' and so on, are decomposed, confronted, transmuted, emblematic, mimetic, challenged. The idea of movement through the slow process of 'walking' as the metaphor, signifier, episode or event are both entwined and stretched past their meanings and therefore the concepts are also in motion, and mutable. Thus, the *peripatetics* of this inquiry are entangled within and through the incarnations of walking, as well as the documents and languages with which we engaged as we moved through, performed and created. We sought to move, think and record our experiences slowly, reflectively and attentively in the spirit of the sabbatical as a recuperative experience with place, dislocations and drifting. It was the slowing down of thought and of movement, which drew us into this work.

### 3. Slow Scholarship

As academics surrounded by the pressures of time, we believe it is essential that we pay attention to the idea of slowing down and indeed, to slow scholarship (Berg & Seeber, 2016). The stress of work often eclipses our creativity and without realizing it, we neglect our creative engagement with the world. We wanted to change this so that we were in the presence of unfolding events through our walking research. Whether this was in our ecological environments, studio practices, or scholarly discussions, we wanted to experience the potential of peripatetic inquiry as an intervention to our otherwise full schedules in order to resist the taken for granted frenzy of our professional lives - replacing it with slow peripatetic inquiry. What emerged for us were opportunities for deep thinking, making, and doing.

In this way, slow scholarship can be thought of as an intervention, an act of resistance (Berg & Seeber, 2016) against the hectic and stressful demands of academic work. To slow down and indeed stretch time (Berg & Seeber, 2016; Gros, 2014), we gave ourselves the gift of deliberation through decelerating our feet, our hearts and our minds. As artists, we need this time to create and to enact the very things that drew us to this life in the first place: the love of Art and the compulsions of practice. Things we let go of as the demanding life of the university academic takes over. In this case, we used photography and visual journals as our initial practices, sometimes engaging with writing poetry and narrative as yet another device to slow thought and be open-ended in our planning, to be open to chance and risk and the serendipities of encounter. We opened ourselves to finding our way, and letting the path reveal itself, rather than having a predetermined map of engagement. This allowed for revelations and wonder, for getting lost and finding our way again, to give ourselves the permission to drift. When we were planning the inquiry, we were determined not to pressure ourselves and create yet more work; rather we sought pleasure and the chance to restore ourselves. We pursued deep thinking as we shifted our sense of time (Berg & Seeber, 2016).

And then, after our experiences with displacement in our own homelands and in foreign lands, we had the opportunity to be together in-place, where we could meet and walk together, paint together, write together. Again, we sought to keep the practices slow and contemplative, decelerating and pushing back the demands of our academic schedules, to linger in paint, to find our way through painting and to trust the process of painting, of surrendering to our practice (McNiff, 1998). The acts of painting made the space for us to embrace slow scholarship, in a way that was deeply generative, which created openings, contiguities, becomings, reverberations (Sinner, Leggo, Irwin, Gouzouasis, & Grauer, 2006). We painted every day that we were together, for an hour or hour and a half each morning in an empty classroom space at Lexi's university. Painting daily became a ritual: of meditation, of collegial sharing, of collaborative practice, of refuge. We disappeared into our practice, re-emerging when we were at a natural moment of pause each day. Our work was largely silent; we would stop only occasionally to collaboratively reflect upon the direction of the work, and then re-immense ourselves silently into our practice once more. We continued our 'walkings' finding our way through paint (Lasczik Cutcher & Irwin, 2017).

As we engage in peripatetic inquiry, our walking side by side also embraces the potentials of propositions (Manning & Massumi, 2016). These are conceptual openings that reside in the

potential of liminal spaces. Truman and Springgay (2016, p. 25) consider Alfred North Whitehead's ideas when they say: "a proposition can be seen as both actual and speculative" and that it "is a hybrid between pure potentialities and actualities" (Whitehead, 1978, pp.185-186). Propositions are committed to novelty as they open up possibilities for feeling, thinking and doing in different ways. Indeed, propositions point us to interesting and often unusual possibilities. Following on Truman and Springgay's work, we take up propositions in three ways. Firstly, "as linguistic statements about what walking as a research practice can do" (Italics in original, 2016, p. 258), and secondly, how walking can offer us a "*lure for feeling that can pave the way along which the world advances into novelty*" (italics in original, 2016, p. 258). In addition to their description of propositions, we add to this understanding of propositions by suggesting they are not only linguistic but also visual statements about our walking practices. Thus, we offer visual propositions that we hope will inspire slow scholarship among arts education collectives locally and more globally. Indeed, it is through the slow scholarship of walking that we found our a/r/tographic peripatetic inquiry to be profoundly rich with novelty.

#### 4. Visual Propositions

##### 1) Visual proposition 1: Walking through language and identity and time

This proposition is about the experience of being a child of migrants, returning to their homeland, and struggling with my heritage language as a way to try to resolve my identity. This walk was taken on a particular afternoon in the artists' village of Szentendre, somewhere I'd never previously been.

Again and again,

I go.

Moving, rambling, stumbling

on. The gypsy is never still, always making strange.

She is always strange, stranger, outsider.

exile

émigré

refugee

outcast

colonial

foreigner

settler

All of these, yet

None, of these. Something else entirely. She is

something else. She is.

In the second-generation, she is indirect, circuitous. She is.

Remediated memories, recycled spirits. A hand-me-down

self with the

rumbles, the

echoes, the

aftershocks. The

colour of my blood: red

and white and green.

Nostalgic for

a place that is an imaginary, disgruntled

and shivering, she generates

it, makes  
 it, creates  
 it, as Odysseus. In  
 mythos, in this  
 [myth]ography.  
 As she marks  
 herself, she makes  
 herself through the doing,  
 through the knowing,  
 through the telling. It is  
 not enflamed,  
 yet it is. It still is.

And in the ways that she has come to know it, is artwork. Is  
 research. Is teaching.

She cuts,  
 she tears,  
 through tears, she weaves  
 the splintered remnants of  
 her un/doing. Her  
 embroidered weft warps her  
 loss, her  
 rupture, her  
 rift.

Rethreading and  
 rethreading, always.

In  
 global movements and diaspora, refugees and migrants, contiguous reminders  
 of trauma and of loss  
 of slippage and of  
 peculiar. In constant motion, the nervous and insecure construction  
 of self  
 with other, her other self,  
 her other selves, a constant.  
 Her other.

In time and movement and memory and place, the architecture of  
 this myth/ology is fundamental to its  
 meaning. Its  
 structural design self-consciously  
 shaped to  
 create plots and places for readers to  
 engage, in



the reading and

the writing, of themselves,  
in.

The languages, of  
word, of image, of  
the lyrical, the poetic, serve  
the demands of  
the theoretical constructs that [un]frame them.

These tensions  
question, endlessly: Place. Time. Memory. In

theme, theory and thought. In  
the location of the art and its meanings.

Where?

In  
object, subject, text and dialogue. In  
the spaces between the surfaces of  
artwork and of  
audience, of

text and of reader, historian and witness, in  
the spaces in-between. In  
the encounter, in  
the event, in

the assemblage and concomitant ecologies of engagement.

Movement moves us  
through. Reading reads us  
in. Thinking thoughts us  
together. In

the entanglements of  
this work, criticality is  
located in places that exist in  
the real and in  
the ether. Through  
the text, in  
the artworks, in  
the poetry and  
in the tensions and  
the spaces and  
the events between them.  
Portrayal as reliquary.

What does art do? What does this art do?

## 2) Visual proposition 2: Walk while staring upward and walking while wayfinding

Two years ago, I was a visiting professor at Anadolu University, in Eskeshir Turkey for nearly two months. It was a time to share my understanding of artistic research, to work with doctoral students interested in exploring new terrains of knowledge creation, and to work with an emerging scholar interested in promoting a/r/tography in Turkey. My links to Turkey are modest and limited to my InSEA connections. I don't know the language nor do I follow a similar spiritual path to the majority of Turkish people. While I know my colleagues brought me to the university in order to learn from me, deep down I wanted to learn from them, with them and about their culture and land. My immersion offered this and more.

While I was there I noticed the kinds of walks I took to places I had never been before – and paid attention to what I learned.

**Walk while staring upward** is a proposition unto itself. It gave me heightened perceptions of the mosaic ceilings in historical and often religious buildings - a kind of voyeuristic peering into the cultural past of a people I could only imagine – walking in the steps of countless people who have struggled and negotiated this terrain for centuries. Who am I to walk these spaces in an era where I am but a momentary visitor?

Walking while staring upward called me to be enthralled by the work, imagination and spirit of artists living generations before me. I am a momentary visitor but this moment is larger than life. It stays in my memory.

I am pulled away by others who want to continue walking in other directions – looking forward - yet I want to linger, to cast my eyes upward and simply stare as I walk to fill my soul with something – something I cannot name but know it when I feel it.

**Walking while wayfinding** was a proposition I created for myself while in Turkey. I was mesmerized by the placement of stones fitted into one another, in regular and irregular patterns, each one calling me forward, each one symbolic of something I could not name. Some on sidewalks, some in special places, some in manicured grounds.

Finding my way across a large campus without following any transit routes became important to me. My hosts walked with me across the campus going down alleys, through buildings, around courtyards, through gardens. It seemed to go on forever. I tried to memorize the walk but I couldn't. There was so many unfamiliar spaces. Yet I wanted to walk on my own in a place where I didn't know the language. I decided to map my walks through photographs. As I photographed corners, changes in direction, unique features in the environment for the purpose of wayfinding on my own, I discovered that my mind was memorizing the route. Wayfinding was a form of cognitive mapping. While I methodically prepared myself to use the images to find my way back to where I came from, I ironically never used the images again. How was this so? I had taken this walk before and could not find my way. I discovered that in taking the photos I was creating signposts in my memory. Soon enough I did waver from the path unintentionally, and within a matter of minutes recognized the unfamiliar. Retracing my footsteps I discovered the route back. There was some level of confidence in this land after all. I began to venture out further and further returning to the familiar.

Walking while staring upward and walking as wayfinding became opportunities to slow down and notice. To notice where I was going, to take that mental snapshot of where I was, to apprehend the intersecting shapes of human interactions that preceded me, to imagine the inspiration of what was beyond my reach yet embraced me.

As Lexi and I shared photos of our sojourns, I asked: How was my body engaged with this process? My body slowed down my mind by giving it permission to be, to being, to becoming the walk itself.

### 3) Visual proposition 3: Mapping a c/a/r/tography of slow scholarship

Walking is the way most of us find our way in the world and as we do, we experience it in our own personal ways. “Like walking, mapping is an embodied experience carried out from a particular point of view” (O’Rourke, 2013, p. xvii). Mapping happens any time a map of any kind is created – even a drawing quickly rendered on the back of a menu, or our visual memory of a route to a friend’s home. For cartographers, mapping is often the object of their research. However, for artists engaged in mapping it also becomes a method (p. xviii). From aboriginal peoples who perceived their pathways across generations, to other ancient civilizations who described battles among cultures claiming land, to the situationists who created maps focusing on psychogeographical concepts found in the environment, to contemporary artists using GPS and other computer programming to investigate transdisciplinary experimentations: artists have used maps for observation *and* for performance.

As a/r/tographers interested in walking and mapping we recognize the rich cultural histories and play with the notion of a cartography of slow scholarship that embraces both observation and performance bound within a timeless notion of time. To some this might seem like drifting from one point of interest to another. To others, it might seem like a tourist ambling through exotic places, predetermined destinations, or unexpected sources of delight. Yet it is more than this. “Walking blurs the borders between representing the world and designating oneself as a piece of it, between live art and object-based art” (O’Rourke, 2013, p. 13). Walking embodies the art. Walking embodies thought.

Have you ever noticed how walking helps one think more clearly? “Walking structures experience. We perceive ourselves and our environment in interaction as we move along a path. We shape space as we go” (O’Rourke, 2013, p. 43). Lexi and I began our peripatetic inquiry by stating a walking protocol. It became our guide for how we might observe and perform our walks in environments we have never been before. From this protocol we explored our relationships between time and space, cultures and histories, geography and aesthetics. And in the walking it forced us to slow down, to think, to ponder, to wonder, to question, to create, to embody and to see again differently. We first pursued this walks independently of one another. But once we were together in one place, we were able to negotiate our walking through collaborative activities and through our collaborative paintings – our walkings through paintings.

Our collaborative walkings allowed us to make connections across our environmental wanderings, theoretical readings, aesthetic delights and embodied desires for slower scholarship. We longed to play with these ideas through our painting practices and together, working side-by-side, we mapped and remapped, what we had said and heard from one another and what we experienced and shared with one another. We were mapping our slowing down as artist-educators involved in the scholarship and artistry of walking. We were mapping the visual, auditory, and textual experimentations through our embodied painting experiences. “Working with someone who will hold on to an idea’s potential when fear and anxiety are threatening to erase it is a tremendous gift, and we each took turns doing that for one another” (Berg & Seeber, 2016, p. 88).

Slow scholarship mapped onto a collaborative artistic practice can only happen in a place of trust – where we trust one another with our practices, thoughts, feelings, and more. We motivated each other to paint again, to think again, to perform again. But we wanted to do this to be in the space of emergence that slow scholarship allowed. It changed us. So much of our days are captured in the tension between attention and distraction. What we learned in our slow scholarship was that deep attention affords us greater resilience to weather the distractions, and indeed allows for further attentiveness in the midst of our busy lives. Our collaborative paintings have shown us the cartography of slow scholarship matters and yields profound aesthetic engagement.

#### Theoretical directions

These visual essays or vignettes, speak to a marriage of form and content that is fundamental to arts-based educational research more broadly, and a/r/tography specifically. In their foregrounding of the visual, of *art*, they work towards troubling the boundaries of what conference presentations and keynote speeches may be – performances that show as well as tell,

that create “an unfolding between process and product, text and person, presence and absence, art and audience, teacher and student, author and reader” (Springgay et al., 2005, p. 901).

Moreover, we can view the keynote-as-artwork in and of itself, ephemeral, temporary, performed: a rhizome that is venturing further outwards into the world in ways we cannot anticipate (Deleuze & Guattari, 1987). In this way, the inquiry is truly a living assemblage as it is communicated in artful ways to audiences, readers, viewers. Further, and importantly, such visual and poetic portrayals are authentic to the research that gives them their breath (Lasczik Cutcher & Irwin, 2017).

The potential for a/r/tography to inhabit such interstitial and liminal spaces is not new, as a/r/tography is a “methodology of situations” (Irwin, Beer, Springgay, Grauer, Xiong & Bickel, 2006, p. 70). The situations that we explore through our *Peripatetic Inquiry* are in motion, as are the concepts that enfold and are released through such movements. As we learn together, in movement and in a dialogic of art actions, conversation, writing and collaboration, such relational happenings allow for epiphanic moments of discovery and fresh insights. The process and the practice are genuinely generative and iterative.

With this inquiry, it is important to acknowledge that we are aware of the genealogy of walking as a practice, for artists and scholars that has its genesis in notions of the flaneur, conceptualised by Baudelaire in 1867 (1964), refined by Benjamin (2006) and engaged by contemporary artists in the past decades as a way to slow; to observe, to see and to feel and to experience. To slow into the act of walking, cognizant of affect and ‘blocs of sensation’ (Deleuze & Guattari, 1994), we also draw on Deleuze and Guattari’s (1987) concept of the *carte* – the map – in which we take on the notion of a multileveled, interrelated machinic assemblage of bodies, events and things.

As Rita mentioned, practices of psychogeography (O’Rourke, 2013), schizocartography (Richardson, 2014) and the situationists entangle into this work as a mindfulness of the genealogy of mapping as a practice, through the walking encounter. With this inquiry, we have stretched notions of walking and mapping and folded them back into the practice and materiality of painting, as we find our way through. In these ways, we assemble a c/a/r/ tography of slow scholarship (Rousell & Cutcher, 2014; Lasczik Cutcher & Irwin, 2017).

#### 4) Visual proposition 4: A walk in-place and in paint

This is about the doings, the tellings and the knowings

##### Doing

We gather our  
belongings, our selves, our substances, our bodies.

Cartographies  
of experience and  
encounter, nature and nurture, walkings  
and wayfindings, affect  
and sensation. Travelling  
stories and souvenirs, stepping  
stones and stumbling stones. Tales  
of the everyday and the unfamiliar,  
outrageous acts and everyday mutinies; making  
strange and making special  
these histories,  
these historicities.

We gather these things and we entwine, with  
an art that is  
mined, a  
mine to field, a  
mindfield.

We puddle; we  
 make smudges; smears and cracks and inkstains; we  
     rub and layer and reduce; we  
     add and take away. We  
         manipulate, we punctuate;  
         respond, perceive and organize. We  
 play: stain, daub, wipe, draw; paint, print, sketch. We  
     stumble. We  
 stall. The work breathes. We  
     intuit. We  
     imagine and we  
 stop.

Chance becomes  
 our friend, serendipity  
 our playmate. Epiphanies happen  
     We go on.  
 Our hands, our  
     arms, our

feet get dirty. We  
     weave the fractured fragments together.  
 Gather, collect, arrange; snapshots  
     positioned to tell.  
 The voices  
     simmer forth from invisible places, become  
 understood.  
 The work  
     comes into being, we  
 go into the process, trust  
 the process, let  
 go.  
 From the doing comes  
 the knowing. The action, the  
     art action is  
     the key.

### Knowing

In constant motion, we  
 wait for the right pencil to  
 write, the write pencil to  
 draw. The write way to  
     right, the right way to  
         say we 'know'.  
 Each brushstroke a word, each  
 word an image fragment; reflecting a likeness,  
 instantly read.  
     Images are metaphors for the failures of language.

The research as c/a/rtography, reflected;  
 the research as  
     artwork, telling stories.

Knowing through  
 material; knowing through

doing. We do, and  
the mind goes  
quiet. New spaces are  
revealed, thinking becomes

juicy; not  
transformed:

created.

Doing inspires: it  
breathes the thinking in. The  
doing is enchanted, the  
art is  
*imagical*.

Sight  
and insight are  
one. Memory and  
experience give them

form; from  
the deep places, subjective  
selves are

virtuously exhumed. There is

no truth, only lies  
and authenticity of  
meaning. Revealed  
and yielding in a  
marriage of form, and of substance.

Images and text hold hands

and faithfully  
represent experience, and memory.

From the knowing, comes  
the telling. The knowing  
through the doing is  
the key.

### Telling

The telling, like  
the doing, like  
the knowing, is  
eclectic. It is  
fragmented, it is unpredictable.

Voices perform together:  
the stories and poems,  
the images and the paintings, articles and visual essays, commentary, analysis  
and interpretation. Metaphors  
visual and poetic.

Multilayered, rich and  
complex, the  
absent presence of  
the reader is  
considered through  
the layering of

images, of stories, of selves.  
Strata, seams, levels of reading; ways  
to view and ways to know. Ambiguities, disruptions, gaps

and spaces

there to construct meaning.  
The telling flows, evolves, builds  
upon; each

contextualizes the other.  
Maps revealed,  
concealed, revealed.  
A pentimento.

Montage, collage, bricolage, pastiche.

The Art is the Art  
as well as the research.  
It is referential, its  
integrity maintained, it  
transcends and surpasses.

The Art, like  
the research is  
*imagical*.

It tells

of selves, tells of  
processes, creates a  
portrait of the making as  
biography of the selves: bricoleuses.

From the telling comes

the

c/a/r/tography.

This is the key.

## 5. Closing

As we draw this session to a close, we wish to invite all of you to embark upon a unique proposition within a/r/tographic peripatetic inquiry. We invite you to walk to somewhere you have never been before (Cutcher, et al., 2015; Lasczik Cutcher & Irwin, 2017) while at this conference and to draw or paint your experience on one of these postcards.

Then we propose that instead of mailing the postcard to someone far away, that you give it as a gift to someone here at the conference. They might even choose to exchange their drawing or painting with you. In slowing down, we create and gift our creations to our colleagues, in the hope that we encourage one another to slow down, create resilience and expression, and find strength in our various walks around the world.

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## Art and Knowledge: Epistemic Meaning of Art Education

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### I. Introduction

Education is a discipline that deals with learning and knowledge. Learning is a social action that enables us to make positive changes and developments in our thoughts and behaviors by building the concept of something. Subject is a special form of education that exists in the space of the school system. In this regard, the existence of the subject as a universal education means that the continuity of the subject is influenced by the consensus of the social members about the public resources. Therefore, as a social system, subject must constantly interact with the changes and demands of the times and renew its educational values. This is a fate and existential condition of subject as a universal education.

In this article, I will examine the value of art education from the viewpoint of epistemology. Epistemology is a field of philosophy that explores the nature and scope of knowledge as well as the method of knowledge. In the sense that education is a study of the practice of knowledge, epistemology is a fundamental basis for determining the content, purpose, and teaching methods of education.

Epistemology is not strange in education. At the beginning of the 20<sup>th</sup> century, Dewey (1916) saw knowledge as worthy of solving problems of real life, and as actual experiences which are variable and continuous changing lives. As for Dewey, who worried that philosophical interest in unchanging reality could not answer the problems of real life, education was thought as a process of gaining knowledge to solve the problem of life overcoming the traditional dichotomy of epistemology.

Piaget (1971) approached the characteristics of cognitive development and learning process in terms of genetic epistemology. He wanted to go beyond the dichotomous view point of a-priori and a-posteriori epistemology which divide philosophical history. His empirical epistemological studies have shown that balancing between learner's self-maturity and interaction with external environments is a process of acquiring knowledge. We could know that learning is not just a transfer of a fixed knowledge system but a qualitative transformation obtained by participating in the process of dynamic interaction between learners and knowledge.

The critical pedagogy of Freire (1970) was possible by overcoming the dichotomy of traditional epistemology, too. Traditional epistemology presupposes opposing pairs such as theory and practice, subjectivity and objectivity, self and others, consciousness and world, one perceived as superior and the other perceived as inferior. On the other hand, with adapting dialectical epistemology, Freire viewed the concept of confrontation as a mutual prerequisite condition that enables each other to be established. Hamlyn (1979) also explored the learning and knowledge on the basis of epistemology. He emphasized the social nature of knowledge and the emotional conditions of learning that are missing in traditional epistemology. He said that learning is the participation in the public form of knowledge, and that what is knowledge, truth and objectivity is determined in a framework of consensus. From the epistemology of Hamlyn, the objectivity of knowledge is understood as a social context. In that sense, there is no experience where there is no possibility of knowledge. These scholars provide insight into the concept of education, the nature of knowledge, the conditions and methods of knowledge acquisition.

What significance and value does art education have from the viewpoint of knowledge? What is the nature of the knowledge pursued by art education and how does it differ from knowledge in other

fields? When we answer these questions, we will be able to explain the epistemic value of art education in our lives.

## 2. The Present and Background of Art Education

### 1) Present art classes and curriculum

I find something unusual when I attend elementary school art classes. The teacher guides what art activities will be done, but does not clarify what to learn. I have a similar experience in teaching lesson plan for art in college. The undergraduates presented the procedures of art activities in the lesson plan, but did not give information about knowledge. I ask college students what children would learn through this art class. Then they asked me back “Do children have to learn knowledge in art class? Is it not enough to have fun and feel free to express?”

These scenes illustrate that how knowledge is being treated in art education. Acquisition of knowledge in art education is relatively neglected compared to the issue of experience and expression. As a result, art is considered a subject which does not learn or of an experience not of knowledge. The issue of knowledge in art education is not considered importantly in the national curriculum documents as well. Currently, the structure of art in Korea is divided into three areas of experience, expression, appreciation, and content elements are assigned to each area. The content system of the art education is different from the classification of mathematics or science. Contrary to that content system of mathematics, science, and social studies are based on concepts, the art is based on the type of experience. Although this method reflects the characteristics of the art, it does not systematically present the knowledge structure of art.

### 2) Background of non-knowledgeism on art education

I think that both the view of art as experience and the view of art education as equal to art itself have influenced on the background of non-knowledgeism. The experience-centered art education is an extension of the viewpoint which sees intuition and experience of materiality as the essence of art (Lim, Lee & Kim, 2006). Intuition in art is described as a thought process based on the immediacy of sensation that does not go through the stages of analytical thinking (Lee, 2009). The creative art education in the 20<sup>th</sup> century is based on the immediacy of aesthetic experience. Lowenfeld regarded the role of knowledge in art education as very passive, because he thought that knowledge might have negative impact on creative expression. As a result, experience-centered art education makes people to view art education as a non-knowledge subject or self-expression rather than a subject that acquires knowledge.

Art education, which emphasizes experience and creativity, was influenced by psychology. In modern psychological research, knowledge is seldom mentioned (Williamson, 2000). Education influenced by this psychology places importance on the concept of competency rather than knowledge. Competency-centered discourse of education treats knowledge as superficial or collected information. However, in the sense that action is an out-world state of knowledge, knowing and behaving are not a separate but a complete state of mind realized through interactions. Therefore we cannot imagine the knowledge which is to be separated from experience.

Another reason why the theory of knowledge is considered as not important in art education is related to equating art education with art itself. This perspective aims to educate students to understand art as faithfully as possible. According to this identifying viewpoint, the structure of art is the same as the structure of art education. Modernism art education of the 20<sup>th</sup> century has thought that understanding art is art education. However, although art education is based on art, there is controversy as to whether the structure of art education and art should be the same. Because it is logically contradictive to 'educate' art while the perspective art cannot be taught still exists (Elkins, 2001).

On the other hand, postmodernism art education regards art education as education through art rather than education of art. Even though artists and art educators have a common ground on art, they

have differences in the purpose of art and the way of understanding the world. Chevallard (1985) suggests, using the concept of didactic transposition, that school education is not simply a reduction of the scholar's knowledge, but an education transformed into teachable knowledge at school. In this respect, pedagogical knowledge differs from scholarly knowledge. Considering that education is aimed at raising the view of the world (Peters, 1966), a subject is an intellectual system. Therefore, art education should include knowledge about art, but also be transformed into knowledge of the world by way of artistic episteme.

### 3. Epistemic Meaning of Art Education

#### 1) Re-conceptualization of art

I think that art is an epistemic activity that pursues truth through beauty. This definition of art differs from that of Plato. He opposed the epistemic value of art based on the concept of mimesis. He thought that the true object of knowledge belongs to Idea and that only thinking through the pure reason leads to knowledge. In this sense, the sense world is nothing but a belief by perception. Thus, art is considered to be a mimesis, which is not *noeta* as rational and logic, but *aistheta* as emotional and imaginative (Kim, 1991). However as Locke (1690) pointed out, beauty is not an entity but an experience of aesthetic properties that arise in time and space, and an abstract idea through individual experience. Plato's premise that beauty is existence is negligent of the value of emotion as a mutually complementary concept with reason to acquiring knowledge.

Perspective which denies the epistemic value of art is premised on the viewpoint that beauty is judgment not reason. Descartes' epistemology presupposed the view that emotion is the source of errors and illusions, thus it does not reach knowledge. Knowledge which he thought as distinct and clear should be logical reasoning. Kant (1790) is a successor of such idea. He argues that only reason (*vernunft*) by concept is a way of thinking leading to true knowledge, and that sense (*sinnlichkeit*) stays in the level of judgment that does not fit in the knowledge of the clearness. Modern epistemology accepted the dichotomous distinction between emotion and reason, and it couldn't support epistemic value of art because art has been considered activity based on emotion.

However, according to Schiller (1794), the concept of the beauty is reinterpreted not only as an emotional aspect but also as a realm of reason. Schiller saw that reason and emotion can be harmonious in the beauty. Following Schiller's notion of beauty, Hegel further argued that the aesthetic activity is the best activity of reason. He saw that emotion enables essential self-awareness to move toward universal perception. In this sense, Hegel did not remove the element of emotion from the stage of rational judgment but included as a co-existence with rational consciousness. His idea transcends the classical knowledge theory based on the dualism of reason and emotion. Especially, it is noticeable that Hegel admits that without aesthetic perception, we do not understand spiritual significance and do not fully understand history. For Hegel, art was considered to reveal the absolute by way of intuition and emotion, and the intuitive expression of truth is art. In this context, he suggests the necessity of art education as a public education.

Heidegger further argues that art is an way of becoming truth and in which truth takes place, claiming that art is a unique way of presenting truth by revealing the hidden essence of the world (Heidegger, 1996). He pointed out that the concept of mimetic art, which reproduces objects in the same way, is the same as modern scientific epistemology which reproduces objective reality, and that the world is not a being by itself but a being constituted by thinking in human life. With following to Heidegger's idea, epistemic value of art is revealing truth as *aletheia* and then art works should be considered in relation to truth not imitation.

Gadamer (1960), who regarded the truth as temporal and historical, admits that it is impossible to understand it being free from prejudice. He saw that art reveals the truth of being, and when we participate as an interpreter of art work being reveals himself.

Dewey (1934) also deviates from the concept of knowledge which is centered on the dichotomy of

reason and emotion. He was convinced that reason alone could not obtain complete knowledge. He believed that in order to reach knowledge, it has to be assisted with sensory cognition containing imagination and emotion that embodied the content of intellectual thought. His aesthetic experience means an experience as a completed experience, and art education is considered to aim at the completion of such an experience.

The epistemic value of art is further emphasized by Danto. He criticized that art is only discussed at the dimension of sensation, and saw that the position of art is determined by the epistemic interpretation of physical objects. Danto (1997) believed that the reason for the difference between ordinary objects and artistic objects is that artistic objects follow the epistemic nature. The philosophical and aesthetic discussion above shows that the concept of art is not fixed but constantly changed and newly redefined.

## 2) Epistemic meaning of art education

What is the epistemic meaning of art education in the 21st century? I think that art education is a curriculum designed to approach the truth and understanding of the world through artistic episteme. As mentioned earlier, artistic episteme refers to revealing what is concealed and hidden in the world by an artistic way. I would like to call the object which artistic episteme pursues trueness.

In traditional epistemology, truth has been considered as revealed reality. However, as Rorty pointed, the modern concept of truth as a mirror reflecting the objective reality of existing objects has been replaced by the interpretive truth in contemporary epistemology. The truth interpreted and explained is aletheia, which means the truth as revealing oblivion and concealment. In modern epistemology, knowledge refers to scientific truth, and the truth is verified in a way of excluding prejudice. However, contemporary epistemology does not exclude prejudice rather acknowledges its existence, and further explores a better explanation of the world. In this sense, truth and trueness is not same, the former is of science, the latter is of art.

Here are differences in the purpose and nature of art education and science education. If art is aimed at trueness by revealing the concealment of objects and distortions, then science is aimed at truth by verifying universality, objectivity. In this vein, science education pursues correctness but art education pursues interpretation. Therefore, art education is an epistemic activity through art, and it is a practical curriculum which pursues the trueness about oneself and the world. This is why art education should be treated in the realm of knowledge.

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## Transcultural Dialogue

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### 1. Transcultural Dialogue

Relationships shape our perceptions, whether between people, people and places, or people and material objects. Relationships matter. *Transcultural Dialogue* builds relationships, which becomes the content for a community to create collaborative art based on the group's dialogue. I began Transcultural Dialogue in 2007 with students and colleagues at Makerere University in Kampala, Uganda, and at the University of Helsinki. In presenting theories, concepts, strategies, and examples of Transcultural Dialogue, I invite InSEA members at the 35th World Congress of the International Society for Education Through Art to participate in Transcultural Dialogue. The Transcultural Dialogue that I propose concerns contemporary visual culture, cultural practices in relation to particular places, and a pedagogy designed to erode assumptions, ignorance, and misunderstandings. Pedagogical strategies of Transcultural Dialogue consider positionality, subjectivity, situated knowledge, transformative learning, intra-action, speculative standpoint, and diffractive methodology. The dialogic process elicits micro-cultural views that are specific and unique (i.e., they sustain difference), yet are shared within or part of macro-cultural knowledge. The act of meaning-making from micro-cultural practices can sustain as well as change the macro-cultural beliefs. Transcultural Dialogue is conversational performative cultural critique, collaborative artmaking, and commentary surrounding artworks by those involved in Transcultural Dialogue.<sup>1</sup>

I grew up with Lake Erie in my backyard. I looked out at the vastness knowing that another country, Canada, was on the opposite shore. I watched the ships that traveled the Great Lakes (from Superior, Huron, Erie, Ontario, St. Lawrence Seaway, out to the Atlantic to Europe), and feel at home when I can hear the waves and walk the beach. My childhood environment influenced me greatly, as the social, political, familial, and geographical environment of our youth has for each person. Individually, we are each unique yet greatly influenced by environment and culture. This view drives my work in developing Transcultural Dialogue in that the process exposes systemic and environmental conditions, and approaches creativity as a social process.

Growing up with a large body of water in my backyard made me contemplate faraway places that I wanted to learn about through travel. I have been fortunate to travel throughout my life and meet many people, spending extended time in new environments. However, many of the students with whom I have taught in k-12 grade levels or those preparing to be k-12 art teachers have not travel too far from their home and have had a relatively small circle of people in which they have deep and sustained dialogue. Transcultural Dialogue is about learning to be attentive to the places we inhabit and to recognize familiar cultural practices. Art pedagogy that makes this possible begins with dialogue between groups of people from different environments and cultures, and uses the dialogue as content for art making. The goal of Transcultural Dialogue is to erode assumptions, ignorance, and misunderstandings about people and places different from one's own familiar world.

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<sup>1</sup> This InSEA presentation and proceedings paper is developed from several publications (Kabiito, Liao, Motter & Keifer-Boyd, 2014; Keifer-Boyd, 2012, 2016; Paatela-Nieminen & Keifer-Boyd, 2015) in which I, along with co-facilitators, reflected on our process in order to improve future Transcultural Dialogue projects and to study educational impacts in relationship to pedagogical goals.

## 2. Initiating *Transcultural Dialogue* through Art

To begin, then, is to find another art educator from a place far away from the environment and culture that the students you teach are familiar. The InSEA World Congress is an ideal place to meet and plan to join students in your classes in *Transcultural Dialogue*. With online translators, it is possible for each group to write in their own language.

## 3. Search for Topics Absent or Avoided

Ask students to dialogue about something familiar to them and then in looking at the posts from all to identify which topics are absent or avoided; and to then provide speculations regarding the silence on specific topics. One strategy that has worked well is for participants to have time to meet and greet each other with a prompt such as:

**MEET & GREET:** Communicate to each other regarding metaphors, beliefs, experiences, and familiar sayings or folklore as content from which to question assumptions of the neutrality of knowledge. Explain what it means and how you see the meaning played out in your experiences. Provide a link to a website with an image that you feel conveys the idea.

**DIALOGIC RESPONSE:** For response to another there are so many possibilities. The dialogic task is not to see something in a negative way but to see beyond the surface layer of the website selected to communicate multiple meanings of the saying. Focus more on the linked site and interpret the visual culture of that site in terms of messages (without setting up a dualism of negative and positive) in regards to race, gender, and/or social class. Find new ways to interpret what may appear as familiar visual culture of the linked website, that is, construct narratives about the visual culture speculating on what it might suggest to various intersections of race, gender, sexuality, age, socio-economic class, and other positionalities.

## 4. Question Assumptions and Beliefs: Making Familiar Unfamiliar

Qualitative researcher, Nancy Naples (2003) posits “a reflective dialogic process can offer a context in which conflicts in interpretation are revealed and, more importantly, renegotiated in a more egalitarian fashion than is found in traditional social science methodology or in other approaches to activist research” (p. 201). Two excerpts from the dialogue of preservice art educators in 2010 provide an example of how the dialogue itself functioned to question beliefs and assumptions.

**Ugandan participant:** I always had two impressions of the USA: My first impression of the USA was a place dogged with violence, shootings, and intolerance towards minorities. ... The other side was an ideal place to live, whereby everyone seemed well off. ... PARADOX indeed. I have always torn myself between what impression to go by and which one to discard.

**United States participant:** I too find myself making certain assumptions of places I have never been. For some reason, I always seem to put the United States above everyone else but I know this is wrong of me to do because I do not have the experiences to do so. ... I hope that someday I will be able to rid my uninformed views of other countries and get the chance to travel and experience a different culture.

My use of terms *Ugandan* and *United States* are oversimplifications of the subjectivity of each participant, but is used here to emphasize dialogue about perceptions of two countries by those who had not traveled or lived in the other country, and, in some cases, had not previously had a conversation with anyone from the nation, not a resident.

## 5. Marabou Stork Example

As a facilitator of *Transcultural Dialogue*, I posted photos that I took of a large bird on the Makerere University campus in Kampala, Uganda, where I taught in 2010; and the photos elicited dialogue. Those on the Kampala campus, familiar with the Marabou Stork, described

that the Marabou Stork is a menace with its natural process of creating toxicity as a *supertaster*, yet co-exists with the students. The Ugandan students know not to sit, stand, or walk under the huge nests of the Marabou Stork as its droppings burn human skin.

Photographs of the Marabou Stork included in the art by one team became symbolic of perceptions expressed in the dialogue of the United States as a superpower. The analogy was that the U.S. consumes, like the Marabou Stork, and then discards what is not useful. Unintentionally, yet due to the United States' size and appetite, the lack of discernment poisons the earth and relationships with others.

## **6. Dialogue is the Content: Whose Subjectivity? What Knowledge is Assumed?**

The dialogue generates the content for collaborative artworks. Organize participants into small groups of four with a minimum of two from each place to collaboratively create art.

After the work is created and posted online for further dialogue, in this case we used the free application *VoiceThread* to have audio and text comments surround the art, participants specifically responded to these two questions:

- How is subjectivity constructed in the image, and whose subjectivity is constructed?
- What prior knowledge is assumed?

The question on subjectivity concerns looking at oneself in relation to the image, and recognizing that a position of subjectivity is constructed in the relational spaces between viewer, image, maker, and context. The feminist epistemological quest is to stimulate difference in interpretations and to situate knowledge within specific contexts from which meanings or significations reside.

## **7. Empowerment Emerges from Opportunities To Be Heard and To Choose, Becoming Self-aware, and Exerting Agency through Metatagging.**

As critical methodology, the purpose of Transcultural Dialogue is for “a reflexive discourse constantly in search of an open-ended, subversive, multivoiced, participatory epistemology” (Denzin & Lincoln, 2008, p. x). For a pedagogical process to stimulate reflexive dialogue, validation through dialogic activities and art creation in the learning environment of the cultural knowledge and experiences of individual difference is necessary. Valuing experiential knowledge and reflexivity, while centering difference and challenging assumptions and stereotypes, can lead to transformative learning and empowerment in the collaborative and reflective process of the Transcultural Dialogue project. Empowerment emerges from a sense of self-worth, and opportunities to be heard and to choose. Transformative learning theory (Cranton & Kucukaydin, 2012; Hoggan, 2014) defines emancipatory knowledge as self-awareness through critical self-reflection that liberates from societal inscriptions of gender, race, and socio-economic class stereotypes.

Working with theoretical understandings of transformative learning and empowerment as curricular goals, I designed the Transcultural Dialogue project to elicit self-awareness from the process of challenging others' representations of how participants in the project see themselves. An example of my own experience of self-awareness came from visiting a friend's family in southern Uganda, in which I was clearly referred to as White (muzungu), but my gender was not defined by the village's cultural practices segregating men and women from spaces and activities. I was outside the gender constructions and treated as androgynous because, as a foreigner and professor, I could not be situated within the traditional female gender roles in this cultural context. Placing myself in an unfamiliar cultural context challenged my familiar self-knowing. The facilitation of Transcultural Dialogue, by participating in the dialogue, can model and guide revelations of self-awareness from the cultural practices that inscribe, confine, and, at times, oppress some people and privilege others. The process of facilitation is to find and

reveal connections, contentions, and cultural contexts in the participants' posts. This can be done with meta-tagging.

Most social networking applications such as blogs, Twitter, Instagram, Flickr, Google+, and many others, enable meta-tagging the commentary such as with a hashtag, which is a kind of metadata tag marked by the prefix # and referred to as the "hash" symbol, followed by a word, phrase or hyperlink. Participatory tagging of content in the online dialogue requested of Transcultural Dialogue participants will produce new epistemological constellations that can lead to transformative learning. The multilogues involve reflection and agency in naming through acts of tagging text and images to reveal taboo or *unmarked* social constructs.

## 8. Transformative Learning

The prompts for Transcultural Dialogue generate transformative learning such as evident in this student response:

I am obviously not very good at taking someone else's perspective. It seems that my interpretation of someone else's ideas and beliefs reveals more about my own beliefs than theirs. Even in my effort not to stereotype I have never-the-less done exactly that. My history and experiences have influenced my opinions of others and my ignorance has become clear. Thank you for sharing those details about your family; it makes [me] reconsider completely my previous response. (October 2011)

Transformative learning involves an activating event that exposes a discrepancy between what a person has assumed to be true and what has been experienced (Cranton & Kucukaydin, 2012). Transcultural Dialogue with prompts to discuss metaphors and sayings that participants are familiar and discussing how the metaphors relate or do not relate to their lives is a way to interpret new meanings to what is familiar to the students and their everyday activities (Hoggan, 2014). Embodied and relational art developed by small groups participating in Transcultural Dialogue from their meta-analysis through tagging and intra-action, makes privilege, power, and oppression visible by reframing and, thereby, transforming what seems normal in participants' daily lives.

## 9. Intra-action of Dialogue

Intra-action refers to understanding the world from within and as part of it, an intra-dependence of actions (Barad, 2007). Evident from the intra-action of dialogue about cultural practices by a group of people from different cultures, it can become apparent how differences materialize. Intra-action is inclusive of differences and reveals interdependence.

## 10. Positionality and Situated Knowledge in Transcultural Dialogue

Gender, race, socio-economic class, and sexuality, among other socio and biological conditions, position individuals according to dominant societal inscriptions regardless of how individuals perceive themselves (Alcoff, 1988; Knight & Deng, 2016; Waldron, 2017). Because one's positionality is in relationship to situations and locations of power and privilege in any given situation, being aware of how one is positioned (e.g., superpower/disenfranchised; centered/marginalized, privileged/oppressed) can be useful in creating art as a means to recognize and counter injustice. A visual example of positionality are two gray rectangles, one inside the other in which the gradient reverses on the larger encompassing rectangle. While the inside rectangle is the same gray, in different contexts the gray appears to be darker on one end and lighter on the other end.

Transcultural Dialogue in consideration of positionality and situated knowledge intentionally includes the vantage points of those who have been excluded from knowledge production, reveals the perspectives of those in positions of power, and explains and accounts for differences between situated vantage points. To do so, facilitator strategies include prompting participants to expose the unmarked, re-envision how marked, and reveal what is absent.



## 11. Speculative Standpoint

Speculative Standpoint is to understand where you are situated or positioned, along with speculating on trajectories if things continue as they are, and imagining embodying futures and different ways of knowing through art. Creativity as a social process in Transcultural Dialogue projects, which collaboratively create art from dialogue, is a form of visual translation and can convey many different *ways of knowing* micro and macro cultural practices; and to envision sustainable futures. For example, from the standpoint of a numerical system in which 10 is the base,  $1 + 1 = 2$ . However, from a base two digital computational system of “on or off”,  $1 + 1 = 10$ . From a social science heterosexual procreation system  $1 + 1 = 3$ . In an incorporating system, if understood to join together  $1 + 1 = 1$ . In a conflict system in which there is mutual destruction  $1 + 1 = 0$ . Sharing these mathematical configurations based in different systems help to alert participants in Transcultural Dialogue to search for cultural systems in which what may seem like objective fact is, in fact, only true within that cultural system and from a specific positionality. Thus, knowledge is situated in cultural systems.

## 12. Different Ways of Knowing

Place, memory, and sensory experiences are different ways of knowing that offer rich sources for Transcultural Dialogue. Facilitators might introduce art such as the examples on this slide of Australian Aboriginal paintings of relationships to past, present, and future; Chilean *arpilleras* made from sewing and gluing fabrics to convey injustice, and Lynne Hull’s environmental art that provides habitats for birds. These examples, among many others, encourage participants to collaboratively create art as intra-actions of relationships of different worldviews mined from their dialogue.

## 13. Diffractive Methodology

By attending to diffractive patterns of difference, it is possible to discern what the differences are, how they matter, and for what and for whom (Pritchard & Prophet, 2015). Critical to diffractive methodology is feminist performative rendering that makes visible through deflecting, as a means of interrupting, narrowly circumscribed normalizing effects of iterative social processes (Barad, 2007). Such agency, that is a power to deflect socially enforced inscriptions, requires joining forces with others. An entanglement of difference, when welcomed, provides a strength that is similar to how single threads when woven together create a porous mesh that is always in a state of flux shaped by the materiality, signification, and knowledges within and out of a specific place. This presentation on Transcultural Dialogue is important to theorizing creativity in place-based art education as performative rendering, entanglements, and intra-actions of relationships.

## 14. Seeking to Understand

To conclude, I invite InSEA members to consider the value of Transcultural Dialogue for eliciting micro cultural views that are specific and unique (i.e., they sustain difference), yet also are shared within or part of macro-cultural knowledge. The act of meaning-making from micro-cultural practices sustains as well as changes the macro-cultural systems. The process of seeking to understand is what is important in Transcultural Dialogue.

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## 환단사상과 예술표현 Hwandan Thought and the Ways of Expressions in Art

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### 1. 서론

환단사상(桓檀思想)이란 우리나라의 역사에 관한 전통적 사상, 즉 환국·배달·고조선·부여·고구려·발해·백제·신라·고려 등으로 이어진, 수천년의 대한사관(大韓史觀)을 중심으로 하여 여타의 관련, 즉 철학, 종교, 예술, 사학 등을 포함하는 폭넓은 사상을 의미한다고 하겠다.

우리의 역사는 여러 다양한 곡절과 까닭을 이유로 심히 왜곡·말살되어 왔음이 그간 환단학회와 기타 민족사학자들, 그리고 대진교, 증산도, 천도교, 보천교 등의 민족종교 관련 연구 및 주장 등에 의해서 국내외적으로 알려져 왔다.

그러나 아직도 터무니없이 조작, 왜곡된 우리의 역사는 근본을 바로잡지 못하고, 여전히 국민 대다수와 학자, 학생 등에게 거의 관심 밖에 머물러 있는 답답한 현실임을 감출 수가 없는 것이다. 이러한 그간의 사정에도 불구하고, 우리의 전통사관을 왜곡한 과거사를 반성하고 바로잡기는커녕, 독도가 일본 고유의 영토라 하며 일본의 극우파 정부는 억지를 쓰고 있다. 또 중국은 고구려, 발해도 중국사의 일부분이고, 고조선 절반도 중국사에 포함된다고 하며, 왜곡·조작하고, 만리장성을 평안도 아래쪽까지 내뻗어 쌓은 역사지도를 그려 놓고, 고구려 박작성도 중국 한나라 때의 것으로 둔갑시켜서 관광객들에게 보여주고 있다. 이런 일체의 식민사관과 중국의 ‘동북공정’이 우리 머리 위에서 위력을 떨치는데도, 이 나라 주류사학자들은 대체로 조용히 말이 없다.

이제 우리는 각자의 전공을 떠나서 우리 전통의 역사를 되돌아보고, 잘못된 것들을 낱알이 바로잡아, 이 나라 역사의 정통성을 재건해서 조상의 빛난 얼을 다시 살려내야 한다. 전공에 얽매어서 밥벌이와 일거리에 매달려서 허덕이는 동안, 우리는 우리의 근본을 망각했고 사명을 잊은 채, ‘살기 위해 살아온’ 어리석은 세월을 겪어 왔다. 이제라도 바로 서서 바른 길을 걸어야 할 때가 된 것임을 자각해야 하는 것이다.

필자는 본고에서, 우리의 환단사상을 수궁하고 존중하며, 각자의 전공영역에서 역사 바로 세우기에 대해 나름의 가능성과 탐구과제를 찾아 추진하는 일이 이 시점에서 특히 중요함을 주장하려 한다. 예컨대 예술에서는 문학, 영화, 미술, 서예, 디자인, 건축, 무용, 기예 등의 분야나 행정, 유통, 상업, 환경 등 관련 분야에서 나름의 과제를 찾아서, 예컨대 작가는 창작과 표현을 통해서, 또 언론인, 평론가, 이론가는 연구와 발표를 통해서 각각의 특성을 살려 탐구·지원할 수 있을 것이다.

### 2. 환단사상의 의의

환단사상은 그간 어렵사리 민간, 종교지도자, 관련 지식인들 사이에 구전되거나 책이나 논문으로 쓰여져 나름대로 교육되어 왔다. 삼신상제, 환웅, 단국, 칠성님, 영고제, 단오, 참성단 등의 말과 이름, 풍습들이 지금도 간간히 쓰여지고 전래해 오는 것은 그중의 단편들이다. 삼신, 칠성, 용봉... 등은 우리만이 아니라 일본, 중국, 기타 유럽에서도 그 관련 흔적들이 남아 전해져 온다고 전한다. 예컨대, 수십년간 일본에서 일본문화의 뿌리를 연구한 홍윤기 교수는 백제가 그 뿌리이고, 그 흔적은 수없이 많으며, 극우파의 계속된 한국 관련 역사 ‘지우기’에도 여전히 존재하며 일본문화의 근간을 지탱하고 있다고 한다.

그러나 중요한 것은 이러한 역사적 흔적들이 아직도 많이 남아 있고, 또 앞으로 더 많이 발굴해낼 여지가 많다는 것이다. 예컨대, 「환단고기」의 역주본을 펴낸 안경전(安耕田, 2012)에

의하면, 환인천제가 다스렸다는 환국(桓國)에 대해 기록한 문헌은 「삼국유사」(일연, 13C)와 「약천집」(藥泉集)(남구만, 17C)을 비롯하여 5권이 전해지고 있고, 환웅의 배달국, 신시, 청구 등을 기록한 문헌은 「표제음주동국사략」(標題音註東國史略)(유희역, 16C) 등 11권, 고조선에 관해 기록한 문헌은 「제왕운기」(帝王韻記)(이승휴, 13C), 「삼국사기」(김부식, 12C) 등 18권이 남아 있다. 고조선을 기록한 것은 「관자」(管子)(관중, 7C), 「산해경」(山海經)과 「사기」(史記)(사마천, BC 2C) 등 9권이 남아 있다고 한다. 문제는 이제부터 관련 연구가 본격적으로 활발해지면, 꼭 책이 아니더라도 더 많은 역사의 흔적들을 다양하게 찾아낼 수 있을 것이다.

그러나 불행히도 우리의 역사 문헌 및 자료들은 남아 있는 것보다는 없어진 것이 수십 수백배 더 많다. 그것은 그간의 수많은 전란으로 파괴·소실된 것들이 많았다. 예컨대, 고구려 동천왕 때 위나라가 침공하여 수많은 사서들을 불태웠고, 백제 의자왕 때는 나당연합군이 사고를 불태워 버렸다. 몽골의 쿠빌라이는 고려의 사서들을 불태웠고, 임진왜란과 병자호란 때도 수많은 사서가 소실되었다. 한일합방(1910) 때는 남산에서 20만 여권의 매우 귀중한 문헌들을 불태웠다.

그런데, 뿐만 아니라 우리 민족 스스로가 우리의 역사를 왜곡하고 탄압하며 소실한 일도 수백, 수천년 이어지는 일이었으니, 더욱 개탄스럽기 짝이 없다. 예컨대 신라는 고구려와 백제의 온전한 역사를 왜곡했고, 조선시대는 고구려의 역사를 왜곡·억제·곡필했다. 「환단고기」에 인용된 수많은 중요한 우리의 사서들이 채 5권도 안남아 있는 형편이다. 특히 조선의 세조, 예종, 성종 등은 「환단고기」(삼성기)를 감추거나 소장하고만 있어도 3대에 걸쳐 엄벌했다고 한다.

아무튼 이러저러한 연유로 우리는 우리의 올바른 역사를 상실하거나 왜곡된 상태로 이해하고 있고, 그나마 예컨대 대진국 발해의 역사는 아예 중국의 것으로 탈바꿈돼버린 진공상태이다. 흑수말갈의 걸사비우가 대중상을 돕다가 초기에 전사했기 때문에, 고구려 유민 대중상이 아들 대조영과 세운 고구려 계승국 발해의 역사가 우리의 역사에서 희미하게 탈색·소실돼 가고 있는 것이다. 수백년 교류하여 지금도 많은 사서와 흔적들이 여기저기(일본, 러시아 등) 있던 우리의 발해 역사는 그렇게 지워져가고 있는 것이다. 어찌 발해사만인가, 고조선과 배달국의 역사도 중국이 삼켜버리고 있지 않은가.

아무튼 이와 같이 우리는 우리의 올바른 전통의 역사를 왜곡·소실·조작된 상태로 물려받고, 또 지금도 왜곡되어 있는데다가, 학생들에게 그것을 가르쳐왔다. 까닭에 단군상의 머리가 어느 날 잘려져 두 동강 나버리고 있다. 만주지방의 수많은 고구려 성터들은 허물어지고, 중국식 성벽으로 새 단장을 하여 세계 여러 나라의 관광객에게 보여지고 있고, 각 성의 박물관들에는 황해도까지 내뻗은 만리장성의 지도가 관광객의 관심을 끌고 있다.

일제 때 「조선사」 편수의 총책이었던 구로타 가쓰미(黒田勝美)나 쓰다 소우기치(津田左右吉), 이마니시 류(今西龍) 등에 의해 기획·조작된 ‘한반도’ 중심의 조작·축소된 가짜 국사가 그 후계자들에 의해 가르쳐 왔고 지금도 역사 시간에 가르치고 있다. 국민 대다수가 우리의 전통 역사에 대해 잘못된 의식을 가지고 있는 것은 바로 이 때문이다. 예컨대, 우리는 ‘삼천리 금수강산’이라고 애국가를 부르는데, 1897년 고종은 대한강토 ‘4천리’라고 천명했었다. 또 이미 7천년쯤(6960년) 전에 초대 환웅 거발환(巨發桓) 천황께서, 신시에 배달국을 세우고 10월 3일에 개천제를 올렸다는 기록(환단고기)을 모른채, 양력 10월 3일에 그것도 단군의 것으로 알고 있는 수가 태반이다. 또한 초대 환웅 때 ‘늑도문’이 있었고, 고조선 3대 단군 때 ‘가림토’ 문자가 있었다는 기록(환단고기)을 무시하고, 조선 세종 대왕이 한글을 ‘창제’했다고 믿고 있다. 「훈민정음해례본」에는 ‘고전방자’(古典倣字)라고, 옛날의 글자에서 모방하여 만들었노라고 밝히고 있는데도, 우리는 그것을 모르거나 안 믿고 있는 것이다. 일본인이 왜곡한 대로 고구려 역사가 200년이나 줄어들었고, 또 고구려, 백제, 신라가 북부에서 시작되어 남쪽으로 내려와서 번성했는데도, 그 건국시기는 애매하거나 3, 4백년 썩이나 줄어 붙어 있는 상태이다. 그리고 무엇보다도, 발해의 내륙, 즉 요하지방이 동양문명의 발상지이고, 그곳의 배달국, 고조선이 그 중심국이요, 동방의 신석기, 청동기, 철기 시대의 주도국이었는데도, 우리는 대부분 그것을 제대로 알지 못한다. 빗살무늬 토기, 옥룡(곡옥), 감골문 등에 대한 관심이 적은 것도 이 때문이요, 한자가 중국이 아니라 우리 동이족이 만든 것도 우리는 모르는 수가 많다.

이제 이러한 안타까운 역사의 비극을 제대로 극복하는 것이 우리 시대의 ‘새로운’ 사명이요 과제가 돼야 할 것이다. 이를 위해 우리가 해야 할 일은 수없이 많고 또 시급하다 할 것이나, 그 중에서도 몇 가지를 생각 보기로 한다.

첫째는 국민의 의식을 깨우치고 바로 잡는 일이다. 이를 바로 잡는 일은 역사 담당자나

연구자에게만 맡길 일은 결코 아니다. 지금의 한심한 현실이 그것을 말해준다. 우선 정치적으로 큰 각성이 있어야 하겠고, 그러기 위해서 우선 국민이 다각적으로 다방면의 사람들이 문제를 제기하고, 정부나 국회에 촉구해야 할 것이다. 촛불이나 태극기를 들고 문제를 제기하는 것도 여론에 불을 집히는 계기가 될 수도 있을 것이다. 국민이 움직여야 정치가 뒤따를 것인바, 우선은 민족사관의 역사가와 관심 있는 각종 전문가들이 앞장을 서고, 언론 및 통신 요원들의 협조를 이끌어내야 할 것이다.

둘째는 ‘국정교과서’ 문제에서 보듯이, 대다수의 국민들이 ‘역사왜곡’을 염려하고 있는 것이 여실히 드러났으므로, 역사교과서를 필두로 해서, 역사 연구기관의 업무와 그 성과물들을 다시 재검토하고, 새로운 시각의 근본 대책을 강구해야 할 것이다. 역사 연구 단체들이 그간 ‘식민사관’이나 ‘중화사관’의 관점에서 우리의 역사를 왜곡·정형화했기 때문에, 더욱 절망 속으로 밀어 넣는 결과를 초래해왔던 것이다.

셋째는 ‘환단고기’를 수용하고, 존중할 것이며, 또한 중진 민족사관의 역사가와 고고학자들을 추대하여, 국사 바로잡기 사업의 지도자로 기용하고 지원해야 할 것이다. 그리고 이 일에 각종 주요 기업체들이 관심을 가지고 지원하는 일도 뒷받침되면 좀 더 바람직하고 탄력이 붙을 것이다.

넷째는 중앙 및 지방의 행정기관들이 역사바로잡기 사업을 지원하는 방안들을 강구하고 협력해서, 유관 사업 예컨대 관광, 교육, 체육, 문화, 국제교류, 전시, 컨벤션 등이 참여 지원하도록 하는 지원체계가 마련되어야 할 것이다.

다섯째는 기존의 연구단체, 개인 연구자, 역사가 등의 인적 자원의 등록과 지원을 계획하고 수행하는 정보관리를 체계적으로 구축·운영할 필요가 있다고 본다.

바로 이러한 실천적인 역사의식의 전환 및 개선 활동을 강구하는 일의 착수가 시급하다는 것이고, 또 ‘환단사상’이 왜 지금 우리에게 중요한 과제인지를 각성하게끔 하는데 그 의의가 있다고 본다.

단재 신채로의 말대로 나라의 혼이요, 정신이며, 토대인 자국의 역사가 오래 전부터 병들어 왔고, 이 틈에 중국과 일본의 날로 더해가는 왜곡과 선전은 세계 여러 나라에 그 영향이 알게 모르게 번져가는 것을 우리는 더 이상 무시하거나 방관할 수 없다.

현재 ‘역사전쟁’, ‘문화전쟁’이 국제적으로 심해지는데 오늘의 현실인데, 역사 전문가들 사이에는 요지부동의 ‘왜곡된 역사’가 시정될 기미가 미약하고, 정치가와 대중도 무관심 내지 소극적 태도여서, 그 개선의 여지를 막아버리고 있는 것이 한심하다.

### 3. 역사 왜곡과 대한사관의 부활

우리의 역사는 알고 보면 대단히 찬란하고 위대한 전통을 지녀왔다. 그간 우리 민족사관이 투철한 역사 연구인들이 매우 어려운 역경 속에서도 꾸준히 밝혀낸 우리의 고대 역사는 동북아 최고(最古)의 문명을 창도해 왔음을 증명하고 있다. 이 점은 관련 역사 전문가들의 저술이나 논문을 보는 일이 더 정확하고 자세하겠으나, 중요한 몇 가지를 추려보면 다음과 같다.

첫째, 「환단고기」는 우리가 몰랐던 사실들을 너무나 많이 또 자세하게 밝혀주고 있다는 것이다. 「환단고기」는 이기의 제자 문인이고 당시 독립군이었던 계연수(桂延壽, 1864-1920)가 그의 집안에 전해오던 책인 안함로(安含老, 579-640)의 「삼성기(상)」과 더불어 원동중(元董仲, 1330-?)이 쓴 「삼성기(하)」, 그리고 이암(李嶽, 1297-1364)의 「단군세기」, 정몽주의 제자인 범장(滂樟, 14C)의 「북부여기」, 이암의 현손인 이백(李백, 1455-1528)이 쓴 「태백일사」 등 5권을 묶어서 1911년에 독립군 홍범도와 오동진 등의 지원을 받아 목판본으로 30권을 출판한 것이다. 계연수는 이기의 구체적인 지도 아래 이 간행을 할 수 있었다고 전해진다. 그런데 이 「환단고기」는 이유립(李裕立, 1907-1986)에 의해서 조금씩 알려지다가, 1983년에 100부를 스스로 발행해서 일부 문인이나 역사 연구인들 사이에 알려졌다. 그러나 대중에게 제대로 알려지게 된 것은 안경전(安耕田)이 이유립에게서 직접 「환단고기」를 읽고 배운 양중현(1949-)을 만나서 자문을 받고 면담을 하면서 자세히 「환단고기」에 대한 이야기를 듣고, 한편으로는 아시아와 유럽 각지를 탐사하면서 주요 관련 자료를 수집하여 분석하고 집필하여서, 총 1,400여 쪽(4·6배판)의 방대한 역주본을 2012년에 발간하였다. 이것은 그 후 수년간 ‘상생방송’을 통해 전국 및 세계 여러 나라에 소개되었고, 「환단고기 북콘서트」라는 프로그램으로 전국 및 세계 여러 나라에 전파되어, 관심 있는 대중 및 해외 인사들에게 널리

알려졌다.

이로써 그간 국민에게 소외되어 왔던 민족사관의 역사가들, 이를테면 신채호를 비롯해서 현재의 어려운 지경에서도 국사의 제 모습을 찾는 데 노력하는 저술가, 연구자 등 많은 관계자들도 대중과 관련자들의 주목을 끄는 계기가 되었다(예컨대, 홍윤기, 이찬구, 이덕일, 정건재, 이형구, 서병국 등). 아무튼 이를 계기로 우리의 찌그러질 대로 찌그러진 역사가 제대로의 모습을 되찾는데 하나의 전기가 되고 있다고 볼 수 있다.

우리 역사의 왜곡은 실상은 크게 세 가지로 그 핵심을 짚어 볼 수 있다.

첫째로, 일본의 식민사학자들은 이미 19세기 초중반부터 한국을 침략하기 위하여 정한(征韓)에 목적을 두고 그들의 황국사관(皇國史觀)을 기본으로 하여, 한국의 역사를 일본의 지배하에 있던 것으로 왜곡·조작하고, 침략 후에는 조선사 편수를 감행했다. 이어서 만주와 중국을 침략하여 우리의 배달-단군조선-북부여 등의 역사를 말살해버리고, 고구려, 백제, 신라, 가야의 역사 초기마저 잘라내어 버렸다. 그리고 그것은 광복 후에도 이병도, 이기백, 김원룡 등의 우리 식민사학자들의 학백으로 여전히 이어져 내려오면서, 초중등 학교에서 오늘도 가르쳐지고 있는 것이다.

그러나 대중이 관심을 갖기 시작하고, 중국이 1980-90년대에 요하지방의 BC 5,6천년 전의 고대 한국의 유적을 대량 발굴하고, 중국의 고대사로 편입하였다. 결국 우리 식민사학자들도 일부는 그간의 태도를 바꿔서 '단군조선'을 신화가 아닌 살아 있는 역사(實史)로 수공하기 시작했다. 또한 우리의 배달 및 조선의 강토였던 요하지역(요서, 요동)에 잠시 있었던 낙랑과 한사군을 한반도 안으로 우겨넣고 역지를 부렸으나, 최근에는 슬그머니 교과서에서 '한사군'을 빼버렸다. 어찌 자국의 역사를 이토록 무참히 유린하고 왜곡할 수가 있는가. 합병 당시 20만권의 우리 사서를 모아 불살라버린 것도 이러한 식민사관이 엄존했기에 가능했던 만행이었다고 보여진다. 아직도 우리의 중요한 사서들이 일본의 황실도서관에 비장되어 있다고 박창화씨는 증언하고 있다고 한다.

둘째는, 중국의 역사 왜곡 및 우리 고대사의 '중국화'이다. 중국은 예로부터 춘추필법(春秋筆法)이라 하여 중국에 "영광스러운 일은 과장하고, 수치스러운 일은 감춘다"는 역사 저술의 원칙이 있어 왔다. 소위 존화양이(尊華攘夷) 사상으로, 황하와 양자강 유역 중심의 중국족(화의족)의 장점은 존중하는데 반해서, 북쪽은 늑대(북적, 北狄), 서쪽은 승냥이(서용, 西戎), 남쪽은 야만인(남만, 南蠻), 동쪽은 오랑캐(동이, 東夷)라 부르며 무시하고 배척해 왔다. 그런 그들이 소위 '홍산문화'라고 하는 요하지역, 즉 우리 배달, 고조선, 고구려의 중심 활동무대에 고인돌, 돌무덤(적석총), 곰, 용, 봉황, 여신상, 기타 옥 유물과 비파형 동검과 청동거울 등을 수도 없이 발굴해냈다. 이것은 온전히 우리 고유한 한문화의 독특한 유물들인데, 이 모든 것을 중국의 고대사에 편입시켜 버리고, 심지어 아리랑, 판소리, 농악무 같은 우리의 문화·민속마저도 2006년에 유네스코에 등재해 버렸다. 이것은 2003년까지의 동북공정에 이어서 우리 고대 역사, 문화까지도 수탈하는 행위인 것이다.

우리가 식민사관에 얽매이고 있는 동안 중국은 지난 3, 40년 간 우리의 고대사를 집어 삼켜 버린 것이다. 정부기관인 '중국사회과학원'이 중심이 되어 이런 작업은 계속되고 있다. 중국에서 공부한 한국인 학자 중에도 배달국은 언급도 없거니와, 고조선 2096년 역사와 대부여의 181년의 역사를 합한 2천 3백년의 역사 중에서 1천년을 기자조선, 위만조선의 역사로 둔갑시켜 쓰고 있는 '중국화된' 역사관의 한 단면을 볼 수 있다. 중국에서 오늘날 '조선'이라는 국호를 찾아보기 힘들게 되어 있는 것이다.

이러한 중화사관주의는 우리의 역사에 파괴하는 위험물이 되어가고 있다. 요하지방에서 90년간 존속했던 서기전 2세기 한나라 때의 위만조선과, 고조선의 진·번·마한 등 3조선의 하나인 변조선에서 한 동안 집권했던 기자 집안의 집정을 '기자조선'으로 부르며, 고조선 전체를 무너뜨린 역사로 왜곡하고 있는 것이다. 이러한 중일(中日)의 역사 왜곡과 협공은, 우리 역사의 뿌리를 파먹는 2개의 악성 바이러스이다.

셋째는, 우리 안의 사대주의와 식민사관이다. 고려시대의 자주적이고 강력한 역사관은 사려져버리고, 500년 조선시대에는 명나라 중심의 사대사상으로, 국통맥이 흐려지고 역사가 수정·왜곡되었다. 초중기에 이어서 후기쯤에는 특히 노론의 득세는 우리 역사를 크게 잘못되게 만들었다. 이덕일에 의하면, 우리의 주류 사학계의 식민사관의 뿌리는 두 가닥인데, 하나는 일제식민사관이고, 다른 하나는 바로 조선 후기 노론의 사관이다. 그들은 노론의 인조반정 배후 세력인데, "진정한 임금은 명나라 황제이고, 광해군은 재후에 불과하다"고 주장했다. 또 이들은 후에 일제 때에 한일합방에 협조하고, 그 댓가로 기득권을 유지했다. 이는 「친일인명사전」에서

왕족과 귀족 가운데 수십명이 포함되어 있는 데서도 잘 드러난다. 이들은 ‘십만양병설’을 변조하고 유성룡이 주도한 것으로, 또 송시열, 송준길이 북벌론을 주장한 것처럼 했으며, 노론이 상공협 중심의 개혁을 주도한 것처럼 근대사를 왜곡하기도 했다고 한다. 또한 이들은 독립군의 무장투쟁사와 삼부의 무장투쟁 등을 무시·삭제하는 등 독립운동을 없었던 것으로 치부해 왔다.

이러한 긴긴 역사 왜곡의 흐름 속에서 일제와 중국이 판 짊어 놓은 ‘한반도 안’의 ‘소한사관’은 굳게 버티고 있는 반면, 대홍안령산맥 이남의 드넓은 만주대륙을 중심으로 수천년 계속해서 펼쳐진 우리의 위대한 ‘대한사관’ (大韓史觀)은 제모습, 제주장을 제대로 펴지를 못하고 반도 남단 구석에 밀려나 있는 것이다.

이러한 우리 역사의 근본 문제를 해결하는 계기는 바로 「환단고기」가 밝히고 있는 ‘대한사관’ 중심의, 제대로 된 역사를 재건하는 과제가 지금 우리에게 주어져 있다는 사실에서 찾아야 하고, 환단사상이 힘차게 부활해야만 하는 것이다. 역사 전문가는 전문가 나름대로, 또 국민 대중과 다른 분야의 전문가는 그들대로 관심을 집중하고, 가능한 노력을 한데 모아서, 우리 사관이 부활하고 심화·확대되도록 해야 할 것이다.

거듭되거니와, 이러한 대한사관의 재건을 위해서는 두 가지 기초가 확립되어야 한다. 그 하나는, 환단사상의 수용과 심화·발전의 토대가 확고해야 한다. 수용에 있어서는 그간의 ‘위서논쟁’을 접어야 한다. 이미 안경전이 그간의 위서론을 ‘주역본’에서 21쪽에 걸쳐 조목조목 비판·해명했듯이, 처음부터 「환단고기」에 기록된 ‘오성취루’ (五星翠樓)의 현상(13대 흘달단군 때의)이 박창범(서울대)과 박석재(한국천문연구원)에 의해 과학적으로 증명되었다. 그리고 무엇보다도 환웅 배달국과 단군조선의 여러 역사·문화적 사실들이 ‘홍산문명’의 발굴로 그 증거물들이 수없이 드러났고, 중국이 이를 근거로 자기네 선사역사인양 개편하여 왜곡하지 않았던가.

일본은 이미 200년 전에 우리 역사를 왜곡하면서 침략과 문명개조를 국가 전략으로 도모했고, 중국 역시 1980년대부터 오랜 중화사관을 바탕으로 각종 역사 공정과 문화 개창을 중앙 및 지방정부의 일관되고 장기적인 계획으로 밀어 붙이고 있는 것이다.

우리는 왜 7천년 전에 초대 환웅이 신시에 배달국을 건국하여, 일연의 「삼국유사」에서 ‘오환건국이 최고’라고 한 사실을 그토록 무시하며, 「천부경」에서 말하듯이 “이 민족의 마음은 모름지기 태양을 우러러 받들어야 한다” (本心 本太陽印明)는 천지인(天地人)의 삼신사상에 입각하여 하늘에 제를 올리는 ‘영고’ 제천의 전통을 망각하고, “영고답은 청나라 때 지명”이라 운운하며 근거미약한 위서론을 부추기는가. 이 나라의 유구한 역사, 찬란한 과거의 위업과 문명의 역사를 인정하기 싫고 믿기 어렵다면, 차라리 역사 일을 접고, 「환단고기」를 바로 읽고, 삼신사상의 참뜻부터 탐구해야 할 것이다. 그래야 비로소 「환단고기」며 천부경, 삼일신고, 참전계경, 염표문 등 우리 역사의 전면에 맥맥히 흐르는 일관된 민족 정신을 이해할 수 있을 것이다.

그 둘은 국가의 대한사관 심화·발전 사업의 지원이다. 우리나라에는 현재 무엇보다도 우리의 일관된 국통맥의 사상이 없고, 미래에 대한 대비 계획도 없다는 것이 크고도 심각한 문제이다. 그러기 때문에 바뀌는 정부마다 임기응변 뽀질식으로 무슨 연구재단이라고 급히 꾸려서 중국, 일본, 미국의 제안에 대응하고, 다시 사라져버리고, 또 다른 일이 반복되고 하면서, 결과적으로 외세에 끌려다니며 쓰나미 같은 변화에 속수무책으로 당하기 일췌이다.

이제 이런 악습들은 결단코 타파되어야 한다. 국민의 신망을 얻고 한국사관이 뚜렷한 원로 전문가들 중심으로, 국민 모두가 협력하여 ‘대한사관’을 재건하고 발전시켜 나가는 일에, 국가가 계획성 있게 대처하고 지원하는 방안을 찾아야 한다. 다게시마 교과서와 동북공정은 결코 쉽게 사라지지 않고, 더 큰 위협으로 어느 날 우리 앞에 들이닥칠 것이다.

#### 4. 예술의 가치와 사명

역사 전문가들이 대한사관을 수용하고 발전·심화하는 과제를 수행하는 한편, 사회 전반의 각 분야, 즉 정치, 문화, 예술, 산업, 국방, 외교, 교육 등의 영역에서는 더 자세한 각 분야의 전문가들이 각각의 주제를 찾아 대한사관의 발전 과업을 나름대로 탐색, 촉진해 나갈 수 있을 것이다.

가령, 예술의 경우를 예로 들자면, 문학, 음악, 미술, 영화, 연극, 무용, 만화, 디자인, 서예, 기예 등으로 큰 영역을 설정할 수 있을 것이다. 그 다음에 이 대영역의 각각을 다시 소영역으로

구분하면, 예컨대 문학은 시, 소설, 평론, 이론 등으로 세분화된 소영역을 정할 수 있을 것이다. 이러한 영역과 소영역을 세로축에 배열한 다음에, 가로축에는 창작 및 표현, 전시 및 공연·발표, 평론, 이론, 지원 및 홍보, 관리 및 유통 등의 세부 항목을 배치한다. 이러한 가로와 세로축의 각 세부 항목을 조합·합산하면, 60여 개 이상의 세부 항목들이 산출될 것이다. 이러한 종횡의 격자체제를 완성하여 그 각각의 세부 항목들에서 누가(인적 구성), 무엇을(탐구 내용/과제), 어떻게(탐구방법)을 추구할 것인지를 골자로 하는 각각의 과제 추진 계획을 작성할 수 있고, 이로써 장기적으로 구현해 나갈 큰 사업의 틀이 정해될 것이다. 이것을 중앙에서 또 지방은 지방대로 관련 사업들을 정하여 대한사관 발전 프로젝트로 논의·심화해 나갈 수 있을 것이다. 한마디로 말하면, 국가는 국가대로, 역사 전문가는 전문가대로, 일반의 여타 단체와 전문가는 그들대로, 예술가와 관련 이론가는 그들대로 각각의 시각과 입장에서 대한사관을 이해·수용하여 심화·발전·지원하는 총체적인 역량을 발휘하자는 것이다. 그러므로써 우리가 이제까지 무관심하고 소홀했던 지난 세월 동안 일그러질대로 일그러진 이 나라의 역사를 좀더 신속하고 철저하고 계획적, 장기적으로 바로잡고 발전시켜나갈 길을 공명하고 확실하게 ‘역사정의’를 위해 다져갈 수 있다고 보기 때문이다.

자고로 예술은 어느 사회에서나 시대에서나 그 나름의 독특한 가치와 사명을 지니고 발달해 왔고, 그래서 역사 이전 수천년부터 오늘까지도 그 명맥이 유지될 뿐만 아니라, 문명·문화의 발전과 더불어 더욱더 활발하고 폭넓게 발전되고 있는 것이다.

예술의 가치를 말할 때 흔히 미학적 가치와 비미학적 가치가 있다고들 한다. 미학적 가치의 문제는 본질적이고도 난해한 것이어서, 미학자 또는 이론가 등 그 전문가들에게 맡겨서 그 특수하고 다양한 특성을 논의케 하고, 일반 대중에게는 비미학적 가치에 더 관심이 쏠리는게 일반적이다.

비미학적 가치에는 우선 재화적 가치가 있다. 가령 미술에서는 한 시대의 미술사의 흐름을 바꿔놓는 걸출한 표현이 나타나는데, 예컨대 피카소의 그림이 그러하다. 르네상스 이래로 5백년간 유지되고 사랑받던 사실적(구상적) 표현이 아니라, 이상스럽고 만화같기도 한 알 수 없는 추상이 나타나, 세상의 주목을 끌고 당시의 미술가들이 그런 식의 또 다른 식의 그림들을 그리기 시작했다. 그 이후로 ‘현대미술’은 미술가나 평론가들끼리만 아는 말로 평론이 쓰여지고, 돈 많은 이들은 이것을 농칠세라 수단금을 퍼줘 가며 그런 그림들을 사들였다. 오늘날도 재벌들이 이름 높은 화가들의 작품을 수십억에 사들이는 것은, 미적 가치보다 재화적 가치 때문이라고 볼 수 있다.

미술은 또 역사적 가치가 있다. 한 시대·사회의 중요한 역사적 사건을 기록하고, 묘사하며, 또는 소리로 표현함으로써, 그 역사적 사실을 후대에 전하는 역할을 한다. 기록화나 기록영화, 또는 전기와 서사시 등이 이에 속한다.

셋째는 교육적 가치가 있다. 위대한 인물의 어떤 업적은 후대에 큰 교훈이 된다. 그래서 예로부터 정치가들은 자신의 이념에 맞는 미술가, 문학가, 음악가들을 시켜서 역사적 사건이나 인물을 소설이나 그림, 음악으로 나타내게 해서 대중에게 널리 보고 듣게끔 하였다. 교회나 절에서도, 특히 문자를 모르는 옛날의 대중들에게, 성자나 성인들의 모습이나 행적을 표현하거나, 성경이나 불경의 내용을 그림으로 그리게 해서 대중교육의 수단으로 썼다. 르네상스 때의 미켈란젤로의 「천지창조」 같은 그림들이 특히 유명하다. 도시설계(로마)나 조각, 건축도 그러하다.

넷째는 의학적 가치이다. 즉, 음악·미술·시 등은 병들고 상처받은 마음을 진정시키고 치료하는 기능을 가지기 때문에, 심리적 정신적으로 어떤 부분이 어떻게 잘못되었는지를 알아내는 진단 및 심리치료에 쓰인다. 19세기 정신분석학 이후로 많이 쓰여졌고, 특히 오늘날에도 아주 중요하게 활용되고 있다.

그런데 이러한 비미학적 가치들은 사실은 미학적 가치에서 비롯되는 2차적인 것들이다. 더 중요한 것은 ‘본질적 가치’인데, 그것은 시대·사회를 초월한 미적 가치에서 비롯된다고 하겠다. 그런데 그것은 바로 ‘궁극적 가치’(terminal value)인데, 이것은 예술이 개인이나 사회를 막론하고 궁극적으로 가져다주는 정신적 기능으로써, 바로 예술이 개인에게나 어느 한 사회에서, 이전에는 느끼지 못했던 어떤 새로운 ‘진실’(truth)을 재발견하게 하고, 또는 새롭게 ‘창조’된 작품에서 너와 내가 함께 느끼게 되는 ‘각성’ 또는 ‘공감’케 하는 가치이다. 이는 개인에게는 자신의 내면을 새롭게 느끼고 확인시켜 주는 ‘자아’나 ‘개성’의 재발견이고, 사회에는 강한 ‘공감’ 내지 ‘일체감’을 복돋아 주는 ‘통합적’ 기능을 뜻하기도 한다. 그러므로 개인이나 사회에 있어서, 모두 ‘진실’되고 ‘정의로운’ 어떤 새로운 감동을 느끼게



하며, 한 사람의 인격이나 한 사회의 정체성을 키워주는 중요한 기능을 가진다.

바로 이러한 궁극적 기능에 우리 예술가들은 주목해야 하고, 그것은 어떤 ‘진실’을 재발견하고 공감·소통하는데 있음을 기억해야 한다. 따라서 예술가의 창작이나 감상에 있어서 궁극적으로 우리 역사의 진실을 재발견하게 하고 그 새로운 시대적 가치를 재창출하므로써 한국인의 정체성을 확고히 하는 일에 우리 예술가의 궁극적사명이 있음을 재인식해야 한다. 그리고 대한사관의 심화·발전에 기여하는 일에 예술가들이 선도적으로 참여해야 하는 이유인 것을 깨달아야 할 것이다.

## 5. 환단사상 표현의 길

예술가들이 환단사상에 관심을 가지고 대한사관을 심화·발전시키는데 나름의 역할을 하는 일은 수없이 많고 또 그 각각이 지극히 중요하고 시급하다. 예컨대 중국이 복희·신농·치우 등 우리 고대 동이족의 선조들을 어느 날 갑자기 자기네 조상으로 둔갑시켜서, 십수 미터도 넘는 조각상으로 세워놓고, 중국 고대 문명의 창시자로 왜곡·선전하며, 광개토태왕비를 쉽게 접근하지 못하게 차단해 놓고, 수많은 고대 ‘적석총’ 들을 감춰놓고 있으며, 고구려의 태조왕(추모왕의 6대 후손), 장수왕 등이 쌓아 놓은 수많은 만주 및 중국내륙의 고구려 성터를 훼손·파괴하여 중국성으로 개축하고, 평안도와 황해도까지 내뺀어 쌓은 만리장성 지도를 그려놓고, 마치 북한땅이 예로부터 중국의 영토였다는 식으로, 중국을 찾는 관광객에게 보여주고 있는 게 현실이다.

역사, 정치, 문화계 등 수많은 분야에서 우리가 지금 해야 할 일은 참으로 많고도 시급하지만, 우리 예술계는 나름대로 누구보다 먼저, 또 적극적·창의적으로 대한사관을 정비·발전시키는 데 앞장서야 할 것으로 여겨진다.

이제 예를 몇 가지 들어가며 생각해 보자.

하나는, 「환단고기」를 비롯하여 신채호의 「조선상고사」 등 많은 민족사관 역사서들 가운데 등장하는 각 시대 나름의 ‘역사적 사건들’을 발췌하여 그 하나하나를 소설, 영화, 음악, 회화, 조각, 판화, 만화, 기타 영상 등으로 연구·제작하여 대중에게 널리 발표하고 해외에도 보급, 교류하는 일을 전개할 수 있을 것이다.

둘은, 과거에 고 최인호가 시도했듯이, 우리의 ‘전방후원’ 식 장제 및 장묘 문화의 본보기들을 취재하여 TV 영상물로 제작, 국내외에 보급할 수 있을 것이다. 이러한 종류의 일은 쿠릴열도를 거쳐 북남미 지역까지 번져간 우리의 고대 문명에 대해서도 접근해 볼 수 있을 것이다. 거기에는 장묘제, 우리 언어의 흔적, 생활풍습(웃놀이, 아기업기 등), 생활도구(칼, 낚시, 도끼 등)를 연구한 배재성(배제대) 교수의 논문(2013. 5. 「월간조선」)이나 저서가 참고될 것이다. 뿐만 아니라 훈족과 우리 한민족의 친연관계를 추적하여 카자흐스탄, 헝가리, 불가리아, 핀란드 등의 유럽 여러 나라와 우리의 역사적 맥락을 짚어볼 수 있을 것이다.

요컨대, 우리 민족 및 과거 동이족 생활문화의 특성을 한국, 중국, 일본 등의 여러 나라와 비교하면서 그 특질과 차이내지 변모에 대해 추적·규명할 수 있을 것이다.

셋은, 우리 고대의 주요 인물들(역대 천왕과 왕, 장군, 정치가, 예술가, 문인, 발명가, 사업가 등)을 선정해서 그들의 업적과 인물에 대해 소설, 다큐멘터리, 회화, 조각, 영화, 만화, TV 영상, 음악 등으로 제작·활용할 수 있을 것이다. 우리에게 배달, 고조선, 고구려, 발해, 고려, 백제, 신라 등 동북아 최고·최강의 국가였음에도, 그 주역들의 업적과 인물에 대해 넓게·바르게 소개되고 있지 못하다. 시조 환인마저 나뭇잎 옷을 걸친 원시인으로 묘사되는, 부끄럽고 참기 어려운 모욕감을 준다. 우리는 이미 1만년 전에 벼농사를 지었던 아시아 최고 문명국가였다. 이것은 청원 소로리에서 출토된 벼씨와 토탄의 탄소연대가 BC12670-10550년 사이의 것으로 분류되었고, 미국 아리조나대학에서는 이 벼씨가 BC10550년의 것으로 증명되었다. 당연히 7천년 전의 한웅 배달국 시대에도 벼농사를 지었다고 보아야만 할 것이다.

넷은, 배달국 이래로, 고조선, 북부여, 고구려, 발해, 고려, 백제, 신라 시대의 중요한 전쟁들을 소설·영화·TV 영상·회화·조각 등으로 표현·제작하는 일이다. 예컨대, 한웅 치우는 ‘탁록대전’ 등 수많은 중국 정벌전쟁을 주도하고 승리한 동양 최고의 영웅이었다. 치우는 「환단고기」의 자오지로서, 배달국 14대 환웅이고, 당시 청동기 및 철기시대를 선도하여 만주와 한반도 및 중국의 동북방을 평정한 위업을 이룬 대왕이었다. 이 시대는 ‘청구’에 도움을 했다고 전해진다. 그리고 고구려 태조대왕은 요서지방을 치고, 지금의 북경 동북쪽 요서지방에

10개의 성을 쌓았다. 광개토왕, 장수왕 역시 중국을 짓밟은 대왕들이었다. 이러한 역사를 뒤집은 중국사가들에게 그 진실을 일깨워주는 일이 우리가 할 일인 것인데, 그 증거들이 「환단고기」에 잘 기록되어 있는 것이다. 역사상 중요한 전쟁사 시리즈를 개발·제작하는 과제는 역사·문화·군사·교육 등 여러 가지 면에서 매우 중요한 과제인 것이다.

다섯은, 「환단고기」와 기타 사서에서 나타나는 매우 중요한 발견, 발명, 혁신에 대해 자세한 연구와 고증을 거쳐서, 적절한 주제하에 다큐, 소설, 영상물 등으로 제작·보급하면 좋을 것이다. 예컨대 ‘한글 창제의 비밀’이라는 주제하에 환단고기가 말하는 신지전자(녹도문)나 가림토 문자, 만주 지방에서 발견된 여러 고문자, 우리의 남해에서 발견된 고문자 등을 소개·탐색하면서, 훈미정을 해례본의 ‘자방고전’의 내용을 밝혀내는 것이다. 그 밖에도 ‘태극기와 복희’라는 주제하에 동이족 태호 복희(5대 태우 환웅의 막내 아들)씨의 ‘하도낙서’에 대해 탐색하면서 ‘주역’을 창설한 내력과 의미를 다루는 것도, 중국화되어 버린 주역의 원조가 바로 우리 조상이었음을 깨닫게끔 구성하는 것이다.

여섯은, 고구려 철갑옷, 고려의 화약기술, 고려와 조선시대의 선박제조 및 자기 제조기술, 고조선 및 고구려의 복식에 대한 탐구, 고구려의 ‘수레제조와 교통’ 등 수많은 주제를 찾을 수 있을 것이다.

일곱은 고조선 전후의 옥기와 청동기 문화도 좋은 탐구 주제가 될 것이다.

이러한 과제들은 일일이 다 예시할 수 없을 만큼 많고도 다양한데, 문제는 언론, 학자, 연구자, 대학, 정부 등이 얼마나 관심을 갖고 적극적으로 추구하느냐 하는 ‘의지의 문제’라고 본다. 우리는 지금 제2건국으로서의 ‘대한사관’ 의식을 가져야 하고, 그 일에 각기 나름의 방식으로 참여·탐구하고 기여할 수 있다는 확신을 가지는 것이 무엇보다 중요하다.

## 6. 결론

우리가 역사를 중요시하는 것은 우리의 삶이 과거사에 바탕을 두며, 지금 우리의 발걸음이 미래를 좌우하기 때문이다. 단재 신채호는 “역사를 읽게 하되 어려서부터 할 것이며, 역사를 배우되 죽을 때까지 할 것”이라 하면서, “역사는 국가와 민족을 소생시키고, 인류의 참다운 소명을 깨닫게 하는 ‘정신’이 살아 있는 역사”를 읽고 가르쳐야 한다고 주장했다. 우리 역사를 자세히 들여다보면, 우리 민족의 특수한 지혜와 창의와 용맹에 놀라게 된다. 예컨대 서양의 ‘지동설’과 약간의 차이를 두고 김석문(金錫文)은 300년 전에 ‘지전설’(地轉說)을 제기했고, 정여립은 400년 전에 ‘군신삼강설’ 즉, 삼강(三綱)이 다 같이 지켜야 한다고, 루소의 민약론(民約論) 같은 주장을 했다. 그러나 그러한 창의와 지혜를 존중하기는커녕 무시하고 잡아다 처형까지 했기에, 그 후의 우리는 고달프고 어두운 근대사를 살아야 했던 것이다.

지금 우리가 잘못된 역사를 바로잡고자 하는 것은, 미래에 이 나라가 힘차게 웅비하도록 함이며, 우리 후대의 자손이 세계의 흐름을 주도하면서 초대 환웅의 ‘홍익인간’의 건국이념을 구현하여 세계평화와 번영을 누리게 하기 위함이다. (이 또한 서계 어느 나라의 건국이념에도 없는 위대한 사상임을 알아야 할 것이다.)

「환단고기」는 대한사관을 확립하여 우리의 역사를 바로잡고 확대·심화하는데 중요한 초석이 되어야 한다. 왜냐하면, 「환단고기」는 1천년에 걸쳐 여러 시대의 우리 석학들이 우리의 주체적 관점에서 있는 사실을 중심으로 저술했으며, 왜곡이 심한 중국의 사서나 조작이 지나친 일본의 그것과는 달리, 우리의 국통맥을 정확하고 세밀하게 ‘밝혀주고’ 있기 때문에, 어떠한 왜곡이나 조작도 가려낼 지표가 되기 때문이다. 또한 역사적 사실만이 아니라, 삼신·칠성 사상을 토대로 우리만의 고유한 신교문화(神敎文化)의 근본을 밝혀주며, 그것이 어떻게 동서양으로 펼쳐지게 되었는지를 명확하게 보여준다. 그리고 우리는 세계에서 가장 먼저, 또 오래도록 천문을 연구하고 체계화하여 농업 및 일상생활과 국가 운영에 보탬이 되게 하였다. 배달국의 복희씨가 그 시초요, 이를 토대로 우리는 고대부터 책력을 만들어 썼던 것이다. 이러한 귀중하고 위대한 우리의 역사서를 우리가 수용하고 존중하며, 그 속에 담긴 사실들을 바탕으로 더욱 새롭고 섬세하며 풍부한 창의력을 발휘해야 할 것이다.

한 시대·사회의 예술이나 사상을 창도해 나가려면, 2, 30대의 독특한 발상과 4, 50대의 피나는 심화·발전의 노력이 필요하다. 피카소와 로댕이 그것을 잘 말해주고 있다. 우리가 지금 시작하는 ‘대한사관의 재건’도 앞으로 많은 세월이 더 지나야 비로소 가시적 성과를 얻을 수

있을 것이다. 그러기에 바로 지금 ‘모든 분야에서 다 함께 나서야’ 한다고 믿는 것이다. 그간의 뜻있는 역사 연구가들이 쌓아온 토대 위에서, 그 장점을 살리고, 섭렵하면서, 사회 각 분야와 영역들에서 각각의 특성과 전문성을 더 나은 무기로 삼아서 상호 소통하고 지원하면서, 상생·대승적 성취를 목표로 대한사관의 재정립·발전의 길로 나가는 것이, 지금까지의 답답하고 유감 많은 왜곡과 억압을 벗어나, 새롭고 밝은 새 역사의 발판을 마련하는 일이다.

지금 현재 세계 여러 나라들은 그간 중일사관이 왜곡해 놓은 일그러진 우리 역사를 그 나라 청소년들에게 그대로 번역해서 교과서에 싣고 가르치고 있다. 이것은 현재 우리 발밑에서 핵실험이 진행되고 있고, 머리 위에서는 살상용 미사일이 날고 있는 것만큼이나 위태롭고 절실한 ‘역사전쟁’의 실상인 것이다.

과거처럼 우리 역사 전문가들에게 맡겨서는, 과거의 또 다른 연속이요 반복이 이어질 뿐이다. 정치계를 비롯한 우리 사회 모든 분야, 모든 국민이 관심을 가지고 이 문제를 적극 관여하고 참여하여 지원해야 할 책무감을 가져야 할 시점이라고 믿는다.

여기서 예술가와 예술교육자들이 한발 앞서서, 또 한 걸음 더 깊숙이 앞장서야 하는 이유는, 우리는 그간 예술의 역사를 그 시대의 전환점에서, 반드시 예술이 새로운 길, 새로운 시작, 새로운 방안을 제시해 왔음을 누구보다 잘 알고 있기 때문이다. 뿐만 아니라, 예술인과 예술교육가들은 창의성의 삼대 변인, 즉 창의지향적 인성, 전문 과제의 지식과 기술, 사회와의 소통 방식에 대해서 그 누구보다도 예민한 체질과 능력을 갖추고 있기 때문이다.

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## **We Expect a Study on S.A.D.(SPIRIT ∞ ART ∞ DIGITAL) to Be the Driving Force of Modern Civilization**

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The theme of InSEA 2017 world congress is SPIRIT ∞ ART ∞ DIGITAL. It is not surprising that there are globally many studies on these three topics. It means that these topics have the meaning and value that will be a driving force for the development of modern human culture. Therefore, I think that this world congress to discuss these topics is very profitable and valuable.

Albrecht Dürer(1471-1528), the one who started the art of Germany and called as the father of the German painter, joined the craft studio of Michael Wolgemut(1434-1519) at his age of 15 years old in 1486 and learned to produce the metal ornaments and accessories for the catholic church. After that, he went to Italy with a desire to study more, about that time, Italy was well known as the home of decoration of sacred things. Dürer practiced craft techniques diligently as an assistant at the crafts art studio in Italy. Then, he came back to Germany and started his own work and made a lot of efforts to pioneer the new ground that surpassed both formal and cultural differences between Germany and Italy. Experience he acquired from both Germany and Italy became the example of German art education, in which we can find the today's holistic and integrated thinking. There is also a similar principle with the theme of SPIRIT ∞ ART ∞ DIGITAL we discuss now. For example, in the digital era, we express emotional experiences systematically that felt through various senses and these forms of expressions are applied by digitalized system again. This type of creating structure reaches the idea of SPIRIT ∞ ART ∞ DIGITAL. In SPIRIT ∞ ART ∞ DIGITAL, each component is not separated, but share the characteristics of being developed organically in the same category.

Dürer's artistic spirit and work of art have influenced to many other countries in Europe as well as Germany, that can be found in the history of art. For instance, a craftsman embraces nature with artistic mind beyond the area of crafts, and then the nature creates another order, and the order makes norms of the human societies and humanities prospered. And this moves to another level of thinking for the value of the future. This cyclical, developmental movement is an absolute and essential foundation in artistic expression. Dürer started as a craftsman, but he integrated constitutive senses by putting painting and drawing together, and on the other hand, he studied three dimensional compositional structure. That is that he expressed his idea beyond the pre-existing framework of art such as two dimensional, three dimensional art, and three dimensional as two dimensional art. Dürer endlessly tried to find a comprehensive beauty through integrating the craft area into the painting area. For example, by presenting his ability to imagine the plane from dotted lines, he presented human hope upgrading continuously.

The creative effort of Dürer gives us very valuable meaning here. This is the reason why he is not only called as the father of German art, but also as the great artist. His great capability as an artist, who went beyond his teacher M. Wolgemut, is also found in the theme of InSEA 2017 world congress,

SPIRIT ∞ ART ∞ DIGITAL. He shows us examples clearly as a pioneer who already realized these three topics 650 years ago.

In the future of creative art education, I think that the study on SPIRIT ∞ ART ∞ DIGITAL will be more accelerated. Indeed, this phenomenon is in progress and also in the middle of forming a consensus. In the art world today, boundaries between areas have been broken down and it is same in the use of unique materials between areas. Along with the change of socio-cultural circumstances, the ideas of art educators and artists who are the subject of artworks have tremendously changed. The example of this can be found in the great modern artist, Nam June Paik. He is an artist who thought and expressed freely beyond boundaries. It is interesting to see that viewers also enjoy variety of subjective appreciation and criticism among others. Both Dürer and Nam June Paik performed art following by the basic concept of SPIRIT ∞ ART ∞ DIGITAL beyond formative boundaries. Therefore, I think that it is significant to understand the foundational philosophy of SPIRIT ∞ ART ∞ DIGITAL in the future art education and to find more interesting way for development. It is a very attractive subject, and valuable concept and philosophy, not only from the perspective of creativity and art, but also from the industrial aspect of applied science. The study on digital and social development is also important for the development of industry and social economy. In this sense, I believe that research on the theme of SPIRIT ∞ ART ∞ DIGITAL will provide a synergistic opportunity in order to promote the development of art and economic industry around the world.

Finally, I appreciate for your arts and academic researches and hope to develop the environment that we can work together for a better world.

## 현대 문명의 동력이 될 S.A.D (SPIRIT ∞ ART ∞ DIGITAL) 연구를 기대한다

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이번 InSEA 2017 세계미술교육대회 주제는 1 SPIRIT ∞ ART ∞ DIGITAL 1이다. 세계 여러 나라에서도 이 세 가지에 대한 연구가 많다는 것은 놀라운 일이 아니다. 그만큼 이 주제는 현대 인류 문화 발전에 어떤 동력이 될 의미와 가치를 지니고 있다고 할 수 있다. 이번 세계미술교육대회가 이 주제에 대해 논한다고 하니 매우 유익하고 가치 있다고 생각한다.

독일 미술을 출발시킨 장본인이자 독일 화가의 아버지라 불리는 Albrecht Dürer(1471-1528)는 1486년 15세 때 Michael Wolgemut(1434-1519)의 공예실에 들어가 성당에 납품하는 금속장식품인 촛대와 부속 장식등의 제작을 배웠다. 그 후 좀 더 공부하고자 하는 열망으로 이탈리아로 떠나게 되었는데, 당시 이탈리아는 성물 장식의 본고장으로서 명성을 날리던 때였다. Dürer는 이탈리아의 공예실 조수로 있으면서 열심히 공예 기술을 익혔다. 이후 독일로 귀국하여 자신만의 본격적인 작업을 하기 시작하였는데, 독일과 이탈리아의 양식적, 문화적 차이를 뛰어넘는

새로운 영역을 개척하는 데 노력을 기울였다. 그가 독일과 이탈리아 두 국가에서 겪은 체험들은 이후 독일미술교육의 본보기로서, 오늘날의 종합적 사고와 융합적 사고의 모습을 발견할 수 있다. 이것은 지금 우리가 이 자리에서 논의하고자 하는 1 SPIRIT ∞ ART ∞ DIGITAL 1 주제와 유사한 원리를 발견할 수 있다. 예컨대 디지털 시대에 다양한 감각을 통해 느끼게 되는 감정의 체험을 구조화하여 표현으로 나타내고 이러한 표현의 형태는 다시 디지털화되는 시스템이 적용되는 데, 이러한 창조 구조의 형태가 1 SPIRIT ∞ ART ∞ DIGITAL 1로 이어진다는 것이다. 1 SPIRIT ∞ ART ∞ DIGITAL 1에서 spirit, art, digital은 서로 분리된 것이 아니라, 같은 범주 안에서 유기적으로 응용 발전되는 특성을 지닌다.

Dürer의 artistic spirit 및 art의 영향은 독일은 물론이고 유럽 예술에 큰 영향을 주었는데, 이는 미술의 역사를 통해서도 잘 알 수 있다. 예컨대 공예가가 공예의 영역을 넘어 미술적 심성으로 자연을 끌어안고, 그 자연은 또 다른 질서를 만들고, 그 질서는 인간 사회의 규범과 인문학을 꽃피우게 하며, 이 꽃은 다시 미래의 가치를 생각하는 단계로서 옮겨간다는 것이다. 이런 순환적, 발전 적 이동은 미술 표현에서 절대적이면서도 필수적인 기초를 이룬다. Dürer는 공예가로 출발했지만, 회화, 드로잉 등을 아우르면서 구성적 감각을 통합하고, 다른 한편으로는 구성적인 입체를 연구하게 됐다. 이러한 입체와 평면, 평면으로서의 입체 등 미술을 뛰어넘는 발상을 하게 된 것이다. Dürer는 공예적 입체영역을 회화적 영역까지 구성함으로서 종합적인 미를 발견하는 노력을 끊임없이 해왔다. 예컨대 점선에서 면을 꿰뚫어보는 능력을 보여줌으로서 그는 항상 업그레이드 되는 인간의 희망을 보여줬다.

Dürer에게서 발견할 수 있는 창의적인 노력은 여기에서 매우 뜻 깊게 다가온다. 독일 미술의 아버지라고 불리는 것 외에도 위대한 미술가의 칭호를 아낌없이 받는 이유가 된다. 그의 스승이던 M.볼케무트를 뛰어넘는 미술가로서의 위대한 역량은 바로 1 SPIRIT ∞ ART ∞ DIGITAL 1 주제에서도 모두 함축되어 나타난다. Dürer가 이 세 가지 주제를 이미 650년 전에 이를 터득한 선구자로서 우리에게 확실한 예시를 보여주고 있다.

앞으로의 창의적 예술교육에서 1 SPIRIT ∞ ART ∞ DIGITAL 1에 관한 연구는 보다 가속도가 붙을 것으로 판단한다. 아니, 이 현상은 한창 진행 중에 있으며 공감대를 형성하고 있는 중이다. 현재 예술 세계에는 영역간 경계가 허물어졌고 영역에서의 고유한 재료의 활용도 마찬가지이다. 사회문화적 환경의 변화와 더불어 예술 작업의 주체인 예술가와 더불어 예술교육자의 생각도 많이 변화되었다. 그 예는 현대의 위대한 예술가 백남준에서도 발견할 수 있다. 그는 영역간 경계 없이 자유롭게 사고하고 표현한 예술가이다. 관람객 또한 서로의 다양하고 주관적인 감상과 비평을 즐긴다는 것은 흥미로운 일이라 할 수 있다. Dürer나 백남준 모두 본인의 조형적 경계를 넘어 1 SPIRIT ∞ ART ∞ DIGITAL 1의 기본적 개념에 의한 예술을 행하였다. 따라서 앞으로의 예술교육에서도 1 SPIRIT ∞ ART ∞ DIGITAL 1의 기본 철학을 이해하고 더욱 흥미 있는 발전을 모색하는 것이 중요하다고 생각한다. 이는 예술을 비롯한 창의성의 관점에서, 응용과학의 산업적 측면에서도 충분히 매력 있는 주제이자 가치 있는 개념이고 철학이라고 생각한다. 또한 디지털에 대한 연구와 사회적 발전은 산업경제사회의 발전에도 큰 몫이 된다. 따라서 본인은 1 SPIRIT ∞ ART ∞ DIGITAL 1의 연구가 세계 각국의 예술 및 경제산업 발전을 일으킬 수 있는 상승적 기회를 제공하리라 생각한다.

끝으로 여러분들의 예술과 학문 연구를 치하하며, 여러분과 함께 더 좋은 세상을 위해 같이 노력하고 협력하는 환경으로 발전해 주기를 바란다.

## Living in the World of Displacement: Social Integration in Diversity through Art Education

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### 1. Introduction

During the past 15 years there has been an explosion of cross-border mobility of people at the global level. The American Consensus Bureau labels the decade from 2000 to 2010 as “a record-setting decade of immigration” with the highest number of new immigrants arriving in the U.S.<sup>1</sup> In 2015, the number of forcibly displaced people around the world was 65.3 million, an ‘unprecedented.’<sup>2</sup> In this vein, it is legitimate to say that the phenomenon of globalization is attributable to mobility and migration. Mobility has thus become a requisite in society because of the increasing demand for innovation and enhancements in the various fields of a diverse society.

It is, however, important to note that mobility often occurs because of a myriad of complex reasons, intertwined with political, economic and demographic issues. Through the rise of migration, the sociocultural and psychological wall against others in private and public realms has been elevated as unemployment rates, social disparities, and instabilities have increased. In this context, social integration becomes difficult in the sense that the notion of ‘diversity’ no longer simply means celebrating variety, but requiring the social transformation through which equity, justice, and human rights can become accessible to all people.

In the same context, the number of foreigners residing in Korea has tripled since 2006, initiating the heated discourse of multiculturalism in the academic, social and political sectors. ‘The Multicultural Turn’ marks the expansion of the cultural boom that has followed the economic and social expansion at the beginning of the 21st century in Korea. What resulted from this is the interest in multiculturalism, which has caught on almost like a fever, rapidly and unexpectedly amplifying throughout the country (Kim, H. S., 2010). However, the patriarchic culture and homogeneous nationalism is pervasive in Korea, which has prevented Korean multiculturalism from moving beyond simply an assimilative approach (Cho, H. W., 2014).

This study attempts to conceptualize social integration in diversity in the Korean context. The purpose of this study is to develop vocabularies and themes of social integration based on the meta-analysis of literatures and to draw the implications for cultural diversity through art education. Text mining techniques are used to analyze the abstracts and keywords of articles published during the period of 2002-2017. The significance of this study can be found in its attempt to construct the theoretical foundation from the interdisciplinary standpoint. It would provide the concepts and languages to be used in art education practices that would be more widely applicable in Korean multicultural situations.

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<sup>1</sup> Center for Immigration Studies <http://cis.org/2000-2010-record-setting-decade-of-immigration>

<sup>2</sup> The UN Refugee Agency. <http://www.unhcr.org/figures-at-a-glance.html>

## 2. The Multicultural Turn in Korea

The social background of the rise of multiculturalism in Korea is three-fold. First, along with the economic globalization, the influx of foreign workers since 1980s has triggered extended awareness towards multicultural policies and regulations in Korea. Second, the international marriages have boomed in the past 15 years as many Southeast Asian women have immigrated to marry Korean men. It has brought up several social and cultural issues such as language, identity and citizenship, which has led the government to launch over 150 Multicultural Family Support Centers to provide support and educational programs. Last but not least, North Korean defectors add another dimension to the formation of the multicultural families. Since the mid-1990s, the unstable political situation of North Korea has led to a sharp increase in number of defectors. Adapting to Korean society has been without a doubt a complicated task which has found to lead to various psychological problems for North Korean defectors such as stress and depression (Cho, Y. A., 2009; Um, T. W., 2006). In addition, the high rate of dropouts among North Korean adolescents also demonstrates the urgent need for the establishment of a public support system. These emerging issues serve to show that within Korean society, the notions of social integration and cultural diversity have become more imperative than ever.

### 1) The challenges

Recently there has been a school of researchers who have critically reflected upon the 20 years of multicultural policies and discourses in Korea. The characteristics of Korean multicultural scene can be synopsized in the following two aspects. First, the notion of labeling minorities as 'others' has been persistent resulting in alienation and marginalization of sub-groups (Yang, Y. J., 2015). For example, there are newly-coined terms used to indicate a specific group of immigrants such as 'Danunwha Gajeong (Multicultural Families)' or 'Saetomin (New Settlers)'. As the term 'Danunwha Gajeong' has spread, the 'Multicultural (Danunwha)' ideal has become only associated with those who came to marry to Korean men and their children, leaving out many other marginalized groups in Korean society. In addition, the term 'Saetomin (New Settlers)' which refers to North Korean defectors, de-politicizes the ideological cleavage between North Korea and South Korea by describing those who desperately crossed over the border of North Korea as entirely different people who have moved into a new settlement.

These terms can be called 'the politics of naming', referring to the fact that by distinguishing 'them' from us, the majority, and securing the normalcy of the majority, society puts the problems of adjustment solely on the shoulders of minorities (Han, G. S., 2012). Thus, the multicultural policies have been focused on supporting the others to assimilate to the mainstream society instead of changing the societal system by which the status quo is sustained. Cha et al. (2011) argues that this limited approach confines multicultural education within the beneficiary effort for the children of multicultural families, encapsulating them as culturally different students. In this respect, multicultural education in Korea should overcome the notion of teaching the others to be Korean, and take a more critical and transformative stance as Nieto does, defining multicultural education as "a process of comprehensive school reform and basic education for all students" (p.42). Therefore, Korean society is now facing the challenge of re-conceptualizing multicultural education as a transformative movement that attempts to foster the ability to understand and practice human rights, cultural diversity, and multicultural competencies for all students.

Another characteristic that has been criticized in Korean multiculturalism is the assimilative approach (Hwang, J. M., 2010; Min, G. Y., 2010). The educational support implemented under the multicultural policies have been geared mostly toward Korean language and traditional culture focusing on adaptation to Korean society. Interestingly, however, multicultural policies in Korea have not been consistently guided by the assimilative approach. Won (2008) points out that the exclusive and discriminative



policies have been incorporated in case of migrant workers and their children failing in providing minimum health and educational support. As a result, schooling has sometimes served as a means of exclusion of the migrant workers unlike it is often used to assimilate children of multicultural families.

This inconsistency represents the long standing belief of a single nation-state and 'pure blood' in Korean culture. However, it is not easy to shift from the entrenched belief and to accept new cultural identity. The process of transposing from a homogeneous nation-state to multicultural society requires ample time and effort to reflect critically upon the past, and to reconstruct a transnational identity.

## 2) The meaning of cultural diversity

In recent years, the concept of cultural diversity in Korea has been discussed in association with social integration and global citizenship (Lee, D.S. et al., 2013; Lim, C. I. et al., 2013). There has been increasing attention in assessing the ways in which people with different cultural backgrounds can coexist by recognizing each other's cultural values and identities. Cultural diversity has become a significant factor that promotes the resolution of conflict and discord. In this context, the discourse of cultural diversity in Korea mostly focuses on multicultural competency and identity.

UNESCO(2001) explains that cultural diversity is essential and fundamental for humankind as much as biodiversity is necessary for nature. Cultural diversity equally respects the distinctive features of each culture, its symbolism, values, and phenomena, while cultural diversity is the universal value that humanity must pursue as a fundamental right to thrive (UNESCO, 2005).

While multiculturalism has been a social, historical, and political phenomenon and point of discourse throughout human history, cultural diversity is a rather new concept that indicates the essential and universal attributes of culture (Kim, S., 2012). However, it is criticized that 'cultural diversity' has been used interchangeably with the concept of the 'multicultural' in lack of solid theoretical understanding (Jang, E. S., 2016). Cultural diversity emphasizes diversity within cultures that can be overlooked by multiculturalism, which emphasizes cultural integration and sometimes assimilation, as well as the intrinsic characteristics and internal diversity of human groups composed of different individuals (Han, G. S., 2011). Although the conceptual clarification requires further research, these accounts show the close and intertwined relationship between cultural diversity and multicultural education in the era of pluralism.

Protecting and promoting cultural diversity in society starts with the premise that self-identity is a changeable and instable concept. The notion of self in the global era is no longer understood as a single or innate entity. With the escalated level of heterogeneity and hybridity, the 'selves' are continuously reconstructed forming multiple identities as we relocate ourselves in different social, political, and cultural contexts(Lee, D. S. et al., 2012). By acknowledging the multiplicity of cultural identity, it becomes possible to eschew a hierarchical perception of difference and to start democratic dialogue between cultures. Kim, S. J. (2017) asserts that cultural diversity has become a significant part of arts educational discourse. Considering the nature of art as expression, communication, empathy, and identity representation, learning through art can be a transformative experience in which students can venture the inquiry of diversity.

## 3. Research Methods

### 1) Text mining

Text mining is one type of big data analysis that has emerged from information technology. According to Franks (2012), big data does not simply refer to its size, but also the explosive increase in velocity, complexity, and variety of data that one faces. The

ability to handle and manipulate the big data becomes significant in order to overcome the limitations of the traditional process and system of data analysis.

Text mining refers to the technique that generates, manipulates, and analyzes meaningful information from unstructured text data via the application of NLP (Natural Language Processing). The unstructured data encompasses texts, recorded documents, voice records, text messages et al., which have different attributes from numerical data. This technique is used to study word frequency distribution, pattern recognition, visualization, and predictive analysis. By retrieving meaningful information from massive texts and finding the relations among different information, it is possible to find the clusters of underlying meanings and to visualize the composition of related terms (Dorré et al., 1999). As a whole, text mining involves the process of text collection, text processing, term extraction, and term analysis.

## 2) Data collection and analysis

In this study, abstracts and keywords presented in journal articles published in the period of 2002 to 2017 were collected using the Research Information Sharing Service (RISS), provided by the Korea Education and Research Information Service affiliated with the Ministry of Education. The papers collected for this study were selected among the 5,518 search results of the term, 'social integration.'

The research process of this research consisted of five phases: (1) data collection, (2) data filtering, (3) term frequency matrix generation, (4) social network analysis of terms, (5) topic modeling. In the first stage, raw data was constructed by collecting the keywords and abstracts of 549 journal articles. The articles were categorized into three groups with a five years term, so as to analyze the overall research trends. After the filtering process, the total number of 1,697 key words were generated and used for the social network analysis.

In this study, 20 key keywords with high connection centrality among all keywords were selected by using R in the data analysis process, and the connection centrality and frequency of major keywords were examined. The major keywords were selected based on the degree of connectivity (Degree Centrality) which is mainly used in text mining. As a method of quantitatively analyzing the link structure within a social network between terms, the link centrality measures how many terms are associated with the number of links per node.

Based on the network analysis among major keywords, we analyzed topics by using topic modeling, which is an effective technique to grasp trends of research topics over time. Topic modeling is a technique that allows independent topics to coexist or be shared in closely related studies and to analyze partial topics in the whole set through the connection between them. (Kim, H. H., Lee, H. Y., 2016). In this study, Latent Dirichlet Allocation (LDA) based topic modeling algorithm provided in the R package was used. The purpose of topic modeling was to extract the meaningful sets of topics to find out what categories of themes emerged in researches regarding social integration and what kinds of keywords appeared in association with each topic.

Table 1. Data Collection

	2002-2007	2008-2012	2013-2017
<b>Articles</b>	78	137	334
<b>Keywords</b>	314	514	1,061
<b>Terms in Abstracts</b>	1,700	3,266	6,387

## 4. Findings

### 1) Keywords analysis

Based on the frequency of terms, the research trend of the period of 2002-2017 can be illustrated as Figure 1. As the top 20 terms show, ‘multicultural’ is appeared in relation with social integration at high rate over the 15 years. It is also important to note that the frequency of ‘participation’ has continuously increased. On the other hand, the term ‘disability’ declines in its frequency as the discourse of social integration has expanded to deal with a larger variety of subgroups in Korea.

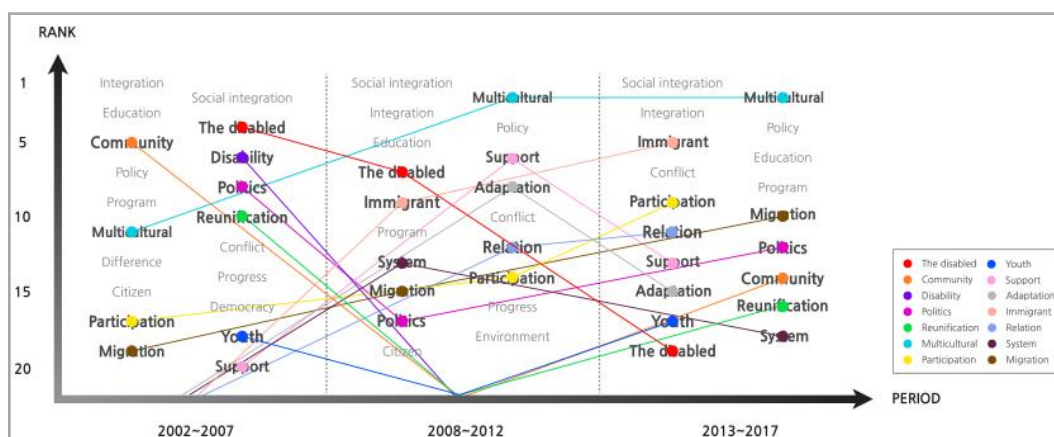


Figure 1. Research Trends in Keywords

### 2) Social network analysis

Using social network analysis, three clusters were developed. It is possible to interpret what the clusters imply in regard to the research themes of social integration by looking at the co-occurring keywords in each cluster. First, cluster 1 represents the marginalized groups of ‘others’ or ‘new comers’ in Korean society. Many articles deal with the specific needs and difficulties of these people in an effort to provide applicable solutions for ‘multicultural’ problems. However, it is clear that this approach has many limitations as it defines social integration as the job of the newcomers to adapt to our society, rather than the society’s to promote diversity.

Second, cluster 2 sums up the current situation in Korea perfectly with the keywords such as conflict, recognition, and polarization. As mentioned above, the increase of migration and cultural diversity has placed the challenges of facing conflicts at various aspects. Thus, it is important to take these concepts into account not as negative factors but as inevitable conditions.

Last but not least, cluster 3 gave some insight regarding the future direction of social integration even though it is not big in size with very selective terms. Participation, safe environment, diversity, sustainability, are all things to aim for in art education and education in general so as to transform the existing system and to move forward towards greater social integration.

### 3) Topic mapping

Five topics were generated through topic modeling. The overarching meaning of each topic is interpreted based on the co-occurring keywords in each topic. The significant terms are selected so as to differentiate and highlight the main idea of each topic. As a result, three core values emerged; ‘integration’ (topic 1), ‘ideology’ (topic 2), and ‘identity’ (topic 3). These topics can be viewed as the important concepts that should be investigated and pursued for social integration. In addition, two support systems were found; ‘education’ (topic 4) and ‘policy’ (topic 5). It is noteworthy that the policy and education should be connected and aligned based on multiculturalism, citizenship, network, recognition, and human rights. The topics and co-occurring keywords are illustrated as shown in Figure 2.

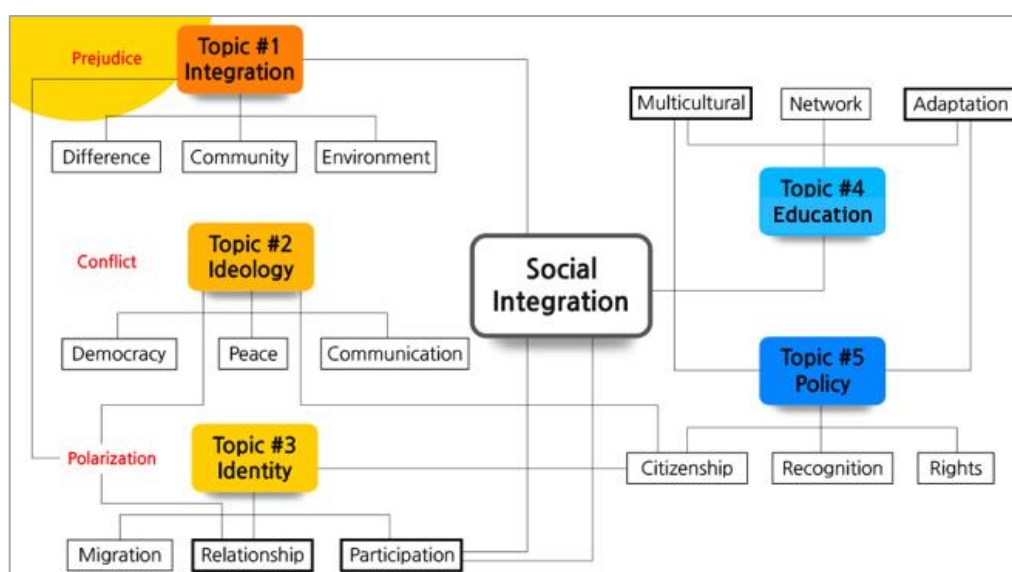


Figure 2. Topic Mapping

## 5. Reflection

This research illustrated the ongoing inquiry to figure out why and how art education should take part in social changes in the era of globalization and pluralism. The purpose of this study was to locate multiculturalism and cultural diversity in the context of Korean circumstances and to clarify the concepts of social integration through the interdisciplinary meta-analysis of literature. Using text mining techniques, the social networks of keywords and central topics were investigated to develop the language and framework that would help us better prepare for educating cultural diversity for social integration. Although the topic map proposed in this study might not reveal a totally new set of ideas, it would highlight and reinforce the primal factors that should be pondered in researching on social integration. It is believed that this study would serve as the stepping point from which more practical and concrete actions in art education could be developed to promote cultural diversity in Korea.

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## Missed Doubts about the Spirituality of Art Education in the Digital Era

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### 1. Introduction

My presentation addresses several questions in order to open a platform where we can discuss the value of art education in the digital era. The main point of this presentation is proposing the humanistic value of art education as a way to enhance the spirituality of art education while facing the 4<sup>th</sup> Industrial Revolution. This topic is linked to the following questions: What is the necessary value of art education? What kinds of fresh perspectives do we need to consider so that we can enhance the spirituality of art education in a technological society?

We are facing a new world with technologically advanced ways of life. Digital technology, big data, artificial intelligence, robotics, self-driving vehicles, unmanned systems, and nanotechnology are hinting at radical changes in our lives. These cause necessary changes in art education. To reflect the changes, art education is confronted with impending tasks. These new tasks do not seem to be successfully completed without fundamental changes in art education. What should art education pursue to meet the needs of these new changes and challenges? Many historical lessons in art education clearly exemplify that our rationale of art education has subordinated the value of art education to the functional needs of other subjects. What is going to be the result of highly advanced technology in the present state of art education? Will this change elevate the value and needs of art education? Or, will this change be an unprecedented crisis in art education? If we do not want to face this threat, what kind of deliberation do we need to ponder the spirituality of art education?

In order to answer these questions, my presentation addresses several radical changes in art education with suggestions of the humanistic value of art education. By discussing these changes, this presentation will point out how our emphasis on the humanistic value of art education will promote the spirituality of art education in a way in which it guides our life in the era of the 4<sup>th</sup> Industrial Revolution.

### 2. A New Wave of Change

The 4<sup>th</sup> Industry Revolution has warmed us the impending changes in our lives. Technological advancement has impacted every aspect of our lives. The hyper connectivity created by the Internet of things and artificial intelligence advances this technological convergence (Schwab, 2017): the barriers of different subject domains are becoming porous; human-powered work places are being altered by automatization, specialization, and mechanization; knowledge acquisition is being replaced by the management and practical use of big data; and representation is moving toward 3D printing technology over virtual reality, to name a few. While these advances have many benefits, these new waves of innovation contain unknown consequences that will lead to radical and rapid changes in our lives.

Specifically, technological innovations have already begun to address how we can map our senses and emotions. For example, researchers in the current 4<sup>th</sup> Industry Revolution are studying human sensibility ergonomics. By improving the interface between human and machine and between human and environment, this movement considers our physiological, psychological, and emotional features.

There are, however, redundant tasks that blindly rely on technological advancement, and that the progress of this new wave is based on an assumption that we already aware of our physiological, psychological, and emotional features. Without clarification of this assumption, we cannot guarantee that the 4<sup>th</sup> Industry Revolution will successfully innovate our understanding of self. As the

Revolution becomes serious, calls for us to understand human being as having a holistic existence increase and become more urgent. As I will argue, the journey to our inner selves in relation to the changes in the external world is at the heart of artistic experiences.

### 3. The Stagnation of Art Education

Theories of art education have undergone several overhauls such as creative self-expressionism, reconstructionism, DBAE, MBAE, VCAE, and post-modernism to name a few. Each of these theoretical frameworks has affected general public's attitudes toward the value of art education. Despite a great deal of research on art education, social tendencies to distrust art education in school continue. Art education in school is constantly questioned with art educators attempting to justify its value by citing the importance of self-expression, creativity, visual literacy, empowerment, communication, connection, convergence, socio-cultural sensitivity, and so forth. None of these examples have efficiently persuaded stakeholders to accept the leading value of art education in school. This prompts the question, why is it so hard to convince people that art education should have a primary place in school education?

Why was art so strictly censored if it was so unimportant? Turning to the history of art education, art was often under systems of control. It was often seen as a great threat, causing it to be subject to censorship. Plato emphasizes how art is valuable and crucial. According to him, art becomes valuable when it shows the "ideal forms". He admits that art can "enter the soul through the senses long before the power of reason has matured" (Efland, 1990, p. 14). Perhaps this is one of the reasons why many artists are so fascinated with primitivism—it frees from modern logic and reason. It is also probably why many ancient Eastern philosophers considered objects and the self as being unified. The unified condition was possible with sufficient fulfillment of the senses, instinct, apathy, eliminating the desire for possession, cultivating a spiritual mind, and so on. This reciprocal condition led us to a state of being natural so that we could reach our souls and inner selves.

Does art reignite our desire to explore our souls and reflect inwardly? This searching for the meaning of existence does not solely belong to philosophical investigation. What if art is a good source for this kind of spiritual contemplation to verify the meaning of existence and beauty, helping us to determine our value system in the era of the 4<sup>th</sup> Industry Revolution?

Life before modernity is seen as uncivilized, undeveloped, and irrational, and the world of art aiming to stimulate these lost ways of life is rejected by modern society. What makes art valuable is not only the matter of rational, but it includes what makes "ideal forms," as Plato proposes in *Republic*. So, does art education play a key role in determining what "ideal forms" are? If we can prove that it does, we can secure a more solid position for art as a key subject in school. In *Republic*, Plato argues that art is a route to entering the soul through the senses in order to recognize our true nature and aesthetic beauty.

This proclamation does not aim to recover the idealism of art education; rather, it is meant to begin a discussion about how art education will help us to examine our true nature and ideal forms in the current age. Without this fundamental discussion, art education can be subjected to the logic of industrial revolution. It is somehow awkward to say that there is an "essential" value of art education, but in order to justify including it in curricular, it is useful to point out that human beings are always seeking out their own essential values. The emerging question is whether our own essential values, humanistic value, are different from those of art education.

What has caused art education to stagnate? One possibility is that we have tried to emphasize the discernible value of art education, which is completely different from the value of other subjects at school. The request for the rationale behind art education has led to descriptions of specialization and differentiation in order to make art education something unique as a subject in school education. The concept of art for its own sake must be seriously investigated in order to find a satisfactory answer to the above question.

However, the value and meaning of art cannot be explained only by its formal and intrinsic features; rather, it comes from an efficient combination of artists' intentions and the formal qualities that they materialized. The value of expressed formal qualities is more meaningful when it

successfully communicates artists' intentions. For example, abstract paintings, investigating the pure beauty of the formal qualities of art, are complete when beauty meets artistic intention. One of the missed doubts, unanswered doubts about the value of art education, is what the intention, whether it is explainable or not, is generally for.

#### 4. Missed Doubts

The issues mentioned above reveal our concern about several unanswered questions about the value of art education. Our conventional do not allow us to critically examine the various assumptions and premises behind the following questions.

First, why are other subjects used as a template for art education curricula? Why do other subjects take priority over art education? Currently instruction, pedagogy, and the evaluation of other subjects are parameters of how we practice art education.

Second, why are artworks at the center of art education? Artwork itself is the result of a journey. Studying materials, tools, formal features, techniques, mediums, and so on looks like the final destination of an art lesson. Instead, it should be a part of an initial step for us to have meaningful art experiences.

Third, why does art education not include a serious investigation into the origin of art? Is it because of our so-called perception of its primitive, irrational, uncultivated, incantational, unpolished, immature, and crude features? These features are part of the discernible features of primitive art. Are these all about the art and the origin of the art? Primitive art indicates how our ancestors thought and lived, and it impacts on our ways of life and thinking. The origin of art contains many lessons about virtue and vice in life. Infants have an instinct for artistic expression as a tool for living. What is the pivotal power in infants' drawing? Investigation into the driving force of artistic expression is not much different from our investigation into the origin of art.

Fourth, why are our life stories not placed at the center of art education? Without such roots, artwork can be superficial, routine, and meaningless because it fails to reflect on various critical issues in our daily lives. In order for art education to be vital, it must very careful about what it highlights.

Fifth, are various theoretical keywords reflecting different values of art education, or are they all reflecting the same essential value of art education? Do we need to create a more inclusive definition of the values of art education in order to keep up with the 4<sup>th</sup> Industry Revolution? Are we members of *The Seven Blind Mice*, a children's picture book"? We need to ponder carefully what the inclusive definition of the values of art education. What if all of the keywords are simply puzzle pieces that reveal the essential value of art education?

#### 5. The Spirituality of Art Education and Humanistic Value of Art Education

Defining spirituality of art education is an urgent and essential task in order to keep up with the 4<sup>th</sup> Industrial Revolution. The challenges in this new wave of change are rapid and overwhelming in our society, and the capital market is moving alongside this uprising trend. Our ways of life are imbued with industrial renovation, and the influx of capital is further accelerating this movement.

As a result, how to ensure that our children can keep up with the industrial revolution is daunting task. In light of this, changes in the field of art education seem to be necessary, and a national drive for STEAM convergence seems to be the new basis for this educational redesign. However, we need to consider how much this urgency is causing us to ignore the essential goals of art education. None of us want to see art education as simply a functional subject once again.

We need to answer several questions before we can discuss the "spirituality" of art education. First, why are we talking about "industrial" revolution? We are facing the Fourth Industrial Revolution in our history, and clearly we are fascinated with the concept of "industrial." We are seeing ever closer relationship between industry, modern society, compulsory educational systems, and social development. This interconnectivity seems to be the driving force for educational reform, and we have blindly adhered to industrial revolution as the initiation of educational revision.

The logic of industrialization and its capacity to improve our standards of living is evident, but it



is not yet sufficient. In spite of industrial advancement, the loss of humanity is deepening. Our concern for the spirituality of art education, however, cannot be successfully explained with only the logic of industry. The 4<sup>th</sup> Industry Revolution is connected with the development of artificial intelligence, which is based on information-processing theory. This connection relies upon our intellectual and cognitive ability, and this assumption is acceptable when we equate our minds with the structure of a computer. Our thinking processes seem to be an analogy for computer programming. This kind of equation is allowed when these two processes are cognitively apparent. As a result, the efficiency and validity of teaching and learning is significantly focused on cognitive capacity development, and art education cannot but be subordinated to the need for cognitive development, leaving our concern for the spirituality of art education in abeyance. Perhaps, art education will reiterate its value for character education, as we have frequently insisted, although so far, without an enthusiastic reception.

Does art education play an efficiency game against the cognitive capacity of artificial intelligence without enough concern for the spirituality of art education? A systematic way to teach art from a cognitive perspective is to obtain a universal and discernible legitimacy. Visual communication relies on various artistic clues within our cognitive capacity, and the success or failure of art education is in a race to find the quickest and most accurate means of information “searching.” Human beings and artificial intelligence are competing in this “brain game,” and speed and accuracy are the standards for our value evaluation. This seems correct when we think of the notion of “the fast fish eats the slow fish” as Klaus Schwab described at the World Economic Forum in Davos, Switzerland..

The meaning and value of existence, communication, and connection under this kind of speed and accuracy game does not match with our desire for well-being through a slow, inconvenient, contemplative, vacant, and modest life style. Signs of fatigue from the busy, demanding, competitive, and breakneck-speed lifestyle of modern society are growing, and educational rebuilding needs to include a dramatic recovery from this oppressive condition. Could this need be the core of the spirituality of art education?

The more infiltration of technology we face, the worse spirituality of art education we experience. The condition of settlement is not a physical work-place or food supply, but it is a Wi-Fi connection and a computer system supporting hyper connectivity. The physicality of space does not seem to matter. A pivotal factor is what grasps our minds and our time. Within Wi-Fi zones, our life style is versatile and has variety choices, but it is fixed and addictive. Cyber-space and digital working conditions create a totally different ecology that we never previously encountered. Our sense of being together within a community, society, environment, and the natural world is now replaced by virtual and digital interactions. Our ability to see the inside of ourselves and ourselves as part of an environment is becoming paralyzed. Our ancient survival instincts born from a nomadic lifestyle have been numbered and entrapped in the temptation of technological advancement. Is virtual reality omniscient? We are fascinated by cell-phone and equipped with the support of artificial intelligence. What can art education do for us to hostage of technology? Are visual thinking ability, aesthetic sensitivity, connoisseurship, creativity, visual literacy, critical thinking, empowerment, and so forth enough to free us?

The condition of survival seems to be pretty simple within this massive social trend. What choice do we have between competing with artificial intelligence and utilizing it intelligently? The answer is none of these choices. The main point of art education is not like playing the game “Go” with AlphaGo. Whatever the results of the game, we will feel a significant effect and the simultaneous threat of current technology on our lifestyle and sense of being.

The 4<sup>th</sup> Industry Revolution is overwhelming, and our educational odyssey cannot be free from it. Art education cannot stand against this current, and a passive attitude toward the new era is not useful. We need to delve into the spirituality of art education more actively.

What is the spirituality of art education? I admit that it is hard to simply define this umbrella term. Campbell and Simmons (2012) define it as “a sense of interconnectedness among people and between people and nature” (p. 312). They also claim that spirituality implies “basing one’s actions on one’s deepest values for social good” (p. 312). From this definition, teaching the spirituality of art education seems to mean evoking and awakening the inner beauty within our deep minds through art education asking students to think of the meaning and value of their artistic expression and appreciation. The

inner beauty within our deep minds is a pulling capacity for our tenacious actions and attitudes. I argue that the wisdom to reflect on the self and to confront reality for the virtue of the human race is at the heart of the spirituality of art education.

How can art education be a promising field of education in the current age? We can say artificial intelligence and big data analyses cannot replace our artistic horizons. In particular, this idea is more solid when the horizon is tightly connected with our emotional responses and deep meditation into our inner beauty. It is true that art is not a single divine area of dealing with human emotion and sense of self. Nevertheless, the connection between artistic experiences, both for expression and appreciation, and this kind of spiritual engagement is one of the rationales for art education. The quality and depth of this engagement is so profound that it is deeply related to aesthetic sensitivity. Somehow, what we perceive from art experiences embedded with spiritual engagement is communicable—it is a means of connection with others and with the world around us. In many cases, our aesthetic experiences are not verbally explainable when they are accompanying our exploration of emotional and spiritual responses. The linguistic expressions we usually use are limited to explain our complex, delicate, and ambiguous mental states, feelings, emotions, and spirits. This is probably one of the reasons why subtle differences in artistic expression are important for people trying to dive into their inside minds.

It is intriguing to point out that art has existed throughout all of human history as a means of spiritual exploration. Spiritual exploration does not mean a use of art as a way of incantation. Art is evidence of our need for deep reflection on our existence. The changing art world and art theory does not indicate changes in our humanistic values—instead, the value of art education lies in its ability to enable reflection on the changes in our lives. Different life conditions and ways of life create diversities, and connection and communication are necessary if we are to share mutual prosperity, justice, and social good. Resistance to radical dichotomies, hierarchies, and domination appears in the propagation of critical theory in art education, a resistance that has been an everlasting struggle of humankind. Art reveals how humankind pursues this humanistic value with its unique visual language that can be communicated holistically. One of the most profound tasks of art is to reveal this value (Lee, 2014; 2016).

It is important to stress that not only masterpieces express the great value of art education, and not only great artists delve into our humanistic value. All people wish for a good quality of life. This shows that art education is essential to deeply investigating the humanistic values that we must all ponder in various creative methods, techniques, materials, and mediums. Art can access humanistic values when it is connected to our efforts to recognize these values. As our current way of life is complex and unpredictable because of the current technological revolution, we need more intensive meditation to delve into ourselves and to balance this innovation. There is no perfect framework for our journey to reach our souls, but there are plenty of variations that could help to facilitate our journeys, including various types of artistic expression and appreciation. Artistic expression and appreciation are a philosophical immersion into the deep, subtle, and delicate aspects of our minds that are pursuing a wise way of life. This effect of art education is unique and essential if we are to live wisely and well alongside the most recent technological revolution.

Art education needs to undergo major changes. Our research will focus on the origin of humankind and ways of living, with the goal of giving anthropology and philosophy a larger role in art education. The center of art education will move from formally examining artwork to focusing on the various meanings of life and our experiences. Issues and values surrounding us will also be included in art classes. The core of art education is not about artwork, but it is about our lives. Creativity, imagination, and aesthetic sensitivity highlight the delicacy, flexibility, subtleness, vagueness, and unpredictability of our lives. I will reinvestigate the theoretical frameworks of art education proposed thus far to see how and whether they prove the humanistic value of art education. This inclusive effort will expand the value of art education, thus expanding the power of art education.

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## Art Therapy Development Process and Tasks in South Korea

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### 1. Introduction

With the increasing social interest and needs, art therapy is growing and expanding in terms of application. Art therapy has become activated and professionalized through various attempts in the short term since its introduction in early 1990s. Such rapid progress of art therapy is not unrelated to the social situation of Korea.

Korean society has grown rapidly with the development of science and technology, industrialization, and urbanization and enjoyed material affluence and repeated development since 1960s. With such changes, various psychosocial issues such as confusion in values, generational conflict, and maladaptation have emerged. To solve such problems, the government and the communities have made multifaceted attempts. Also, with the increasing importance of mental health, there is a growing interest in counseling and psychological therapy.

By such social needs, art therapy began in Korea. Korean Art Therapy Institute was established in 1992. This institute has played a leading role for academic research and development of art therapy in Korea till now. Art Therapy as a major subject was opened as a regular school curriculum at the Graduate School of Daegu University in 1999. In line with this, the number of graduate school where art therapy was accepted as a major subject increased constantly. As of 2017, the number of university and graduate school where art therapy was opened as regular curriculum for Dept. of Art Therapy is more than about 38 schools (Ministry of Education, 2017). And the domestic researches on art therapy including graduate thesis, domestic academic journal, monography, and other data as of 2017 are 8,580 in total. This suggests that researches have been conducted very actively.

On one hand, as of 2017, more than 1,000 art therapists have participated in service for children with developmental disability, parent education and psychological support service for foster home at community welfare center, welfare facility, medical institution, nursing facility, and voucher agency since art therapists (27 persons) who passed through qualification testing by Korean Art Therapy Institute were produced (Lee et al., 2017). Besides, art psychology counseling related qualifications (agency-overlapped) have been registered about 550, up to now in 2017 since the civil technical qualification registration system was enacted in 2008. So it is estimated that the number of personnel who can do art therapy in the field will reach thousands of people.

On this auspicious occasion, I think it would be significant to think about what historical process art therapy, which attracts people's attention in Korea today, went through and what are left to us as challenges. To this end, this study aimed to classify the development of art therapy in Korea into four stages: 'Quickening Period'(before 1990s), 'Introductory Period' (1990s: 1991-2000), 'Expansion Period' (ten years after introduction: 2001-2010), and 'Development Period' (2011-2017) based on previous studies (Kim, 2012; Kim, 2012; Kim & Kim, 2016).

### 2. Art Therapy Development Process and Tasks

#### 1) The beginning stage of art therapy in Korea (before the 1990s)

In Korea, modernistic art therapy started with the interests in projective pictures or patients by a

few of clinical psychologists, psychology professors, and forensic psychiatrists from 1960s to 1970s. During this period, art therapy was applied in the form of activity program targeting psychiatric patients in Korea largely with increasing interests and needs. Korean Association for Clinical Healing Arts was founded by psychiatrists in 1982. From then on, various artistic techniques such as music, art, dance, poetry, and psychodrama as alternative medicines were applied to mental patients. In early times, art therapy was at the level of art activity as an alternative therapy rather than applying it into clinical settings.

So art therapy was attempted by various specialists who majored in that field, especially in clinical psychology, psychologic medicine, and fine arts education from 1970s. In other words, some researchers who were interested personally in art therapy in Korea applied art therapy to mental healing for patients who were hospitalized into a psychiatric hospital or department of neuropsychiatry at a general hospital. In addition, 'Dept. of Special Remedy' was opened at a mental hospital to attempt art therapy, and some hospitals established Occupational Therapy Center or Art Therapy Center to apply art therapy (Korean Art Therapy Association, 2000). During this period, art therapy was not studied as academic field systematically. The necessity of educational institutions to foster personnel who could do clinical training and qualification process was not mentioned at all. But during this period, the art therapy was attempted targeting mental patients and the academic researches that could share the effectiveness and necessity of art therapy were published. These researches became the foundation for introducing and developing art therapy in Korea later.

## 2) The introduction stage of art therapy in Korea (1991 to 2000)

Following Quickening Period, Korean Art Therapy Institute was founded by Prof. Kim Dongyeon and Prof. Choi Waeson and art therapy was introduced at a workshop, academic conference, or seminar. The Institute set a new milestone in introducing and developing art therapy in Korea. Also, art therapy as a major was opened first as regular school curriculum in Graduate School of Rehabilitation Science, Daegu University and art-based psychological therapy was opened as a major at Graduate School of Yeungnam University and Seoul Women's University consecutively in 2000, which played a vital role in eliciting academic development of art therapy (Jang, 2009, p.6)

During introductory period, researches on art therapy began with the participation of researchers from various academic backgrounds such as psychology, special education, social welfare studies, family science, nursing science, and fine arts education. In fact, educators during this period poured their interests into systematizing theoretical contents related to art therapy and drawing the results from clinical experiment although they lacked of clinical experience with art therapy.

Because of this, the researches on art therapy during this period underwent trial and error. Nevertheless, the number of researches has shown a mild increase since 1994. Such researches were largely composed of survey study of response characteristics to projective picture, case study of group experiment, and individual case study. But researches on art therapy theory and program development were limited. As targets of research, elementary school students and adolescents occupied the most. The researches on senior citizen were difficult to find. During this period, the data on art therapy theory and clinical field were rather deficient compared to other fields (Ki et al., 2012). The early researches were mostly composed of study of response characteristics and case study using HTP, KFD, and Scribble learned from training courses at the academic level and tended to explore the effectiveness of art therapy on subjects deliberately.

Then in Korea, there were various fields that required art therapy under the atmosphere that there was an increasing interest in art therapy before art therapy was accepted as an academic course, and researchers who put interests in this art therapy first involved in practical activity and research through an academy. And art therapy as a lecture was opened through various undergraduate courses and graduate courses before art therapy department or major was opened (Jang, 2015, p.105). Also, Korean Art Therapy Institute opened a research course for fostering an art therapist in 1993 as special educational institution and produced the first 'art therapists' (27

persons) in 1997. This triggered education and/or training course related to art therapy at a lifelong education center, association, academy, extension university, and research institute as well as regular educational curriculum in department of art therapy at a graduate school.

Despite the high social interests in art therapy during this period, art therapists who were fostered were not acknowledged in terms of expertise and worked in the form of volunteer work or a relatively low salary. But thanks to their passion and efforts, during the introductory period, art therapy was introduced and opened as regular school curriculum at a graduate school to meet the social needs in Korea. Thus it is significant in that it has established an academic foundation for learning in art therapy in Korea and informed the public of awareness and effectiveness of art therapy.

### 3) The expansion stage of art therapy in Korea (2001 to 2010)

During this period, the social interests in art therapy were increasing more and more. With the increasing opening of art therapy as an educational course at the institutional level for reinforcing the professionalism of art therapy, there was a large amplitude of progress and change. Following the opening of art therapy as an educational course at graduate schools of Daegu University, Yeongnam University, and Seoul Women's University, art therapy as a major subject was installed in more than 20 graduate schools including Wonkwang University, Daejeon University, Dongguk University, Myeongji University, Konkuk University, Gachon University School of Medicine, Soonchunhyang University, Seoul University of Buddhism, Woosuk University, Chosun University, and CHA University. Also various institutes were established including Institute of Korea Arts Therapy, Korean Arts Psychotherapy Association, Korean Association of Art & Play, Korean Association of Clinical Art Therapy, Korean Art Therapy Education Association, and Korea Child Art Therapy Association. In line with this, art therapy spread quickly in Korea.

Since 2001, the researches on art therapy have diversified and fragmented in terms of research method and subject on art therapy with furious activity among researchers and introduction of new researchers. And with the increasing publication of art therapy related theory or translation book, the number of dissertation and academic journal also increased year by year. In 2007, 「Art Therapy Study」, journal of Korean Art Therapy Association was registered as academic journal for the National Research Foundation of Korea and published six times yearly since 2009. At the same time, researchers from various fields submitted to this academic journal. They also dealt with subjects on analysis of work, analysis of research trends, and supervision in various ways while conducting a study on response characteristics of projective picture, experiment study, and case study steadily. Particularly in mid 2000s, case studies on specific social issues such as school violence, depression, anxiety, and suicide were conducted and the subject of research expanded from children and adolescents to adults (Ki et al., 2012) and after 2004, the researches on art therapy for the elderly increased sharply.

Also, the central administrative agency of the government supported public service in various ways. With the enactment of community service support (voucher service) project from 2007, art therapy was applied to these projects and the necessity and demands also increased more and more. At this time, more art therapy personnel were pouring out into the field at the educational background and level because art therapist training curriculum and qualification management was not systematic. In 2008, moreover, in case of 'Art Psychotherapist' who was acknowledged as a private license if registered to Private Qualification Registration Service, Korea Research Institute for Vocational Education & Training, the qualification standard for art therapist was multifarious depending on issuing agency, ranging from certificate that could be obtained after taking an online educational course for a few weeks, certificate that could be obtained from school after taking a Master's degree at a graduate school, and certificate obtained from Association or Society acquired additionally after graduation (Park, 2013). In such situation, the agencies that over issued such certificates by seeing art therapist from the commercial perspective sprang up, and this caused a lot of confusion, for example oversupply of personnel who can do art therapy, under evaluation of art therapy at clinical settings, and professionalism of art therapist.

From 1993 to Feb. 2009, the number of people who participated in training hosted by Korean Art Therapy Association was almost 18,000, among which, qualified 380 art therapists were produced and worked at a comprehensive social welfare center, hospital, and counseling center. Accordingly, among the personnel who provided service in accordance with Infant Care Act by the Ministry of Gender Equality and Family, art therapists produced by Korean Art Therapy Association showed an eye-opening progress including treatment almost equal to that of a special teacher (Kim & Choi, 2009, p.158).

With the increasing interests in art therapy during the expansion period, it was desperate to lay a theoretical and professional foundation for art therapy to be rooted deeply in Korean society. Accordingly, art therapy expanded a lot in quantity including increasing opening of department of art therapy at a graduate school, academic activity at various associations, and input of art therapy into local community service support project. In quality as well, art therapy grew to some extent including increasing academic research on art therapy and fostering of art therapist with educational system at the institutional level. But with the critical discussions of some poor educational courses in quality and qualification process, obtaining standardization of qualification criteria for art therapists and reliability in professionalism of art therapist emerged as a challenging task. The discussion on education and qualification of art therapy had to be discussed at the institutional level, and with the development of specialized program for art therapy and reinforcement of professionalism for art therapist are still left as tasks.

#### **4) The development stage of art therapy in Korea (2011 to 2017)**

During this period, art therapy graduate schools increased in Korea. At the same time, practical academic education became available for reinforcing the capability of art therapy. With the opening of doctor's course in department of art therapy and increase of professors who went overseas to study, various research methods were attempted. Also, the research method of art therapy became varied according to the school characteristics. At this time, when it comes to the art therapy research tendency, the research subject depends on the patterns of social problem occurring in Korea. Compared to the past, the researches on infants and young children and preschoolers increased a lot and the researches on the effectiveness of art therapy are still conducted a lot. But experience study, awareness and satisfaction, study of response characteristics, and especially qualitative research increased. Especially the qualitative research that increased sharply compared to the past conducted various attempts such as phenomenological, narrative, and ontological study. Research subjects and themes became varied, including soldier, North Korean defector, multicultural family, single-parent family, and homosexual. Also the case studies that approached specific problems such as school violence, internet addiction, suicide, PTSD, and depression increased.

With the recent increasing demands in market, the competition of art therapy as a major subject for entrance examination was very high at all graduate schools regardless of the type of graduate school. On one hand, Jang (2015, p.106-107) maintained that the academic standards between graduate schools began to differ although it was not revealed in early times. He stressed that some graduate schools were operated with ideal curriculum management and strict student guidance, but there were different educational courses and contents between graduate schools, including period until completing the relevant degree, subject, hours until completion and thus the difference in art therapy majors at a graduate school was big and there was a need to prepare for it in diversified ways.

Moreover, after 'Art Psychotherapist' was first registered by one agency in 2008 to Private Qualification Registration Service, Korea Research Institute for Vocational Education and Training, the number of art psychotherapist increased rapidly from year to year. As of 2017, the certificate containing the term 'art psychotherapy' is registered 105 cases for the year of 2016 and 550 cases in total (Private Qualification Information Service, 2017). Such art therapist training course that relies only on short-term educational curriculum that was installed thoughtlessly may inhibit the qualitative improvement of art therapist and systematic academic development and even impair the professionalism and reliability of art therapist and finally adversely affect the development of art

therapy in Korea (Kim & Lim, 2012; Kim & Kim, 2016; Park & Lee, 2017). This is why there is an increasing concern.

So far, qualitatively poor educational curriculum and qualification process has been discussed continuously and many researchers have made constructive proposals. It can be easily found that many precedent studies (Chun et al., 2008; Jang, 2009; ; Kim & Choi, 2009) stressed the necessity of systematic and academic education of art therapy and its Official Certification System all together. But such proposals were not reflected into the reality. Such problems as qualification standard for acquisition, hours of clinical training, and hours of clinical supervision and the issue of art therapist have been proposed continuously.

Korean art therapy expanded quickly in quantity for a short period of time and at the same time, grew conspicuously. Social needs and demands on art therapy are still high. Now, it is difficult to guarantee the professionalism of art therapy that corresponds to the demands on art therapy at various fields, without consistent policy and improvement for establishing a system to manage official private qualification management at the government level (Han, et al., 2010; Jung et al., 2012; Kim, 2015). Accordingly, it is urgently required to standardize the art therapist qualification management after going through the detailed analysis of professionalized therapeutic effects including language, art, music and play therapy at all governmental departments. This not only enables art therapists to provide good-quality art therapy service in communities but also gives an opportunity to successfully respond to psychosocial problems among people whom the government is concentrating on.

### 3. Conclusion

As suggested above, art therapy has shown a remarkable progress since it was introduced in Korea. With the opening of art therapy as a major subject in Korea, the professional capability of art therapist has spread through educational system at the institutional level and academic researches on art therapy have activated under various subjects and methods. The subject of art therapy also expanded gradually to infant, young child, adolescent, adult, family, senior citizen, handicapped child, and multicultural family in terms of range. To solidify art therapy in Korea based on such academic foundation, it is necessary to expand the subject of research, conduct a study to identify various problems and needs among subjects of art therapy, conduct a clinical study accumulated to develop specialized programs and establish evaluation standards, and apply policy researches widely at the macroscopic level.

The governmental agencies including Ministry of Health-Welfare, Ministry of Education, Ministry of Gender Equality Family, Ministry of Public Administration and Security, Ministry of Justice, Ministry of Unification, Ministry of National Defense, and Ministry of Culture, Sports and Tourism have recently invested more into major projects. What is very sorry here is that the professionalism of art therapy has not been acknowledged properly in the health and social service fields although art therapy has been utilized sufficiently for psychological treatment of people at different projects led by the government. From now on, we must solve such problems in regular succession, deeply conscious of our responsibility, with the rapid expansion of personnel supply system for community service support project. So far, academic worlds and fields have devised their own measures while dealing with the identity in art therapy and the approach and professionalism issues that can be claimed at various clinical fields. Until recently, Korean art therapy has run down to here by discussing the identity in art therapy studies and professionalism reinforcement for art therapists, practically and theoretically, at academic and clinical fields and exploring the directions to go forward. Nevertheless, the results on unique area of art therapy, reinforcement for art therapy personnel, and institutional standardization on qualification standard are insignificant. Compared to high social needs and quantitative growth of art therapy, social awareness of professionalism of art therapists is still low. For the development of Korean art therapy, we must spur our future challenge for academic exploration and clinical approach.

Although art therapy has as many problems as it was developed so far, the demands for art therapy are on the rise. Actually in Korea, with the rapid increase of social problems such as mental health related depression, suicide, and maladaptation, there is an increasing demand for



psychological treatment throughout our society. Accordingly, in 2017, art therapy support was expanded as part of psychological service, one of the community service projects provided at the national level and will be expanding more in the future as well. Naturally, people's expectation of Korean Art Therapy Institute is high because there is an increasing expectation of the role and activity of art therapist for solving and preventing mental health problems. But the role and function of Korean Art Therapy Institute must not be defined by the institute's effort only. Its status and capability must be accelerated by academic world and relevant field's interests and supports. In this respect, this is the task of all of us.

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## 미술 교육의 영역-다른 교과와 비교적 관점에서 Realm of Art Education: In Comparison With Other Subjects

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### 시작하며

현재 우리가 사용하고 있는 “미술 교육”이라는 단어와 개념의 기초는, 지금으로부터 약 백이십 년 전에 오스트리아의 프란츠 치첵에 의해 만들어졌습니다. 그는 그림 공부를 위해 오스트리아의 수도 비엔나에서 하숙하던 집의 창문 밖의 아이들이 담 위에 그린 낙서를 보고 “어린이는 어린이의 독자적인 표현이 있다.”는 것을 발견하고 그것을 “아동 미술”이라고 이름을 붙였습니다. 거기에서 현재 우리가 실시 하고 있는 “미술 교육”이 시작되었기 때문에, 치첵은 서양에서는 “미술 교육의 아버지”로 불리고 있습니다.

그러나 현재, 일본을 포함한 많은 나라에서는 학교 교육의 모든 교과를 “학력·능력”이라는 키워드 아래에서 생각하려고 하는 풍조가 만연해 있으며, “미술 교육·미술과”도 “성인 미술”의 지식·기술을 획득하기 위한 방법론과 지도기술을 중시하는 경향이 보입니다. 그래서 본 발표에서는 치첵의 “미술 교육”의 개념을 바탕으로 “미술 교육은 무엇인가? 무엇을 위한 것인가?”라는 미술 교육·미술과의 특성·본질을 다른 교과에 비교하면서 생각해 보고자 합니다.

### 1. “아동 미술”을 “성인미술”에서 분리·독립시켜 생각한다

#### 1) 어린이의 제작을 “독립된 표현”으로 간주하다.

현재 미술을 배우는 사람의 대부분은 “미술 대학”에서 공부하고 있습니다. 그래서 지도받는 내용이 “성인 미술”의 지식·기술입니다. 그러나 치첵이 제창한 “아동 미술”은 “성인 미술에서 분리·독립 한 것”이며, 성인 미술의 초기 단계가 아니라 “어린이 자신의 예술·미술 표현”입니다.

#### 2) “작품”에서 “표현(활동)”으로 시점을 옮기다.

“예술”은 “미적 가치를 창조·표현하려는 인간의 활동과 그 소산”이라는 의미에서 “표현 활동”과 “작품”의 두 가지 의미를 가진 단어입니다. 그래서 “어린이 미술·미술 교육”의 내용을 “표현 활동”과 “작품”으로 나누어 생각해 보면, 치첵은 “작품”이 아닌 “표현 활동”을 중시하고 있었다고 생각됩니다. 즉 치첵은 “어린이의 작품”을 “예술 작품”이 아닌 “어린이의 표현 활동의 증거·흔적”으로 파악하고 있었을 것입니다.

이처럼 “작품이 아니라 표현 활동을 중시한다.”고 하는 생각은 “교육”의 관점에서 중요한 의미를 가집니다. 만약 “작품”을 중시하는 것이라면 미술 교육은 “어린이가 독자적으로 원하는 작품”을 중시하는 것으로 볼 수 있으나, “표현 활동”을 중시하는 입장이라면 “표현 활동을 하는 어린이·어린이의 마음”이 중요하다고 볼 수 있습니다.

#### 3) “어린이의 자유로운 표현 활동”을 전제로 생각한다.

독립함으로 하여 “성인 미술의 지식과 기술의 기초를 배운다.”라는 속박·의무에서 해방

된 “어린이 미술·미술 교육”으로서 중요한 것은, 어린이가 어른과 마찬가지로 “자신이 생각하는대로 자유롭게 표현하는 것”이며, 그것이야말로 “아동미술·미술 교육”의 근간이자 “미술”의 근간이기도 하다고 생각합니다.

#### 4) 치제의 생각에 대한 반론

이러한 「어린이의 자유로운 표현 활동」이라는 개념에 대한 반론은 “어린이는 표현하고자 하는 명확한 의사·의도가 아직 없다. 어린이가 표현하고 싶은 마음은 일회성, 임시 충동에 불과하다. 그래서 어린이가 스스로 표현하고자 하는 의사·의도를 가지기까지는 미술의 지식·기술의 기초를 지도해야 한다. 왜냐하면 어린이가 어른이 되어 자신의 표현 의도를 가질 때, 미술의 지식·기술의 기초가 보다 더 몸에 익숙해진다면, 더 정확하게 자신의 의사·의도를 표현할 수 있기 때문이다.” 라는 것이겠지요.

## 2. 미술교육·미술과의 특질

그래서 다음으로는 이러한 의견과 비교하면서 미술과의 특성을 생각해 보려고 합니다.

### 1) “어린이는 자신을 표현하고자 하는 명확한 의사·의도가 아직 없다.

“어린이는 자신을 표현하고자 하는 명확한 의사·의도가 아직 없기 때문에 먼저 성인 미술의 기초를 지도해야만 한다.”는 의견은 “어린이는 성인에 이르는 과정의 일시적인 상태이다.”라는 “성인을 기준으로 한 사고방식”에 기초한 것입니다. 그러나 “어린이 미술을, 성인 미술에서 분리·독립시킨다.”라는 것은 “어린이의 견해, 생각, 느끼는 방식을 바탕으로 생각한다.”는 것, 즉 “어린이를 기준으로 한 사고 방식”이기 때문입니다.

그래서 어린이들의 기분을 기준으로 하여 “어린이의 표현의 의사·의도”를 생각해 보면, 예를 들어 유아는 벽이나 바닥에 상관하지 않고 “낙서”를 하는 시기가 있는데, 그것은 “아무것도 없던 벽이나 바닥에 자신이 크레용·마커 등을 눌러 이동시키면 색상과 모양이 나타난다.”는 “놀라움과 감동을 맛보고 싶다.”는 의도가 있는 것으로 밝혀지고 있습니다. 그래서 어린이는 “표현 의도가 없다.”가 아니라 “성인과는 다른, 성인이 되기 전에 어린이 모두가 가지고 있는, 어린이 독자적인 표현 의도가 있다.”라고 하는 것이 됩니다.

### 2) “먼저 기초를 몸에 익혀야만 한다.”

“기초”라는 말은 “목적이 확립되어 있으며, 목적에 이르는 학습 내용도 체계적으로 확립되어 있을 때의 초기 단계”라는 뜻입니다. 그래서 목적과 계통성이 확립되어있는 (성인의) 전문 분야를 배울 경우에는 “먼저 기초를 학습하고 그것을 기본으로 고도화 된 것을 단계적으로 학습하는 것”이 필요하게 될 것입니다. 그러나 “어린이 미술·미술 교육”은 “어린이의 자유로운 표현”을 출발점·목적으로 하고 있기 때문에 성인의 전문 분야를 바탕으로 한 “계통제”라는 원리·법칙은 적용되지 않습니다. 달리 표현하자면 “미술 교육”은 “모든 사람이, 사람으로서 선천적으로 가지고 태어난 “표현하고 싶은” 마음을 대상으로 한 교육이며, 그것은 “인간의 근원적 교육”이라고도 할 수 있습니다.

## 3. 타교과와의 비교에 의한 미술과의 특성

### 1) 타교과의 기본적 구조와 지도내용

세계의 학교에서 수업 시간의 대부분을 차지하고 있는 교과는 국어과, 수학과 이과, 사회과입니다. 그리고 학교 교육에서는 각 전문 분야의 기초적인 지식·기술을 습득하고 있습니다. 예를 들어 국어과에서는 문자를 기억시키는 것을 출발점으로 그것을 바탕으로 어휘를 늘리면서 문법을 가르치는 것을 기초로 하고 있습니다. 수학에서는 10진법의 개념을 출발점으로 하고 그것을 바탕으로 덧셈, 뺄셈, 곱셈, 나눗셈 등, 그것을 습득하지 못하면 다음 단계로는 넘어 갈 수 없는 수학의 기초를 지도하고 있습니다. 또한 이과와 사회과에서는 어린이의 생활 속에서 친밀한 구체물을 통해 자연과학 및 사회과학의 기초를 습득하고 있습니다.

즉, 다른 교과에서는 각각 성인의 학문 목적과 내용의 계통성을 바탕으로 가장 기초적인 단계를 초등학교에서 지도하고 거기에서 중학교, 고등학교까지의 교육 내용이 단계적으로 고도·전문적이 되도록 커리큘럼이 작성되어 있습니다.

## 2) 다른 “예술 교과” 와의 비교에서의 미술과의 특성

다음 미술과 아닌 “예술 교과” 를 살펴보고 싶습니다. 일본의 고등학교에서는 서예와 음악과 미술과 공예가 “예술 교과” 에 속하는 과목으로 되어 있습니다. 서예는 문자를 먹과 붓을 사용해 종이에 쓰는 예술이기 때문에 “먼저 문자를 기억하고 다음 문자를 먹과 붓으로 뜻대로 쓸 수 있는 기술을 습득한다.” 는 지식과 기술의 기초를 바탕으로 한 교과라고 할 수 있습니다. 또한 음악은 소리라는 청각적인 것을 음표라는 시각적 기호로 대체해야 하기 때문에 소리를 악보로 변환하는 지식을 익히고, 음표를 목소리와 악기를 사용하여 나타내는 기술을 습득하는 것이 “음악을 배우기 위한 기초” 입니다. 그래서 서예도 음악도 학교 교육에서 기초를 배우지 않으면 미래, 성인 예술로서의 “음악” “서예” 의 표현을 할 수 없다는 목적과 계통체가 명확한 교과라는 점에서 다른 과목과 같을 것입니다.

## 4. 미술 교육 · 미술과의 “인간 교육” 의 의미

### 1) 자기 내면의 탐구

여기에서 “자유로운 표현” 의 의미를 더욱 구체적으로 생각해 보면, “자유롭게 표현하기” 위해서는 예를 들어 그림의 경우, 어린이는 먼저 “무엇을 그릴 것인가” 를 스스로 생각하지 않으면 안되며, 다음은 “이것을 그려야지” 하고 스스로 결정하지 않으면 안되며, 마지막으로 스스로 결정한 것을 자신이 직접 그려야 합니다.” 이것을 다른 말로 바꾸면 “무엇을 그릴까를 스스로 생각하는 것” 은 “자신은 무엇을 그리고 싶은지 자신에게 물어 보는” 것이며 “이것을 그리자고 스스로 결정” 한 것은 “자신 안에 있는 여러 가능성을 검토하고 그 중에서 그릴 것을 스스로 결정한 것” 이며 “자신이 그린다.” 는 것은 “스스로 결정한 자신의 마음을 자신의 행동으로 화면에 표현하는” 것입니다. 또한 “자신이 그리고 있을 때” 때로는 “자신이 그리고 싶었던 것” 과 “자신이 그리고 있는 것” 을 비교하면서 “내가 그리고 싶었던 것은 이것인지? 이것으로 좋은지?” 라는 것을 항상 자신에게 물어보고 있습니다. 그래서 “자유롭게 표현하는” 것은 “자신이 결정한 자신의 마음을, 스스로 표현하면서 자신이 돌아보는 것” 즉 “자기의 내면을 탐구하는 것” 입니다.

#### ② “전문 교육” 에서 “인간 교육” 으로 변환

“일요화가” 로 불리는 사람들도, 또한 “화가” 도 미적 가치의 보다 높은 표현을 목표로 제작하고 있는 것이 아니라 “자신이 느끼고 이미지화 한 것을 자신이 납득할 수 있을 때까지 그리고 싶다.” 라는 마음으로 제작을 계속하고 있는 것입니다. 즉, 다른 교과에서는 “전문 교육의 기초” 를 지도하고 있지만, 미술과에서는 “인간 교육” 을 실시하고 있는 것입니다.

## 5. 미술과 선생님의 역할

### 1) 한 사람 한 사람의 어린이의 마음에 애정을 가지고 공감하고 이해한다.

그래서 미술을 지도하는 교사는 “어린이에게 자유롭게 표현하도록 한다.” 는 역할을 다른 교과의 교사와 비교하면서 언급 해 보겠습니다. 다른 교과의 목표는 “각 분야의 전문성 축적을 최대한 효율적으로 습득하기 위해서는 먼저 기초적인 지식과 기술을 습득 하는 것” 이었습니다. 그래서 선생님의 역할은 “이미 목적과 교육 내용의 계통성이 확립되어있는 지식 · 기술의 기초를, 가능한 한 빨리 확실하게 어린이에게 습득시키는 것”이며, 이를 위해서는 “방법론과 지도기술” 이라고 하는 지식과 기술이 필요합니다. 그러나 미술과의 목표는 “매일 계속 성장하고 있는 어린이들에게 자신의 마음을 표현하는 것은 마음의 건강한 성장을 위해 필수적이기 때문에, 어린이에게 그때 그때의 기분을 표현하게 하는 것” 입니다. 그래서 선생님의 역할은 “어린이에게 자유로운 표현을 하도록 하는 것” 이며 이를 위해서는 “그때 그때의 한 사람 한 사람의 어린이의 기분에 공감하고 이해하는 것” 이 필요합니다.

어린이는 선천적으로 “표현·내면 탐구”를 하고자 하는 마음은 가지고 있지만, 그것을 실제 표현 활동에 옮기기 위해서는 표현하기 위한 시간, 장소, 재료 도구 등의 환경 설정이 필요합니다. 또, 어린이의 마음을 표현 활동으로 안내하기 위해서는 뒤를 밀어주는 사람도 필요합니다. 그래서 선생님의 역할은 “어린이의 마음”에 공감하고 이해 한 후, 그 기분을 표현 활동으로 이끌기 위한 지도·조언·원조를 하는 것입니다.

“어린이의 마음을 공감하고 이해한다.”고 하는 것은 교사가 “어린이의 마음”을 “어린이의 입장에서, 어린이가 생각하고 느끼는대로 생각하고 느끼는 것”이며, 그것을 바탕으로 어린이를 “이해한다”는 것입니다.

## 2) 어린이가 “표현 해보자”라고 생각 할 수 있는 “제재”를 생각한다.

타 과목에서 선생님은 이미 정해져 있는 목적과 계통성을 가진 성인의 학문을 바탕으로 편집된 교과서의 내용대로 수업을 하면 됩니다. 그러나 미술과에서는 “그때의 그 학급의 어린이들에게 표현·자기 탐구의 감동·기쁨을 보다 강하게 실감시키기 위해서는 어떤 ‘수업’이 바람직한가”라는 것을 개개의 교사가 생각하고 판단하여 수업을 진행 하여야 합니다.

이미 언급 한 바와 같이, 미술과에서는 원래 어린이가 각각 자유롭게 생각해서 제작 해야만 하는 것입니다. 그러나 “선생님의 지시대로 생각하고 이해하고 기억하고 행동한다.”라고 하는 다른 교과와 학습 형태 밖에 경험하지 않은 어린이에게 “자신이 생각하는대로 제작한다는 것은 무엇인가?”라는 것은 이해하기 어려울 것입니다. 또한 이해 한다고 해도 “무엇을 어떻게 제작하면 좋을지 모르겠다.”는 어린이들이 많을 것입니다. 그런 어린이들에게 “자유롭게 표현하는 것의 의미를 이해시키고 감동을 실감하도록 한다.”고 하는 수업을 위해 선생님은 자신이 지도하고 있는 어린이의 마음에 공감하고 이해하고 그것을 바탕으로 “그때 그때의 어린이에게 흥미를 갖게하고, 표현 활동으로 이끌며 감동을 느끼게하는” “제재”를 생각해야만 합니다.

- “제재에 흥미를 갖도록 한다.”

그래서 다음 “제재”를 구성하고 있는 “재료” “조작” “제작하는 것” “제작 방법”의 네 가지 요소에 대해 “어린이가 관심을 갖도록 하고, 자유로운 표현 활동으로 이끌 수 있는” 한 가지 예를 소개합니다. 우선 “재료”에 대해서는, 예를 들어 “종이”처럼 주변에 흔하고, 조작하는데 기술이 거의 필요 없기 때문에 표현에 쉽게 임 할 수 있는 재료가 있습니다. “종이”의 “표현재료”로서의 이러한 특성을 실제 체험을 통해 알릴 수 있다면 어린이는 주변에 항상 있는 “물건”인 “종이”에 “표현 재료”로써 새로운 흥미를 갖게 되겠지요. 이처럼 어린이의 주변에 있는 다양한 “사물”에 “표현 재료”로써 흥미를 갖도록 하여 그것을 “제작 의욕·활동”으로 연결하는 것이 가능하게 될 것입니다.

- “조작”에 관심을 갖게 한다.

색종이로 “고리 장식”을 만들고, “마블링”과 다양한 색의 비누 방울을 종이 위에 튕기게 하는 등의 “조작”의 재미에 흥미를 갖게 하고, 그것을 “제작 의욕·활동”에 연결 할 수 있습니다. 이러한 “조작”은 “연결” “붙이기” “확대” “자르기” “부수기” 등의 인간의 기본 동작으로 유형화 할 수 있을 것입니다.

- 제작하는 “사물”에 흥미 갖기

“움직이는 장난감” “튀어 나오는 그림책” 등 어린이가 “이런 것은 자신이 만들 수 없다.”고 생각하는 어린이 주변에 있는 “제품”을 자신이 만들 수 있다는 것을, 실감을 통해 알릴 수 있다면, 주변의 다양한 “제품”에 “표현대상”으로서의 흥미를 갖게 할 수 있으며, 그것을 “제작 의욕·활동”에 연결 할 수 있을 것입니다.

“무엇을 어떻게 제작하는지”를 결정하는 것은 어린이들에게도 매우 어려운 일이지만, 학급 안에는 제작의 내용과 방법을 어느 정도 명확하게 이해하는 어린이도 있습니다. 그래서 그런 어린이에게 자신의 이미지를 발표 해달라고 하면 아직 망설이고 있던 어린이도 “그렇지, 그런 내용이나 방법도 있구나.”라고 생각하여 “나는 이것을 이렇게 제작 하고 싶다.”는 의도가 명확해지는 경우가 종종 있습니다. 이처럼 어린이들끼리의 자유로운 의견 교환의 장을 설정하고, 어린이가 서로 존중하고 서로 서로 인정하는 것을 출발점으로 하여 서로의 사고방법과 이미지의 다양성을 배우는 가운데 자신이 느끼고 이미지하는 것을 명확하게 하는 것은 다른 교과와는 달리, 무엇을 어떻게 제작할지 모든 것이 어린이들에게 달려있는 미술교과에서는 특히 중요한 일입니다.

### 3) 미술과 교사의 역할

미술과 교사의 역할은 “어린이에게 ‘예술 표현·자기 내면 탐구’를 실감케 하는 것”이며, “자유롭게 그리세요.”라며 아무것도 하지 않고 방임하는 것은 아니며, “이러한 그림을 그리세요.”라고 하면서 강제적으로 경험시키는 것도 아닙니다. 그러나 예를 들어 일본에서는 “표현·자기 탐구의 경험을 시켜야 한다.”는 것을 너무 의식하여 “개별 아동의 자유로운 표현”이라는 미술 교육의 근간을 잊고, 교사의 생각만으로 어린이들에게 다양한 제작 경험을 시키고 그것이 “미술과 교사의 역할”이라고 생각하는 선생님을 때때로 볼 수 있습니다. 또한 서양에서는 “어린이의 자유로운 표현을 보장하는 것”, 즉 “어린이들에게 지도·조언·원조하는 것은 어린이를 속박하는 것이고 개별 아동의 자유로운 표현을 방해하게 되므로 선생님은 일체의 지도·조언·원조를 하지 말라.”는 점만 의식을 하여 “표현·자기 탐구를 실감케 한다.”는 미술 교육의 목적의 근간을 잊고 어린이를 “방임”하고 그것이 “미술과 교사의 역할이다.”라고 생각하는 선생님을 때때로 볼 수 있습니다.

## 6. “미술교육·미술과”의 본질에 대한 치책 이외의 생각들

이상 여기서는 치책의 개념에 의거한 “미술 교육·미술과”의 본질을, 타 교과와 비교하여 보았습니다만 “미술 교육·미술과의 본질을 어떻게 생각할까?”라는 것은 개개의 교사의 자유로운 생각·수업에 의해 이루어지고 있기 때문에 반드시 치책의 생각에 속박 될 필요는 없습니다.

예를 들어, 미국에서는 “全美 미술 교육 협회, 1987년 보스턴 대회”의 발표 이후 전 미국으로 확산된 “DBAE”가 있습니다. 그것은 미술과를 성인의 학문인 “미학” “미술사” “미술 비평” “미술 제작”의 네 가지 분야로 나누어 지도해야 한다는 것이었습니다. 이 DBAE의 생각은 “다른 교과와의 비교”라는 관점에서 “미술과를 다른 교과와 마찬가지로 전문 교육의 기초 교육으로 생각한다.”는 주장이었다고 할 수 있습니다. 그러나 DBAE의 제안도 “창조성”을 포함 해 “미술 교육의 본질”은 거의 언급되지 않고 방법론만 논의되었던 것 같습니다.

“방법”이란 “목적 달성하기 위한 수단·도구”이므로, 목적·본질을 밝히지 않고 방법론만을 논의하면 그것은 “공론”이 되어 버립니다. 그래서 예를 들어 “미술 교육의 본질”이라는 의미에서 DBAE의 생각을 재검토한다든지 또한 그 이외의 다양한 “미술 교육의 본질”에 대해 논의하는 것도 미술 교육을 더욱 세련되게 하는 것, 즉 “미술과 수업을 보다 좋게 만들기 위해 미술 교육의 본질을 밝히기 위한” 우리들의 중요한 역할이라고 생각합니다.

따라서 미술과 선생님은 “미술 교육에 직접 종사하는 나는 미술 교육·미술과의 본질을 어떻게 생각하고 일상적인 수업을 하고 있는 것일까?”라고 자문자답해 보아야 하고 대학교수는 “미술 교육에 직접 종사하는 미술과 교사를 양성하고 있는 나는 미술 교육·미술과의 본질을 어떻게 생각하고 매일의 교육을 행하고 있는 것일까?”라고 자문자답하며, 연구원은 “미술 교육에 직접 종사하는 선생님을 직접·간접적으로 지원하고 원조하기 위해 연구를 하고 있는 나는, 미술 교육·미술과의 본질을 어떻게 생각하고 일상적인 연구를 하고 있는 것인가?”라고 자문자답하는 것이 수업·교육·연구의 출발점이 될 것입니다.

## Realm of Art Education: In Comparison With Other Subjects

### 美術教育の領域—他教科との比較において—

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#### はじめに

現在私たちが使っている「美術教育」という言葉と概念の基礎は、今から百二十年ほど前にオーストリアのフランツ・チゼックによって作られました。彼は絵の勉強のためにオーストリアの首都ウィーンで下宿の窓から子ども達が塀に描いた落書きを見て「子どもには子ども独自の表現がある」ことを発見し、それを「子どもの美術」と名付けました。そこから現在私たちがおこなっている「美術教育」が始まったので、チゼックは欧米では「美術教育の父」と呼ばれています。

しかし現在、日本を含む多くの国において、学校教育におけるすべての教科を「学力・能力」というキーワードのもとで考えようとする風潮がさかんになり、「美術教育・美術科」も「大人の美術」の知識・技術を獲得させるための方法論と指導技術を重視する傾向がみられます。そこで本発表では、チゼックの「美術教育」の考え方をもとに、「美術教育とは何か。何のためのものか」という美術教育・美術科の特質・本質を、他の教科と比較することによって考えてみたいと思います。

#### 1. 「子どもの美術」を「大人の美術」から分離・独立させて考える

##### 1) 子どもの制作を「独立した表現」としてとらえる

現在、美術を学ぶ人の多くは「美術大学」で学んでいますが、そこで指導されている内容は「大人の美術」の知識・技術です。しかし、チゼックの提唱した「子どもの美術」とは、「大人の美術から分離・独立したもの」であり、大人の美術の初期段階ではなく「子ども独自の美術・美術表現」でした。

##### 2) 「作品」から「表現（活動）」へ視点を移す

「芸術」は、「美的価値を創造・表現しようとする人間の活動およびその所産」という意味で、「表現活動」と「作品」の二つの意味をもった言葉です。そこで、「子どもの美術・美術教育」の内容を「表現活動」と「作品」に分けて考えてみると、チゼックは「作品」ではなく「表現活動」を重視していたと考えられます。すなわち、チゼックは「子どもの作品」を「芸術作品」ではなく、「子どもの表現活動の『証拠・痕跡』」としてとらえていたのでしょう。

この「作品ではなく、表現活動を重視する」という考え方は、「教育」の視点からは重要な意味をもちます。もし「作品」を重視するのであれば美術教育は「子ども独自の望ましい作品」へ向いますが、「表現活動」を重視すると「表現活動する子ども・子どもの気持」へ向かうからです。

##### 3) 「子どもの自由な表現活動」を前提として考える

独立することによって「大人の美術の知識や技術の基礎を学ぶ」という束縛・義務から解放された

「子どもの美術・美術教育」にとって重要なことは、子どもが大人と同様に「自分の思うとおりに自由に表現する」ことであり、それこそが「子どもの美術・美術教育」の根幹であると同時に、「美術」の根幹でもあると考えられます。

#### 4) チェックの考え方に対する反論

このような「子どもの自由な表現活動」という考え方についての反論は、「子どもには表現したいという明確な意思・意図がまだない。子どもが表現したいと思う気持はその場限りの一時的な衝動にすぎない。そこで、子どもが自ら表現したいという意思・意図をもつまでは、美術の知識・技術の基礎を指導すべきである。なぜなら、子どもが大人になって自分の表現意思・意図をもった時に、美術の知識・技術の基礎がより多く身につけていれば、よりの確に自分の意思・意図を表現できるからである」というものでしょう。

## 2. 美術教育・美術科の特質

そこで、つぎにこの意見と比較しながら美術科の特質を考えてみようと思います。

### 1) 「子どもには表現したいという明確な意思・意図がまだない」

「子どもには自分を表現したいという明確な意思・意図がまだないので、まず大人のアートの基礎を指導すべきである」という意見は、「子どもは、大人に至る過程の一時的な状態である」という「大人を基準とした考え方」にもとづくものです。しかし、「子どもの美術を、大人のアートから分離・独立させる」ということは「子どもの見方、考え方、感じ方をもとに考える」こと、すなわち「子どもを基準とした考え方」だからです。そこで、子どもの気持ちを基準として「子どもの表現の意思・意図」を考えてみると、たとえば幼児には壁や床など所かまわず「落書き」をする時期がありますが、それは「何もなかった壁や床に、自分がクレヨン・マーカーなどを押し付けて動かすことによって、色や形が現れる」という「驚きや感動を味わいたい」という意思・意図があることが明らかになってきます。そこで、子どもには「表現意思・意図がない」のではなく「大人とは異なった、大人になる以前の子どもすべてがもっている、子ども独自の表現意思・意図がある」こととなります。

### 2) 「まず基礎を身につけさせるべきである」

「基礎」という言葉は、「目的が確立されており、目的に至る学習の内容も系統的に確立されているときの、初期の段階」という意味です。そこで、目的と系統性が確立している（大人の）専門分野を学ぶ場合には、「まず基礎を学習し、それをもとにより高度なものへと段階的に学習する」ことが必要となるでしょう。しかし、「子どもの美術・美術教育」は「子どもの自由な表現」を出発点・目的としているので、大人の専門分野をもとにした「系統制」という原理・法則は適応されません。別の表現をすると、「美術教育」は「すべての人が、人として生まれつきもっている『表現したい』という気持を対象とした教育であり、それは『人間の根源的教育』である」ともいえるでしょう。

## 3. 他教科との比較における美術科の特性

### 1) 他教科の基本的構造と指導内容

世界中の学校において、授業時数の大半をしめている教科は国語科、数学科、理科、社会科です。そして、学校教育ではそれぞれの専門分野の基礎的な知識・技術を学ばせています。たとえば国語科で



は、文字を覚えさせることを出発点とし、それをもとに語彙を増やしながらか文法を教えることを基礎としています。数学では、10進法概念を出発点とし、それをもとに足し算、引き算、かけ算、割り算など、それを習得しなければ次の段階には進めない数学の基礎を指導しています。また、理科や社会科では子どもの生活のなかでの身近な具体物をとおして、自然科学や社会科学の基礎を学ばせています。

すなわち、他の教科ではそれぞれの大人の学問分野の目的と内容の系統性をもとに、もともと基礎的な段階を小学校で指導し、そこから中学、高等学校までの指導内容が段階的に高度・専門的になるようにカリキュラムが作成されています。

## 2) 他の「芸術教科」との比較における美術科の特性

つぎに美術科以外の「芸術教科」をみたいと思います。日本の高校では、書道と音楽と美術と工芸が「芸術教科」に属する教科とされています。書道は、文字を墨と筆をつかって紙に書く芸術ですので「まず文字を覚え、つぎに文字を墨と筆とで思い通りに書けるための技術を身につける」という、知識と技術の基礎をもとにした教科だといえます。また音楽は、音という聴覚的なものを音符という視覚的な記号に置き換えなければならないので、音を音符に変換する知識を身につけ、音符を声や楽器を使ってあらず技術を習得することが「音楽を学ぶための基礎」です。そこで、書道も音楽も学校教育で基礎を学んでいなければ、将来大人の芸術としての「音楽」「書道」の表現をおこなうことができないという、目的と系統制が明確な教科である点で、他の教科と同じなのでしょう。

## 4. 美術教育・美術科の「人間教育」としての意味

### 1) 自己の内面の探求

ここで、「自由な表現」の意味をさらに詳しく考えてみますと、「自由に表現する」ためには、たとえば絵画の場合には、子どもはまず「何を描くのか」を自分で考えなくてはなりませんし、つぎに「これを描こう」と自分で決めなくてはなりませんし、最後に「自分で決めたことを、自分で描かなければなりません」。これを別の言葉に置き換えると「何を描くかを、自分で考える」ことは「自分は何が描きたいのかを、自分自身に問いかける」ことであり、「これを描こう、と自分で決める」ことは「自分の中にあるいくつかの可能性を検討して、その中から描くものを自分で決める」ことであり、「自分で描く」ことは「自分で決めた自分の気持を、自分の行動によって、画面に表現する」ことです。さらに、「自分で描いている」とときには、「自分が描きたかったこと」と「自分が描いているもの」とを比較しながら、「私の描きたかったものは、これなのか、これで良いのか」ということを常に自分に問いかけています。そこで「自由に表現する」ことは「自分の決めた自分の気持を、自分で表現しながら、自分で振り返る」こと、すなわち「自己の内面を探求する」ことなのです。

### 2) 「専門教育」から「人間教育」への変換

「日曜画家」と呼ばれる人々も、また「画家」も、美的価値のより高い表現を目指して制作しているのではなく、「自分が感じたりイメージしたことを、自分が納得できるまで、描きたい」という気持ちで制作を続けているのでしょう。すなわち、他教科では「専門教育の基礎」を指導しているのですが、美術科では「人間教育」をおこなっているのです。

## 5. 美術科の先生の役割

### 1) 一人一人の子どもの気持に愛情をもって共感し、理解する

そこで、美術科の先生の「子どもに自由に表現させる」という役割を他教科の先生と比較しながら述べてみます。他教科の目的は、「それぞれの分野の専門性の蓄積を、できるだけ効率的に学ばせるために、まず基礎的な知識と技術を修得させること」でした。そこで、先生の役割は「すでに目的と指導内容の系統性が確立している知識・技術の基礎を、できるだけ早く、確実に子どもに修得させること」であり、そのためには「方法論と指導技術」という知識と技術が必要となります。しかし、美術科の目的は「日々成長し続けている子どもにとって、自分の気持を表現することは心の健全な成長に不可欠なものであるため、子どもにその時々々の気持を表現させること」でした。そこで、先生の役割は「子どもに自由な表現をさせること」であり、そのためには「その時々々の、一人一人の子どもの気持に共感し、理解すること」が必要になります。

子どもは、生来的に「表現・内面探求」をおこなおうとする気持ちは持っていますが、それを実際の表現活動に移すためには、表現するための時間、場所、材料用具などの環境設定が必要です。また、子どもの気持を表現活動に導くために後押しをしてくれる人も必要となります。そこで、先生の役割は「子どもの気持」に共感し、理解したうえで、その気持を表現活動に導くための指導・助言・援助をすることになります。

「子どもの気持に共感し、理解する」とは、先生が「子どもの気持」を「子どもの立場に立って、子どもが考え、感じているように、考え、感じる」ことであり、それをもとに子どもを「理解する」ということです。

### 2) 子どもが「表現してみよう」と思えるような「題材」を考える

他教科で先生は、すでに決まっている目的と系統性を持った大人の学問分野をもとに編集された、教科書の内容どおりに授業をおこなえば良いのです。しかし、美術科では「その時の、その学級の子ども達に、表現・自己探求の感動・喜びをより強く実感させるためには、どのような『授業』が望ましいのか」ということを個々の先生が考え、判断して授業をおこなわなければなりません。

すでに述べたように、美術科においては本来子どもがそれぞれ自由に考え、制作すべきなのです。しかし、「先生の指示通りに考え、理解し、記憶し、行動する」という他教科の学習形態しか経験していない子どもにとって、「自分の思う通りに制作するとはどのようなことか」は理解しにくいことでしょう。また、理解できたとしても「何をどのように制作すれば良いのか分からない」という子どもが数多くいることでしょう。そのような子どもに「自由に表現することの意味を理解させ、感動を実感させる」ための授業をおこなうために、先生は自分が指導している子どもの気持に共感・理解し、それをもとに「その時々々の子どもに興味をもたせ、表現活動に導き、感動を実感させる」ことができる「題材」を考えなければなりません。

#### ・「材料」に興味をもたせる

そこで、つぎに「題材」を構成している「材料」「操作」「制作するもの」「制作の方法」の四つの要素について「子どもに興味をもたせ、自由な表現活動に導く」ための一例を紹介します。まず「材料」については、たとえば「紙」のように、身近にあり、操作に技術がほとんど必要ないので表現に取り組みやすい材料があります。「紙」の「表現材料」としてのこのような特性を、実感を通して知らせることができれば、子どもは身の回りにいつもある「もの」である「紙」に、「表現材料」としての新たな興味をもつでしょう。このように子どもの身の回りにあるさまざまな「もの」に、「表現材料」としての興味をもたせることによって、それを「制作意欲・活動」につなげることが可能となるでしょう。

#### ・「操作」に興味をもたせる

色紙で「輪かざり」を作ったり、「マーブリング」や色水のシャボン玉を紙の上ではじかせるなどの「操作」のおもしろさに興味をもたせ、それを「制作意欲・活動」につなげることも可能です。この

ような「操作」は「つなぐ」「貼る」「広げる」「切る」「潰す」などの人間の基本動作によって類型化することが可能でしょう。

- ・制作する「もの」に興味をもたせる

「動くおもちゃ」「飛び出す絵本」など、子どもが「こんなものは自分でつくれるはずがない」と思っていた子どもの身の回りにある「製品」が、自分でも作れることを、実感を通して知らせることができれば、身の回りのさまざまな「製品」に「表現対象」としての興味をもたせることができ、それを「制作意欲・活動」につなげることができるでしょう。

- ・さまざまな意見を友達と交換することによって「何を、どのように制作するか」を明確にさせる

「何を、どのように制作するか」を決めることは、子どもにとっても大変難しいことですが、学級のなかには制作の内容と方法がある程度明確になっている子どももいます。そこで、そのような子どもに自分のイメージを発表してもらおうと、まだ迷っていた子どもも「なるほど、そのような内容や方法もあるのか」と思い、「私は、これを、このように制作したい」という意図が明確になってくることがしばしばあります。このように、子ども同士の自由な意見の交換の場を設定し、子どもが互いに尊重しあい認めあうことを出発点として、互いの感じ方やイメージの多様性を学ばせあうなかで、自分が感じ、イメージしていることを明確にさせることは、他教科とは異なり、何をどのように制作するかがすべて子どもに任されている美術科にとっては特に重要なことです。

### 3) 美術科の先生の役割

美術科の先生の役割は「子どもに『美術表現・自己の内面探求』を実感させる」ことであり、「自由に描きなさい」と言って何もせずに放任することではありませんし、「このような絵を描きなさい」と強制的に経験させることでもありません。しかし、たとえば日本では「表現・自己探求の経験をさせなければならない」という点にのみ意識が向かい、「個々の子どもの自由な表現」という美術教育の根幹を忘れて、先生の考えで子どもにさまざまな制作体験をさせ、それが「美術科の先生の役割である」と考える先生が時々見られます。また、欧米では「子どもの自由な表現を保障すること」、すなわち「子どもに指導・助言・援助することは、子どもを束縛することであり、個々の子どもの自由な表現を妨げることになるので、先生は一切の指導・助言・援助をしてはいけない」という点にのみ意識が向かい、「表現・自己探求を実感させる」という美術教育の目的の根幹を忘れて子どもを「放任」し、それが「美術科の先生の役割である」と考える先生が時々見られます。

## 6. 「美術教育・美術科」の本質についてのチゼック以外の考え方

以上、ここではチゼックの考え方にもとづいた「美術教育・美術科」の本質を、他教科と比較することによって見てきましたが、「美術教育・美術科の本質をどのように考えるか」ということは、個々の先生の自由な考え方・授業によって成り立っていますので、必ずしもチゼックの考え方に束縛される必要はありません。

たとえば、アメリカでは「全米美術教育協会 1987 年ボストン大会」での発表以降全米に広がった「DBAE」という考え方がありました。それは、美術科を大人の学問分野である「美学」「美術史」「美術批評」「美術制作」の四つの分野に分けて指導すべきであるというものでした。この DBAE の考え方は「他教科との比較」という視点からは「美術科を、他教科と同様に、専門教育の基礎教育として考える」という主張であったといえるでしょう。しかし、DBAE の提案についても「創造性」をふくめ「美術教育の本質」にはほとんど言及されず、方法論しか議論されなかったようです。

「方法」とは「目的を達成するための手段・道具」ですので、目的・本質を明らかにせずに方法論のみを議論すると、それは「空論」になってしまいます。そこで、たとえば「美術教育の本質」という点から DBAE の考え方を再度検討することや、また、それ以外のさまざまな「美術教育の本質」につい

て議論することも美術教育の洗練、すなわち「美術科の授業をより良いものにするために、美術教育の本質を明らかにする」ための、私たちの重要な役割であると考えられます。

そこで、美術科の先生は「美術教育に直接たずさわっている私は、美術教育・美術科の本質をどのように考えて日々の授業をおこなっているのだろう」と自問自答し、大学の先生は「美術教育に直接たずさわる美術科の先生を養成している私は、美術教育・美術科の本質をどのように考えて日々の教育をおこなっているのだろう」と自問自答し、研究者は「美術教育に直接たずさわる先生を直接・間接に支え、援助するために研究をおこなっている私は、美術教育・美術科の本質をどのように考えて日々の研究をおこなっているのだろう」と自問自答することが、授業・教育・研究の出発点になるのでしょうか。

## Chicago USA Artist, Nick Cave's Community Staged Dialogues on Diversity

James H. Sanders III

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This Keynote explores Chicago (USA) African-American visual and performing artist, Nick Cave's art installations and staged performance works. These I consider as challenging community dialogue concerning public (de)valuations of material culture, and lives that matter. Cave's work and methods of interrupting social (in) attentions to matters of race, class, gender and sexualities offers art educators opportunities to explore how contemporary artists' works facilitate public contemplation of diversity.

Cave's recent installations: *Until* (2016-2017) staged at the MASS MoCA in the Massachusetts Berkshires, *As Is* (2015-2016), a year-long artist-residency in Shreveport, Louisiana that culminated in a spectacular matinee collaborative involving 600 citizens, and *Hear Here* (2014-2015) hosted by Cranbrook Academy of Art and staged across sites in Detroit, Michigan are focus of my examination. Prior to discussing these public performances, how Cave worked within communities, engaged participants, and facilitated public dialogue through his skilled reconfigurations of common materials, simple and moving gestures encouraging social interactions, and site-based interventions that methodologically educators and students around the world could undertake by collaborating with artists and extending their visions in ways that collectively confront pressing social concerns and work toward imagining creative solutions that fill participants and audiences alike with wonder, aesthetic pleasure and new possibilities.

I have studied Nick Cave's performed and installed art works as methods of speaking truth to power, for more than 25 years. I see his work performing the decolonizing methodologies Linda Tuwahi-Smith (1999) describes as speaking with and through experiences of marginalized populations, and collaborating with them in ways that address their community-defined research concerns. Before exploring his three most recent projects, I show works Cave's created over the last quarter-century to confirm concerns he's consistently addressing since the early 1990s. Again, I considers Cave's community engagements forms of participatory action research, and welcome every representative of this transnational assembly to consider Cave's staged discourses as a methodology potentially productively restaged across international arts-education contexts.

The artwork here is comprised of gloves of various types Cave found while walking from his loft on Chicago's South Michigan Avenue to the Art Institute of Chicago's where Cave has long taught in the fashion design department. Each glove is encased in a block of resin, and blocks are then mounted on stainless steel wheeled specimen carts Cave designed. Contrast between the sanitized surfaces of the specimen cart and spectre of displaced gloves no longer serving their labor-associated purpose, appear a mournful metaphor on the AIDS pandemic – the work creating an overwhelming sense of loss in a poetic gesture that's chilled me each time I've viewed or pondered it.

Cave's work has long creatively explored Gender, Sexualities, Race, Ethnicity and Citizenship concerns through multiple arts media, from theatrical gestures, visual representations of historic accounts of violence leveled against black men, from Dr. King's assassination, to the Rodney King Beating. Cave's performative interruptions decades prior to today. *Black Lives Matter* campaigns illustrated how Artist's repeatedly continue to advance the conscience of our culture. Art Educators and Artists valuably can teach to encourage student embrace of diversity, be that based on race, citizenship, gender or sexuality.

These pictured works are some of Nick's earliest *SOUNDSUITS*; those created in the wake of unarmed black citizen, Rodney King's Beating in Los Angeles, California (the largest city in the USA) in 1989 at the batons of the LA police force. At the 1992 *Surface Design Association* conference in Winston-Salem, North Carolina School of the Art student volunteers dressed in these suits performing

in the final section of Cave's performance, after he'd established his readings of the social-cultural context of the day. With repeated video screenings of the beating on the news, Cave comments on its repeated airings having an impact of relaying a message that black bodies are socially considered little more than trash or yard waste. Cave's suits reclaim that abject marginality in marvelously inventive manners that speak of the public (mis)treatment of black bodies. Sticks and found trash reconfigured into wondrous protective skins; a wearer's identity is withheld, even as the figure's movements produce mysteriously cacophonous sounds – audibly reclaiming the wearer's identity. Smiling through the ski mask on the left, Nick queers stereotypical renderings of a masked terrorist, and thereby asking viewers to ponder the presumptions often projected on those who are different.

Cave's Suits at times obscure the dancer and at others allow the wearer's form to be revealed. Here Cave reclaims his fierceness through a *Soundsuit* of sisal (the material used for hay baling twine). Cave's work often reference multiple African Cultural and Tribal regalia. *Soundsuits* may serve as a self-determined symbols of power, gesture toward fierce fabulousness at times not dissimilar to a creation possibly fashioned on *Ru Paul's Drag Race*. They may reveal a wearer's inner or bodily strength, proclaim the artist/wearer's creative prowess, their brilliance, and that of populations and cultures that refuse to be written-off, outcast or demonized. Look at any English dictionary and note how long language has portrayed the Black body as dangerous, dirty, and out of control. Here, CAVE, proudly re-embodies a fierce strength and power within and communicates it through forms, material usages and gestures that honor his ancestry and play with recycling materials, metaphors and performed gestures.

My Photo Collage of Cave's beaded and stitched *Soundsuits* from the cover of *LGBT Youth*, 3(1) (2007) all previously shown at the Richmond, Virginia *Hand Workshop* in 2002. These are undeniably phallic forms, each dazzlingly hand pieced, and constructed from recycled ball gowns that were deconstructed then stitched, quilted and stretched over a metal understructure the artist/model straps to his shoulders – some weighing 50 kilos and each roughly two meters in height. This is NOT your grandmother's pieced and quilted bed cover; even if it queerly performs the same needlework techniques. While widely exhibited, collected by museums around the world and permanently installed in US foreign embassies, the forms, techniques and impact allow viewers to construct their own meanings.

Cave's Installations, like *Time and Again* in the Allentown, PA exhibit *Amalgamations (2001)* mentioned above, at times autobiographically reconsiders & honor his African-American family's agricultural ancestry. Growing up in rural Columbia, Missouri, often at his grandparents' farm, he observed family members working their land, fashioning tools, quilts and garments out of necessity; all executed all with love and care. Cave illustrates meaningful works of art don't have to be produced for royalty or a wealthy elite, but can enrich all lives. bell hooks shares similar insights in her 1994 *Art on my mind* (Cave collects cultural artifacts and re-contextualizes and explores their materiality; reassembling objects in ways that recount stories, here of an idyllic youth, and simultaneously gesturing toward pre-civil war US practices of enslaving laborers and considering African-American hostages little more than property in the USA. Artworks at Cave's fingers can become ways of forking through unbearable pains. Chains and shackles affixed to the 3 meter-wide panel on the back wall in this installation haunt the field of rusted plow discs in the foreground-- reminding viewers of crop rows tended in agrarian contexts, and gesturing toward the collapse of agricultural labor in the advent of mechanization in the early 20<sup>th</sup> century that gave rise to a black northern migration. Carefully considering Cave's creations with students, art educators can help learners in the 21<sup>st</sup> century better grasp social practices in past centuries.

Reminiscent of a fashion runway, Nick's *Soundsuit* Exhibition installed on the third story of the Chicago Cultural Center, reveals the cityscape outside its two-story windows. I was honored to write the exhibition catalog essay for this exhibit. Particularly as relates to this InSEA World Congress them concerning diversity are the clusters of similar skinned *Soundsuits*, perhaps Cave's way of exploring the racially segregation of populations in Chicago's many ethnically concentrated neighborhood, At times Cave's *Soundsuits* hybridize physical characteristics of *Soundsuits surrounding them*. Activating his assemblage of vibrant materials (contemplations I've considered in light of Jane Bennet's Vibrant Matter and New Materialist theories) the works juxtapositions challenge viewers to tease out the commentaries Nick relays. Cave's art concurrently can be seen to embody a deep ecological concern, a commitment to folk craft legacies, and the impacts of

commercialism, market preoccupations, and handcraft innovations popularized as fine art. Each *Soundsuit* exquisitely exhibits impeccable handiwork skills, and concurrently remarks on critical social concerns, Cave addresses with wit and through excessively extravagant gestures produced thru pattern, bling, flash, and flare. These *Soundsuits* are largely assembled of recycled materials, and each emitting its unique sound; from quiet rustling of feathers, and whirls of synthetic hair, to metallic clanging, and clanking of sticks. Cave's embodiments thus gesture toward the Bakhtin's notion of the Carnavalesque and produce a heteroslossic cacophony that reflects the diversity of interests the work addresses.

Zooming in on a few suits, one can see Cave's attentiveness to detail, and honoring of the work of hand -- here he is playing with dazzling patterned coverings, each perfectly fitted to the artist's body (on the right seemingly stitched to a recycled knit sweater, and on the left a rhinestone, beaded and sequined body suit pieced and applied in ways that transform folk textile traditions into sophisticated assemblages seemingly commenting on contemporary bling – drag and fashion performances. The Rose covered crotch of the suit on the left reminding me of recently screening the Marvel Comic film based on *Spiderman with my grandchildren*.

Having observed Nick working with skilled stitchers (all paid with benefits), I've observed their reflections on Nick's gallery and performance venues; perhaps contemplating the events at which each deconstructed garment might have once been worn. Here myriad gowns were cut apart and sutured together to create an enormous Tondo pastiche. Such works involve many hands working in harming to assemble the work. The creations constructed transcend any individual garment's history, and yet those pasts are sustained in pattern and voice. Cave determines all re-combinations prior to other's assisting. He bastes, cuts components and informs stitchers of the impacts he's seeking, and then letting them masterfully affixes the parts.

Inspired by nature, the form on the left affirms his Stick *Soundsuits* over time become quit controlled (not simply an accumulations of sticks as yard waste and. He inventfully repurposes thrift store finds like sweaters of many patterns and fashions them into sculptural forms (center; this suit of repurposed socks and sweaters are stitched together in ways reminiscent of a centaur or satyr), and on the right, pieced from textile oddities like a cross-stich cat as a hood hiding in a wrought iron tree that serves as an elaborate crown on which porcelain birds taunt the cat. Cave draws his design and gives dimensional specifications to a collaborating foundry with whom he's worked for decades. Consistently he collaborates to create his bodies of work, and has no hesitation to recognize those helping him to manifest his visions, and work within communities to create solutions on which they've agreed.

With half of the Keynote's already delivered, I will now return to artworks from Cave's three most recent community collaborations; the first of these at the Cranbrook Academy Museum of Art in Bloomfield, MI adjacent to Detroit with his exhibition *HEAR HERE*. Here an installation shot from his 2015 gallery installation (*Soundsuits* constructed of repurposed beaded coasters, buttons, of ball gowns). The show was mounted concurrent with Cave's year-long series of site specific community and neighborhood workshops, media events and site-specific performances. Cave's challenge; asking that Detroit as a community, attend to its cultural vibrancy, African-American legacies, neighborhoods, and values. Cave offers alternative narratives to those media circulate concerning Detroit as a bankrupt, violent city of multiple minorities, or focusing solely on the city's decay and powerlessness. Cave was the first African-American graduate of the Cranbrook Academy of Art (1989) challenged the Academy to stretch its culturally isolated institution to attend to the urban environment in which the elite school is situated. Detroit as a city offered cultural and spiritual Solace to Cave, who otherwise was isolated in a sea of whiteness as a graduate student. The clubs, neighborhoods, music and culture had a great influence on his work, and in this project it constituted a space he wanted to reconsider, now that his career in the USA had reached world-class status.

The billboard scaled work depicted here consists of a pieced and stitched, recycled beaded gown assemblage—the Wall-piece juxtaposed with a detail of a *Soundsuit* created from recycled socks (reminiscent of sock monkey tails, a working-class child's folk plaything) that indeed exists adjacent to the elegant beaded displays of extravagance.

Two *Hear Here* installation views from the Cranbrook Museum installation: left works capturing a sense of the many patterned forms Cave's *Soundsuits* integrate; Right being two *Soundsuits* in part made of new materials; a Hare suit of synthetic Hair, and button *Soundsuits* with synthetic Hare Hair

plumed headdresses—both being extensions of forms Cave has been creating over the past decade, The button and floral pastiche between the Hares seeming to be an illustration of his embrace of hybridity, diversity, and a joyously resolved merging of varying materials that seem consistent with Cave’s loving embrace of diversity and recognition of diverse voices in the community. The suits on the left include pastiches constructed from crocheted, beaded, or bejeweled garments deconstructed, re-structured and reformed into some of Cave’s signature forms. Others are created from pompoms, children’s educational toys, beaded ornaments and more. These illustrations suggest how an art educator could work with students to attend to material waste that surrounds them, and consider ways of innovatively repurposing rather than trashing those discarded items (not dissimilarly to the ways Cave argues one NOT discard lives devalued by media or in political discourses).

And lest this audience presume that when speaking of “community” I suggest Cave’s work only addresses critical social concerns, I want to share two short home-video clips that confirm playful performances that challenge publics to dream, imagine and wonder are also valued. Both clips are made at Vanderbilt Hall of The New York City (USA) Grand Central terminal – featuring raffia horse *Soundsuits* animated by students from the famed Alvin Ailey school of Dance. Note the crying children who are quieted by prancing fanciful horses performing in particular for the youngest attendees (the audience issued the best observation vantage points at the artist’s guidance to the scores of police helping to manage the standing room-only throngs of viewers... The work invites spectators to embrace flights of fancy, whimsy and as the headdresses on the horses attest, attend to ornamentation traditions of a culturally diverse population that is a New York City hallmarks (one may hear the mother standing next to me recognizing on the patterns of headdresses her earlier travels to India).

In the middle of the 11 minute performance, the front and rear half of each horse separates and the harp players’ cascading runs are replaced by relentless drum rhythm – The Ailey student dancers follow the lead of Chicago choreographer, William Gill in executing the seemingly ritual dance moves of the second half of the crossing. The second half appears reminiscent of many ethnic traditions as those comprising NYC as one of the largest US cities (whose cultural histories are embodied in the audience, the horses’ headdresses and the mash-up of diverse populations and practices embodied in the artist’s orchestration). The performance transcended any one form, as audiences are encouraged to imagine spectacles and wonders exceeding any prior grasp.

And returning to Detroit, the final minute from Cave’s culminating performance of his year-long series of site-based interventions—here at a packed downtown Detroit Masonic Temple Auditorium (a building earlier threatened by wrecking balls). Sites across Detroit were reclaimed through Cave’s engaged local performances, collaborations with local musicians and community groups that collectively called attention to the city’s cultural riches, and refuse to be simply defined by news coverage of the city’s demise. Artists like Cave can push back against overdetermined discourses of demise, and willfully reclaim urban environments through sharing local talents and the vitality, spirit and vibrancy of diversity metropolitan environments. Cave’s performances fiercely name social injustices, joyously celebrate diversity, and brilliantly reconsider creativity, and exuberant expressive gestures of resistance; imaging new possibilities through contemplation of material culture and through collaborative acts of creative resistance. The performer in this clip is Tunde Olaniran (performing *Namesake* as released on his 2017 CD, *Transgressor*).

Cave conceptualized another year-long series of community collaborations in Shreveport, Louisiana. Depicted here, a rehearsal stage view at the city’s WWI Era Memorial Auditorium. Unfortunately I cannot share any moving image here, but the lower apron is a digital stage on which moving patterns serve as the ground under dancers as they moved in more. Cave *Soundsuits* are not the only Cave images integral in this two-hour culminating performance at the close of Nick’s year-long series of workshops and residencies in the Shreveport Common Neighborhood. In that neighborhood multiple Service agencies would come to contribute to the culminating performance entitled *As Is*. The workshops delivered in area service agency involved participants through a series of artist craft workshops held at a battered women’s shelter, an HIV/AIDS assisted living housing complex, an LGBTQ youth afterschool activity center, and involving areas artists, social science researchers, spoken word poets, a gospel choir, mezzo soprano, hip-hop and folk music groups exploring how a community with a centuries old history of social injustices and prejudice could



perhaps reimagine working through for many, a pained history. The closing performance featuring Big Freedia, a 6'2 Black Transsexual performer from New Orleans, LA.

The work opens with eyes of various colors and flesh tones – all looking out onto the audience gazing at the staged spectacle, reminding the audience how who's looking at whom in this performative context; here involving socially stigmatized residents in the first movement who share their life histories via a spoken word poet, and the beaded blankets created at the multiple service agencies. As the poet recites narratives in verse grounded on participants' tales recounted and collected during the beading workshops in which participants were engaged. During the first movement of *As Is* client/participants in twos, carry their beaded blankets ritually across the rear stage and subsequently unfurling them over a reclining Cave (seemingly like a Burial shroud).

Cave opens the two-hour performance bearing a shimmering burden of indeterminate purpose, later revealed to be a golden beaded blanket he bears while circumnavigating the staged perimeter. This first moving gesture seemingly remarking on days of forced labor/bondage, that was repeated enacted in Shreveport in a social arrangement that privileged some and worked others to death. Participating collaborators, unburdening themselves of pained narratives as surviving community members, two-by-two across generations, gender and health status, each unfurl their beaded blanket over the artist's reclining form until his body (which eventually disappears one buried beneath dozens, so that by section's close wriggles out from beneath them as resurrects even as the participants released their tales.

As the spoken word artist Poetic X relays narratives in verse based on tales community collaborators recounted while beading the many blankets under which Cave's form will disappear. As he reclines, participants two-by-two, in pairs will unfurl their beaded blankets over the artist. Layer upon layer with each new blanket's unfolding, preceding patterns are transformed as the layers shape those preceding and following the patterned narratives preceding them. Following the poet's exits, the violinist Cox plays on, Cave emerges, rolls up the beaded mass of two dozen blankets, and drags them across the stage.

As Fragile X finishes relaying narratives based on community collaborators tales (collected as they beaded their many blankets) Cave wriggles out from his reclining posture (following participants in pairs unfolding beaded blankets over him layer after layer. With each additional blanket, the shroud pile's patterns are transformed—and the patterned narratives preceding them are further modified. Following the poet's exits, the violin plays on, Cave emerges, rolls up the beaded mass of two dozen blankets, and drags them across the stage.

Several movements later – with folk instruments on one side of the illuminated dance floor, and a contemporary hip-hop ensemble on the opposing side of the stage, soundsuited modern dancers execute complex floor patterns –in a cultural call and response until the diverge t voices come together to create a resolving musical solution and the soundsuits of sisal and hair dance as one body.

This final slide combines three photos from Cave's current MASS MoCA dazzling installation in North Adams, MA. The article on which I'm currently working attends to the ways mediated repetitious depictions of urban violence, arms and ammo create a hypnotic dazzle that dissuades viewers from critical engagement with the challenging cacophony unfurling around them – a meandering path through a football field length installation of silently whirling yard ornaments interspersed with cutouts of ammo, handguns and targets, act as a provocation for all open to surrendering to a complex critique of receptions of black bodies. The installation queerly calls attention to how black lives matter, and have been rendered through extravagant exuberances and demonization. Rendered through shimmering rainbows of yard ornaments whose meanings are transformed in repetition and ceaseless animation—audiences meandering through this field of twirling forms at times could be heard remarking in its navigation they too have become targets of social critique the work calls into question.

Time has surely elapsed for me, but hopefully in the coming months you'll opportunity to read my analyses of the work through a new materialist lens in the *International Journal of Education Through Art*.

My time's likely elapsed, but hopefully in coming months you will consider reading my analyses of Cave's work 1) through the upcoming new materialist and speculative realities special edition of the *International Journal of Education Through Art*, or read chapters now in press on Cave's work in the US National Art Education Association's *Women's Caucus Lobby Session* anthology (projected

release in 2018), or the US Society for Education through Art and Queens (NY) Museum anthology based on 2016 USSEA Conference. And finally, if you have language skills in Catalan, an earlier short piece on Cave's work can also be found in \_\_\_\_\_, or the biographical sketch on Cave earlier published in *LGBT Youth*, 3(2) reprinted in my US National Art Education Association published book due out in 2018. *Disciplining Eros*.

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## **Sustainability and Learning: Aesthetic and Creative Responses in a Digital Culture**

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### **1. Introduction**

This paper uses our published research to explore the relationship between ‘technology enhanced learning’ (TEL) in Art and Design higher education, and socio-ecological sustainability. This exploration arises from the coming together of two perspectives: my own personal experience in the field as an educational practitioner, and my work as a researcher in Higher Education over nearly two decades, in the domains of general education and Art and Design education. My aim in this paper is to re-orient the merging of these perspectives towards new research activity that endeavours to offer a ‘critical take’ on the use of TEL in Art and Design Higher Education, and the uses to which it is put in supporting and embedding a consciousness of ecological sustainability within the teaching of art and design. This endeavour involves use of the critical approaches employed in the Interlife Project (Engineering and Physical Sciences Research Council (EPSRC) and Economic and Social Research Council (ESRC) 2008-2012) and their use in the development of TEL more widely in Art and Design Higher Education. I am concerned with using TEL to strengthen the relationship of Art and Design Higher Education to serious issues of global concern - especially socio-ecological sustainability. The paper will focus on two themes emerging from this work: Learning Communities, and Learning Spaces.

### **2. Key Questions**

The experience and insights gained from the Interlife project (Devlin, Lally, Canavan, & Magill 2013; Devlin, Lally, Sclater, & Parussel 2015; Lally & Sclater 2012, 2013; Lally, Sharples, Tracy, Bertram, & Masters 2012; Sclater & Lally 2014; Sclater and Lally 2016; Sclater, 2016) have led me to question how educators, learners and others involved in the support of learning are currently enabled, through engaging in TEL, to connect their formal learning with wider issues of human concern. In this paper, I am particularly concerned with connections to issues of socio-ecological sustainability. In other words, how and in what ways can TEL contribute, and can it help to enable learners to connect in meaningful ways to wider, serious issues of global concern?

Leading on from this: How might educators and learners be helped to support such an agenda? Another, parallel set of questions is: what do we as educators need to do to support these wider educational aims? What frames of reference, or theories, might help? How do we enable learners to move beyond the boundaries of their own discipline, to tackle some of the important issues confronting humanity – the future of our planet?

### **3. Interlife Project**

Interlife was a TEL project, employing practices from Art and Design education. It was part of the third phase of the Teaching and Learning Research Programme (TLRP) in the UK that involved working alongside groups of young people aged between 14-18 both

inside and outside of formalised educational settings (School and University). The Interlife Project took place in a virtual world – SecondLife. Virtual Worlds are ‘persistent, avatar-based social spaces providing players or participants with the ability to engage in long term coordinated and conjoined action’ (Thomas & Brown 2009, 37). Such immersive 3D worlds give an illusion of cognitive presence, and offer co-located interaction and visualisation.

In Interlife, we investigated how Virtual Research Communities (VRCs) that developed within Interlife helped young people to acquire and develop life-skills. We focused in on skills to enhance their navigation of important life events in the real world. The young people investigated a wide range of life issues that they considered important to their own agendas. One of the ways in which the research team endeavoured to relate to the young people and their own agendas was to work alongside them, in the learning spaces that we co-created, to develop these communities, and help them to express their ‘voices’. In all we spent over five years engaged in this work.

#### **4. Urgency of the Issues of Socio-ecological Sustainability**

In this paper, I will endeavour to explore some of the wider implications for socio-ecological sustainability arising from our work on the Interlife project. However, firstly, I will briefly highlight the urgency of the issues of socio-ecological sustainability.

In a wide-ranging recent essay on the fundamentals of sustainability, Naomi Klein (2016) referred to a major peer-reviewed study warning that sea-level rise could happen much faster than previously believed. The principal author was James Hansen – to whom she referred as perhaps the most respected climate scientist in the world. In Klein’s words: ‘He warned that, on our current emissions trajectory, we face the ‘loss of all coastal cities, most of the world’s large cities and all their history’ – and not in thousands of years from now but as soon as this century’. ‘If we don’t demand radical change’, Klein herself argues, ‘...we are headed for a whole world of people searching for a home that no longer exists’.

In the following quote James Hansen, who has published very extensively in this field (for example, Hansen 2005; Hansen et. al. 2008; Hansen 2009), makes these points, as part of a very extensive review of the scientific evidence (Hansen et. al. 2016): ‘The modeling, paleoclimate evidence, and on- going observations together imply that 2 °C global warming above the preindustrial level could be dangerous...Continued high fossil fuel emissions this century are predicted to yield...growing ice sheet mass loss... increasingly powerful storms... growing sea level rise, reaching several meters over a timescale of 50–150 years’

(p. 3762).

Scientific evidence, however, may not be enough by itself. Martin and Jucker, in their 2005 article ‘Educating Earth Literate Leaders’ report that most the one hundred leaders who attended the World Summit for Sustainable Development (WSSD) in Johannesburg in 2002 have ‘collectively failed to rise to the challenge of sustainability’. Many attendees hold higher degrees from some of the most respected universities in the world. In their article these authors proceed to raise important questions about the world’s universities as they educate future generations of professionals. One might question how far we have moved since 2002.

#### **5. Technology Enhanced Learning – Prioritising Perspectives?**

Turning now to TEL, I would contest that the landscape of TEL usage in higher education is, at the very least, beset with complexity. For example, there has been a long-running argument in the TEL literature, which takes a technologically deterministic view,

that technology will lead to better outcomes for learners as it becomes more advanced, 'intelligent', and attuned to the needs of educators and their students. I contest that the technology by itself will not do this. It could be argued that the emphasis appears to rest too emphatically on 'skills acquisition' rather than the development of critical skills to provide learners with the intellectual 'toolkit' to question thinking that veils the reality of what is happening in the world. In the current context of this paper, I mean the economic and political activities of institutions that tend to overlook these 'realities' through too exclusive a focus on vocational skills at the expense of consideration of some of the important global issues. This kind of 'overlooking' is now well documented and more widely accepted: see, for example, Edward Herman and Noam Chomsky's work in 'Manufacturing consent: The political economy of the mass media' (Herman, E. and Chomsky, N. 2002). See also Dimitri Orlov's work (2015) on 'Shrinking the Technosphere', in which he examines and critiques a wide variety of technologies in North America. So, in one sense, it could be argued that there is a danger in some educational settings in Higher Education, that learners are being prepared very well to use technology effectively in their learning - as personal development and vocational tools, more than as a means to connect to wider issues of global concern. At the same time, TEL research has tended to focus on the technologies themselves and how learners individually interact with them. This is an argument that has been developed by Neil Selwyn (2010, 2012). There are yet others (See Richard Hall's work for example - Hall, 2016) who take a more sceptical view of technology in supporting learning. This includes the perspective which regards TEL as having contributed to the worsening of educational environments, climates and relationships in recent years, as universities clamour to zip up and ship out their 'educational products' to the global market place via bite size chunks of e-learning that can be undertaken anywhere anytime - or so they say, on any topic imaginable.

## 6. Learning Communities

Turning now to our work, researchers in the Interlife team supported a young people's community in an extensive series of co-designed activities. These related to the social and emotional challenges of real world life events - such as moving from school into higher education, and strategies for tackling bullying. Some participants were also relocating to a new local authority/foster home, changing schools, making new friends, and dealing with family bereavement. These were key events that they actively wanted to discuss in the community. The young people engaged in 'creative practices' such as digital storytelling, film-making and photography, to explore these issues, and seek resolution and understanding. Digital creative practices, then, were used as a vehicle to enable young people to access and develop shared narratives about these issues as they worked together with researchers over an extended period, on Interlife.

From a theoretical and educational perspective, we were interested in how participants acted and developed in the Interlife community while engaged in this series of co-designed creative and research activities, mediated by tools. As researchers, we wanted to explore what, in reality, happened within the community, and what meaning participants made of their activity within these spaces over a sustained period. This included probing how skills and understandings - that were developed as a consequence of engaging in creative activities within Interlife community - mapped onto the real world.

This Interlife community provided a basis for development of shared values through the provision of mutual support, shared thinking and shared goals. The virtual research community (VRC) that was developed could be described as a 'creative sounding board' for the expression of new insights and perspectives, mediated through the tools (e.g. technologies) and activities (creative practices). This resulted in the development of individually and collaboratively produced artefacts (sculptures, film, photography, fashion). The community acted as a (cultural) resource and a 'safe place'. It was highly

supported by mentors, and this enabled participants to engage in an iterative process of reflection, re-interpretation, re-evaluation and re-integration of the social, emotional and cognitive aspects of their experiences.

The Interlife Project demonstrated the importance of (research) communities: people working together on joint enterprise/s, and dedicated to using a joint set of tools (creative tools in this case e.g. cameras, video cameras, software, virtual world) to investigate an issue in a systematic way, and to be able share the results (with outsiders and those in the group) in order to improve practices and promote important agendas of significance to that community. Furthermore, we argue that these processes, supported by a caring community, are also central for TEL researchers and practitioners themselves, as they resist some of the directions in which industrialised TEL might be heading. This has implications for us as teachers, and researchers, who are also members of this globalised TEL 'community'.

## 7. Learning Spaces

Another key finding of the Interlife project was that communities, like the virtual research community it supported, need shared spaces in which to act, to be, and to develop. The Interlife project focused on the development of an integrated learning space (Sclater and Lally 2014, 3-4) in a 3D virtual world (Second Life™). This helped us to understand how space (in a virtual world in our case) could be used creatively, individually, and collectively using the practices of Art and Design education. The key purpose was to assist young people in exploring and acquiring specific skills to navigate their key life transitions. Our learning space supported creative practices and creative expression ranging from sculpture, through to changes of one's avatar appearance, to being able to teleport, fly, modify the landscape, and use collaborative tools (Sclater and Lally, 2014).

Sagan and Sclater (Sagan 2008; Sclater and Lally, 2014) have highlighted the emotional and affective dimensions of learning in relation to the development of educational spaces. Research from the Interlife project argues that virtual worlds can facilitate the expression of the affective aspects of our selves and offer positive emotional spaces for learning. For example, when discussing the ability to present oneself as an avatar (with a customisable appearance), one of the participants Ralph (avatar name) suggested that this enhanced his interest and engagement in the space, as he refined his avatar so that it 'felt' like him (Lally and Sclater 2012, 492). He mentioned that the Interlife space had helped him find out what his real capabilities were; he had found Interlife space to be a place where he could work, be comfortable with the atmosphere it produced, and the possibilities for creativity that it fostered. 'It's an open environment, and if you want to do something you can' (Ralph Navarita interview) (Lally and Sclater, 2012, 492). In the research interviews, participants' interaction with the space and its features, through play and socialisation, were key experiences (Lally and Sclater, 2012, 497). We argued that engaging in self-expression, socialisation and play within these learning spaces were key activities driving engagement with the space, and the development of a community.

The Interlife learning space helped young people to explore issues; as researchers, we advised, stepped back, we talked, we interviewed, we let the young people pursue their agendas, and we brought their research into the foreground. Interlife became 'a commons': a space shared by all the members of the community. Group activities were linked to the characteristics of a space, and they were interlinked with one another. Ownership of the space and how it was shared became determinants of the nature of activity.

## 8. Discussion and Conclusions

In this paper, I have been concerned with using TEL to strengthen the relationship of Art and Design Higher Education to serious issues of global concern - particularly socio-ecological sustainability. I have attempted to build an argument that the fundamental elements of technology enhanced learning design can be seized upon, in order to galvanize the development of pedagogies in Art and Design education that support wider issues of concern to young people. In this paper, I am concerned with pedagogies that can also be used to embrace even bigger challenges relating to socio-ecological sustainability. The argument could be applied to other crucial issues of wider societal concern. To do this, I have attempted to outline the critical approaches employed in the Interlife Project, and in particular on two themes that emerged from its work: the significance of Learning Communities, and of Learning Spaces. The central direction of my argument is that these themes could be engaged in more widely and more critically, helping Art and Design Higher Education pedagogies to include concerns of wider societal importance.

I have drawn upon published research and my experience from the Interlife Project to illustrate how TEL can be used to support individuals and groups, whether wholly online, face-to-face, or in blended settings, to develop and explore issues of concern, to seek support, to share and develop, and to initiate action. I have tried to illustrate that it is possible to create learning spaces and communities that support these approaches. While the Interlife Project did not focus on ecological sustainability, the evidence points to learning design principles that could be applied to supporting this important agenda. Researcher and practitioner engagement is also urgently needed. We can use TEL to help our students to meet the real-world challenges that they will face.

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## Reading and Making Images to Enhance Cultural Awareness: 5 Implications for Art Teacher Education

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### 1. Introduction

With growing concerns regarding personal and public problems in our society, we as art educators acknowledge the compelling responsibility to contribute our practices toward social needs. As an educator in the field of teacher education, I believe art education serves as a significant space for personal and social issues.

Recent studies show that Korean children and adolescents are relatively unhappy, compared to those in other Organization for Economic Cooperation and Development (OECD) member countries. Statistics show that one in five youths have had a suicidal impulse and 5% of them with multiple impulses. According to Youm, Kim, & Lee (2016), subjective well-being index of Korean youths is 82, the lowest among the 22 OECD member countries surveyed. The subjects were 235 elementary school students, 2,553 junior high school students, and 3,011 high school students. When the survey results were compared to those of OECD member countries, it was found that the factor of “happy family” was more significant in the lower age groups but “wealth” turned out to be the main determining source of happiness for the higher age groups. The study also shows that students demonstrate low level of motivation despite the generally high academic achievements in mathematics and science at the international level.

In the personal level, lack of confidence and low self-esteem toward academic achievement is common among students in Korea. This often affects their relationship with their family members. As society seldom defines personal success as going to a reputable university and becoming prosperous, students become concerned and confused about their identity, traits, and talents. Each student’s unique identity can be constructed from various perspectives. However, with such social pressures, it is determined solely by apparent factors such as academic performance or physical appearance.

One of the most severe social problems we face in Korea is the rising unemployment rates of young population. According to *Employment Trend* released by Korea National Statistical Office (2016), unemployment rate for people between the ages of 15 and 29 was 12.5% (566,000), the highest recorded rate. The number is decreased by 5,000 in the following year but the realistic and convincing rate is likely higher, considering the increased number of job seekers with part-time or temporary jobs. Due to overflowing number of college graduates and banked up job seekers, opportunity for most desired jobs by young people have become extremely difficult to obtain.

As a result, education should contribute its best practices to help resolve such vivid and apparent problems we face every day. The recently revised 2015 national curriculum emphasizes student-centered learning for creativity and convergence education. Through fostering students’ creativity and convergence, educators can better identify and distinguish students’ distinctive needs to offer more personalized learning experiences for students. This study suggests five implications for art educators: 1) Student culture, 2) Self-inquiry, 3) Reading images with critical thinking, 4) Creative and critical tools, and 5) Curriculum design. Collected data from elementary students demonstrate that these five implications not only support the objectives of art education but also in resolving both personal and social problems

## 2. Students Culture and Need for Creative & Critical Tools

Remix culture (Lessig, 2008) and Mashup culture (Bruns, 2010; Simonsen, 2013) represent youth cultures, operating collectively to combine existing materials to produce new forms of art work. Such creative task is conceivable through online resources and digital technologies accessible to the masses. It includes writing using images, texts, music, or videos. Youths can remix or quote a wide range of texts to produce something new and creative. “The remix delivers a message more powerfully than any original alone could, and certainly more than words alone could (Lessig, 2008, p. 71). The novelty of Remix and Mashup cultures within online community represent social and communicative abilities as “a mode of everyday bricolages” (Simonsen, 2013, p. 47) that people recreate audiovisuals of what already existed. The significance of these informal communities is self-driven, providing strong intrinsic motivation for individuals from various facets of the society to participate without compensation. Reflecting the remix and mashup nature of online can be a cultural site for youths to express their ideas and emotions by communicating with others. Viewing youth culture as a creative, collaborative process to animal swarms can help art educators to understand and embrace youths’ digital practices (Duncum, 2014). Duncum cites Miller (2010) on complexity theory based on many scientific studies on bees, ants, birds, and others to demonstrate that these creatures solve problems more effectively in groups than when acting alone. For example, ants break down big problems into thousands of small problems and solve them by interacting in innumerable ways that we humans could never anticipate. This system of ants seems to be flexible and confused at first glance, but ants pursue wise efficiency and faithful performance. Duncum states that youths’ digital practice is a creative practice that smart swarms are better at communicating and decision-making process. Duncum (2014) recommends that art teachers 1) include youths’ interest-drive, informal ways of learning by seeing YouTube and other resources as creative venues and 2) create videos inspired by YouTube genre, but then guide students’ to create and critique others’ work. Along with his recommendations, I also propose that art teachers need to critically examine offensive and stimulating contents with students. Due to the commercialism and the anonymity of online participation, offensive and inappropriate contents and methods of communication have become common to encounter. While utilizing YouTube and other online resources can provide students with variety of grounds for contents, art teachers should be aware of the screening process and protocols, to teach ethical values and possible consequences. These guidelines help art teachers to utilize students’ informal ways of learning both the potentials and limitations of such rapidly evolving media contents.

Youths are often criticized as being hedonic and indolent. This view is mistaken. Young people remix ready-made images, music, or text; and recreate them in new ways. One creative example is “The Mannequin Challenge” which gained enormous attention online. The Mannequin Challenge is a viral Internet video trend where participants remain frozen like mannequins while a motion camera shoots the scene from various angles. This trend evolved from entertainment purposes to ways to raise opinions about political and social issues. For example, recent issues surrounding police brutality toward African-American men and women have been criticized in this video trend. One Mannequin Challenge film includes scenes where a man and woman are being pointed with a gun by a police officer and another man on the floor with a gun drawn on him by a police officer. The characters remain frozen throughout the entire video. This video supporting the Black Lives Matter Movement went highly viral over the Internet. As shown, youths’ Remix and Mashup cultures demonstrate not only personal interest but also social concerns and rights through creative production of artwork.

## 3. Five Implications for Art Educators

This study is based on my thesis guidance of my students who are art teachers in elementary schools. We discussed issues of visual culture studies, critical theory, and other creative practices in the field. To help resolve both personal and social problems outlined above, I have categorized five implications for art teachers based on my studies of thesis guidance.

### 1) Student culture

Like all age groups, elementary students are vastly influenced by their surroundings, especially their parents/guardians and they are expected to follow social rules and norms. Drawing upon Lacanian psychoanalytic theory, artmaking can be a space for interplay between conscious and unconscious thought process (Walker, 2009). Students listen to inner consciousness and voice of self while focusing on the perceptual experience they encounter through artistic productive activities such as coloring, cutting, pasting, and rubbing. The unconscious world is not easily accessible, but it is possible to draw out irrational, emotional, and intuitive human experiences, like the works of Surrealist and Dadaist artists. Students are able to better focus on their feelings and desires toward themselves by recognizing of meaning making and artistic practice with artmaking experiences. Then, they gradually express how their feelings, values, knowledge, and perspectives are connected to others and society by the study of contemporary artists' practices, reflective writing, group discussions, and individual interactions with the teacher. In a case study, elementary students represented their desires, dreams, depression, and anxieties through artwork. They identified and explored such variables in relationship with family, friends, and others in their lives to express self-image by making artworks using symbols and visual elements. One student's artwork included her desirable self-image using a screenshot of a computer game and ideal body shape to motivate her to practice healthy diet. This artmaking activity helped her to identify her talents and desires, providing her with achievable objectives and motivation in life.

### 2) Self-inquiry

Identity is constructed by social relations. Elementary students are constantly influenced by their peers, parents/guardians, and teachers. Students create self-portraits by how they are labeled by their personality, physical appearance, and other distinctive features by others. Often, outcomes of self-portraits are negative as they are entirely determined by superficial factors. Through making artwork, art teachers can elicit students' intrinsic strengths. In a case study, one elementary student expressed her sorrow and loneliness of being bullied through her artwork and journals. When students shared their works, other students were able to sympathize with her personal concerns. Another artwork example is the "self-box." It is designed to collect any contents related to the owner's life. For instance, a student can collect her personal journals, items that represent her interest, and other texts or images that are significant in her life. One student described his traumatic memory of being physically abused by his mother with a flyflap for losing a pencil in his self-portrait. Through his "self-box," he then was able to slowly heal from such a horrifying memory which was unconsciously haunting him through counselling with those he trusted, for example, his art teacher. As these cases demonstrate, making artwork and sharing about personal experiences and memories can be an effective gateway tool to elicit positive self-inquiry.

### 3) Reading image with critical thinking

Barthes' semiotic theory can help students to analyze and critically view advertisements, animations, and films (Barrett, 2003). Sign systems produce meaning making through denotation and connotation. Barthes named myth associated with ideology in connotative images in socio-cultural context (1978).

"Our identities are shaped and limited, in part, by available linguistic codes, cultural signs, and representations. These codes, signs, and representations may promote or support biases, limit particular social interests, and thwart possibilities for human agency" (Giroux, 1994, as cited in Tavin & Anderson, 2003, p. 23).

It is important for students have learning experience of encoding and decoding images. For instance, students naturally decode messages of Disney animation in terms of gender, race, ethnicity,

and age. In order to learn how to decipher the hidden meaning of popular culture images, students are required to start from identifying what they can see. Then they start with a "denotative" strategy that observes and depicts images as they are seen by talking about the meanings of color, lines, and shapes of figures, environment, and feelings in images. Then they try to imagine the symbolic and implicit meaning in the interpretation stage of the "connotative" meaning by reasoning visual elements and themes of the stories and intended meaning with how they are related to our society. Finally, they move to the interpretation phase of "ideological" meaning (Barrett, 2003; Tavin & Anderson, 2003).

#### 4) Creative and critical tools

Youths are becoming more aware of how society presents important issues (e.g., through media, SNS, or newspapers). As producing realistic drawings regarding such social issues/concerns is a difficult task for most students, they can initiate by discussing them (e.g., school violence). Discussion allows students to develop profounder understanding of not only its context but its backgrounds and reasons. Art teachers are suggested to provide various inspiring artistic methods such as collage, photography, assemblage with ready-made object not limiting students' work in realistic drawings.

#### 5) Curriculum design

Art teachers develop art education curriculum based on interdisciplinary approaches combining other subjects. Elementary school teachers can design curriculum with a big idea that is important to students' life by artmaking with other subjects toward interdisciplinary approaches to art. Teachers can select important issues, feelings, ideas, perspectives that are meaningful to students by utilizing skills, knowledge of various disciplines. Guiding students to create metaphoric images can engage students to interpret the meaning of things they encounter in daily basis by connecting their understanding with visualizing images, symbols, and texts. In a case study, a student created a picture book by telling a story about how society teaches value, dreams, norms, and identities of students. One elementary student used thinning of a tree as a metaphoric figure/message to promote anti-discrimination. The student used analogy by a person to a plant with a theme of harmony of life.



Figure 1. Picture Book (6th grade student work)

#### 4. Conclusion

This study is presented based on my experiences with art educators, on how art education could be reconceptualized as an expanding realm through teacher education with provided examples of art making and interpretation of visual culture in personal and social space. For the personal space, students gain access to new perspectives of defining themselves as human subjects in both

conscious and unconscious worlds. For the public space, students create interpretative space for the dialogs of their lives with meanings of images, texts, and music in visual culture around them.

Through the engagement with images of contemporary artwork, popular culture, and students' artwork, art educators can create meaningful dialogs relate to issues that are personalizing to their students. Critical reading images can provide significant ways of understanding identity construction within a socio-cultural context. Meaning making with issues of students' life in artistic process can guide students to conceptualizing their feelings, thoughts, and worldviews toward development of cultural awareness.

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## Empowering the Spiritual through Virtual World Art Explorations

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In our complicated 21st century, people are developing multilayered, transcultural, and hybridized spiritual art worlds. This presentation explores the virtual world spiritual possibilities from Spiritual Mountain meditation and exhibition sites, to championing Native People, Empowering the Disenfranchised, and even Teaching Kids to Build their own sites and solve problems. Contemplation is not enough. We need to “**empower,**” enlighten and motivate, participants to build their own sites and share their solutions. I share examples of spiritual explorations on the virtual world of Second Life and OpenSim.

### 1. Art & Spirituality

“Art is not vague production, transitory and isolated, but a power which must be directed to the improvement and refinement of the human soul,” according to Kandinsky (1912/1989) in his book *Concerning the Spiritual in Art*. John Derby (2016) reported on Kandinsky’s painting (1916) *Yellow, Red, Blue* as part of the NAEA Caucus on Spirituality in Art Education. He works with special needs people and how art can uplift their spirits.

### 2. Virtual Worlds

Virtual worlds are digital online community environments that are designed and shared by individuals. They are multi-literacy sites or means of communication including text chat, voice, IM, music, gesture, video, etc. (Stokrocki, 2014). These sites are linked to other Internet blogs, Twitter, YouTube and Flickr Programs. Second Life (SL), the most popular virtual world or digital metaverse, offers 22 spiritual destination sites including both Eastern & Western religious sites and several self-help locations. SL is entirely constructed by participants/avatars, traditionally incarnations of the divine. It is a place with our spirits can wander freely.

### 3. Wandering around SL Reveals Many Spiritual Places

After a year of wandering and doing research here, I needed spiritual inspiration. I searched the terms “art and spirituality” on SL and from eleven notices. I discovered Hikari (2016) Zen Meditation, a Buddhist site on peace and silence featuring different mediation styles, Zen gardens, praying areas, Tai chi, sutras, and yoga sites. See Figure 1. See <http://maps.secondlife.com/secondlife/Hikari/94/178/34>.



Figure 1. Buddhist Hikari Zazen Meditation Site on SL

### 1) Spiritual mountain community

I searched the terms "art and spirituality" on SL and came across eleven notices and found the Spiritual Art Group with 390 members (Figure 2). The group proposed, "Art is a way to expand and to share beauty, love, light and wisdom." It also promoted peace and enlightenment, a search for meaning. Joining various groups has enabled me to meet these avatars in real-life and share experiences. I also discovered the Islamic Malay History Museum. **Museum of Sacred and Narrative Art, Mugunghwa** <http://maps.secondlife.com/secondlife/Mugunghwa/65/186/22>. Contemplation and Exhibition Sites. In my travels and research on SL, "light" became a dominant word (Stokocki, 2010).



Figure 2. Artwork from the Spiritual Art Group on SL

### 2) Interviewing artists about spiritual art

I joined the Spiritual Mountain group and interviewed several artists to discover their ideas on spiritual art and why they exhibited on virtual worlds. I met avatar Hermes Kondor, the group leader

of the Spiritual Art Gallery, who called himself a Spiritual Knight, one who enlightens. He said, “In our times, Art is more important than ever. Art is a way to expand and to share Beauty, Love, Light and Wisdom. Art promotes peace and enlightenment. Art and Spirituality are always linked.” The group is a forum where members can debate and promote Art as a Spiritual Path.

### 3) Teaching in Taiwan – AMIS people

On a Fulbright Fellowship in Taiwan, two years later, I was teaching a course on Virtual Worlds. Students and I explored SL. We found a Taiwanese aboriginal group featuring the AMIS people and their beautiful moss covered oasis honoring nature that my host university didn’t know about. See <http://slurl.com/secondlife/Ghergie/57/31/32>

### 4) Students learned to question stereotypes about Native People on the digital world

The National Chiayi University in Taiwan asked me to write about Native People for their special issue on Art & Spirituality. On SL, avatars can also tour a site to find spiritual places by jumping on an eagle, for example (Figure 3). Students learned that Native People in the USA, for example, do not live in teepees only, and live/use other types of structures; e.g., adobe structures, hogans, longhouses, and sweat lodges (Stokrocki, 2012). Delacruz’s (2010/2013) NAEA position statement on mascots also argued against NP stereotypes.



Figure 3. SL avatars can also tour a site to find spiritual places by jumping on an eagle

### 5) Spirituality involves sweat – Things don’t come easy

For educational purposes, Navajo art teacher Alan Jim invited Mary to join his sweat lodge with his students on one occasion. The experience was intoxicating (Stokrocki & Jim 1999). Dr. Steve Willis from the Western Cherokee Nation explained, “Sacred ceremonies that use of traditional drums, the sacred pipe, tobacco offerings, praying, fasting and, in some cases, the piercing of skin on the chest or back for the men and arms for the women are not allowed to be photographed.”

### 6) A special mountain place and Sunrise Ceremony for Apache students

Through the AZ Gold Canyon Arts Council, I continue to work with San Carlos Apache kids. The road winds around the mountains through the mining towns of Superior and Globe and arrives in the upland area called the Mogollon Rim. The kids taught me about the ceremony where a young girl



runs towards the sun for three days as part of her “coming of age” ceremony. Digital examples were embedded in a slide show on my Art Ark site (Stokrocki, 2012).

### 7) Turkish Ottoman art at my Art Ark

At my site, I call my school the Art Ark, a dome structure that hovers over my Turkish Diyarbakir carpet. I teach with it in real life and uploaded it to SL. The Legend of Noah’s Ark involves hard work inspired by spiritual messages. One of the legendary places for the ark is in Van Turkey where I was sent to visit when I worked for the World Bank (1995). Dr. Handan Bulbul from Giresun Üniversitesi in northern Turkey and I present a paper at this conference called *Using Second Life Virtual World to Develop Intercultural Dialogue*. If an avatar clicks on this famous Ottoman miniature painting, questions popup to fill out and send to her (Figure 4). A link to her website reveals art history information about it and avatars and students can send her the answers and draw their own art ark. Spiritual education and themes on SL sites are linked to other Internet Web2 links.

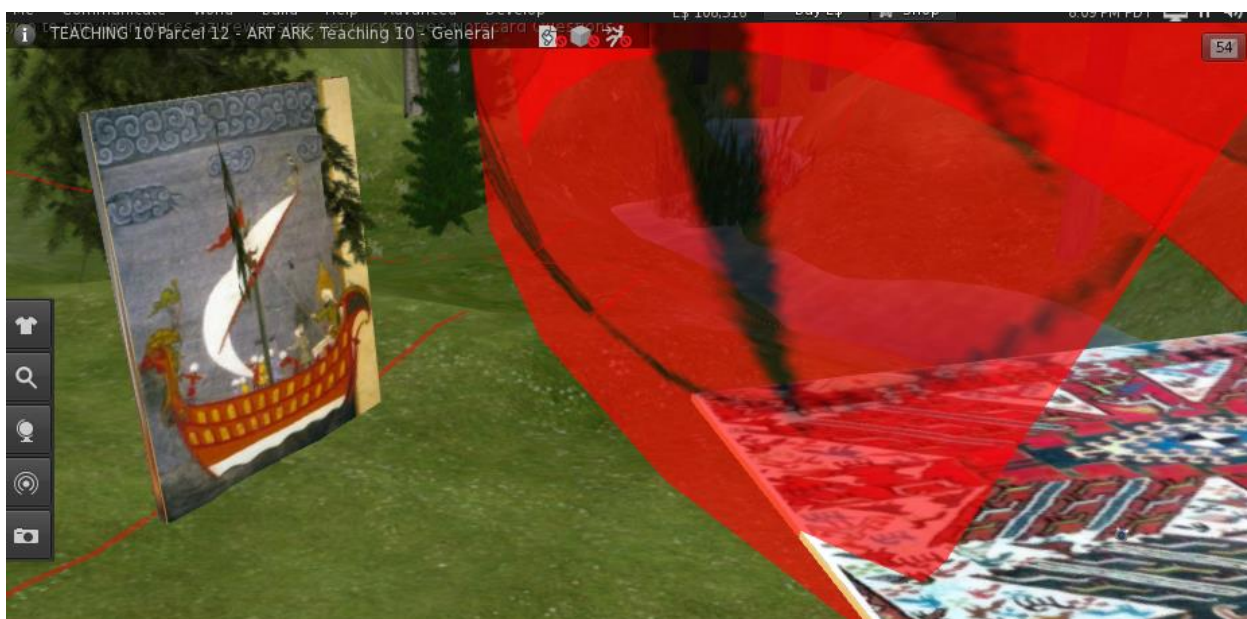


Figure 4. My Art Ark **ART ARK**: <http://maps.secondlife.com/secondlife/Teaching%2010/69/217/27>

### 8) Art promotes peace, enlightenment, and search for meaning

I edited a book promoting art: explorations in virtual worlds and the new digital multi-literacies for art education (Stokrocki, 2014). The cover features Michelangelo’s painting of *The Last Judgment* in the Sistine Chapel on SL, the SL site run by Vassar College (no longer on SL). Such a creation in real life and on virtual world testifies to how spiritual art can inspire one to search for meaning in traditional as well as digital worlds.

### 9) Spiritual holistic art education

Gradle (2007) argued for "A participatory mode of art making, in which the meaning in an art form is constructed from interaction and no longer resides solely in the artist or the viewer or even in the piece itself, involves a paradigmatic shift to viewing **creativity as actions that sustain and renew the spirit through connections**" (p. 1509). Thus, holistic education also can be conceived as spiritual pursuit and connection sustained in a different form of participatory cyber learning—the metaverse of SL. Peace Tree at Project Hope Island: <http://maps.secondlife.com/secondlife/Project%20Hope%20Island/174/97/22>.

### 10) Secondary students reveal ideas on spirituality on the OpenSim virtual world

I asked students from a nearby charter school their ideas about spirituality. They replied, “Happy in in real world or religious. inner being, awaken to discovery of spirit, light or humorous, to enlighten, and be one with your animal spirit. “Animism is the age-old belief that everything in the universe possesses a spiritual energy or life force. With the resurgence of environmental awareness in the past decade, animism takes on new meaning today.” The New Animist" exhibition at ASU Art Museum spotlighted selections from its collection, to illustrate how animist beliefs coincide with contemporary concerns about the environment and to explore how we might better understand and improve our relationship with nature in the exhibition called *The New Animist* (ASU Art Museum, 2016).

### 11) When the Arizona Dust Devils came swirling in real life

In 2016, when I was doing research with the same secondary students, and huge dust storms were spinning outside the school. Students learned the solution was to spread glue over the land (Figure 5).

The Eco watchers [owls] keep watch over such problems on the OpenSim, run by Dr. Sandrine Han and sponsored by The University of British Columbia. We were amazed by their “enlightening” solution.



Figure. 5 Solution came from a science report on the Channel 3 News.

## 4. Implications: Empower others

### 1) Invite SL avatar artists to speak about their art work and quest for enlightenment

Deaf Artist Ronin1 presents his artwork at the Meeting of The Virtual Ability Group on SL. Every year, he chats (types) and talks to my students about his latest art inspiration (Krecker, Stokrocki, & Wexler, 2012). See Figure 6.



Figure 6. Group Meeting on SL Virtual Ability Island

## 2) Join or start a SL group and raise money for relief

The NP groups meet each week on SL to plan their strategies and lift their spirits too. In 2008, avatar members of the SL NonProfit Commons constructed the Virtual Haiti site and raised \$6501.80 [1,690,468 Linden \$] (2/26/10) in SL (Stokrocki & Andrews, 2010). Virtual world planning can help to tackle real life issues.

Contemplation is not enough. "The struggle for more light has been a constant struggle for all time and for all people. . . Resist, promote, and never give up" (London, 2017, 22).

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## Creative Education in the New Epoch of the 21st Century

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### 1. Introduction

The seriousness of social changes caused by the development of digital technology cannot be simply understood. As the agricultural and industrial revolutions did in the past, the new technological environment in the age of digital technology is changing our social system and even expanding human senses and the human ego. In this new digital society in the 21st century, marked by the key words such as diversity, global mobility, and convergence, the deconstruction of areas, diversification of function, and unlimited expansion reflect only part of social phenomena. The development of digital technology is reconstructing the life and culture of modern man from its root and reorganizing the life, consciousness, and social institution into a new system. In the midst of this transformation, the contemporary art world is also undergoing popularization, financialization, and industrialization, quickly sinking into our ordinary life. As far as communication with the public mass is concerned, contemporary art is no more an isolated area but is shared in everyday life of our society, becoming life itself.

In the 21st century, the sphere of education is required to play new roles and functions. Jim Dator, a futurist, said that in the coming future, the era of ‘dream society’ will come when art and dream will become the main growth engine of the economy and society. As he argued, after moving from the age of industrial revolution based on technology, capital, and labor to that of earlier information-centered digital age, we are already on the threshold of the post-digital era in which arts and culture are the backbone of society. This is an age in which a cultural power becomes an economical power, and not vice versa, as previously. Therefore, in this age of dream society, creative education is far more than one of the major agendas for the 21st century we should discuss, but has a meaning of a social agenda necessary for survival.

As stated in a UNESCO report, art education and experience for adolescents and young people could be an antidote to the present disproportionate emphasis on acquiring knowledge, and encourage them to be more self-determined and purposeful, as well as to find own vision of life. In this context, UNESCO has been changing its support policy for young adolescents in developing countries from product philanthropy to arts and cultural education. It intends to present and support dream and hope for the future rather than food for today. As a matter of fact, the Korean society, economy, and culture were under the influence of religion until the 20th century and after then, of ideologies, as an ideal which inspired man to transcend the human limitations. Now in the 21st century, the role is taken over by arts and culture. The importance of creative education is increasing day by day in the age of dream society. In this context, considering these new social changes, I would like to suggest three agendas for an alternative creative education which is different from that of the past.

### 2. Presenting a New Creative Education System for the 21th Century’s Digital Natives

Those who are living in the 21st century are called not digital generation but digital natives. These new human beings who were raised in times of revolutionary change create, communicate, and enjoy images and information in the form and content completely different from those of previous generations. They are living in the digital age which is more nonlinear, circulatory, fragmentary, ambiguous, and synesthetic than in the analogue one.

The digital age made humans evolve in the technological environment, not in natural one. In his *The Universe In A Nutshell*, Stephen Hawking wrote that “the complexity, or number of bits of information, that is coded in DNA is roughly the number of bases in the molecule. For the first two billion years or so, the rate of increase in complexity must have been of the order of one bit of information every hundred years. The rate of increase of DNA complexity gradually rose to about one bit a year over the last few million years.” Now, we are living in the tremendous amounts of image and information due to the development of digital technology. Two million books (approximately 1 million bits) are being published each year. In other words, we are living in the information of 27 million bits, receiving it beyond temporal and spatial limitation. With time, this amount of information will increase more and more.

The digital technology evolves humans not as a means but as environment, instead of nature. We celebrate the advent of a new age in which we can increase the complexity of DNA, that is, our inner record, without waiting for the slow process of biological evolution. The digital environment creates a new relationship between media and human sensation. As Marshall McLuhan anticipated, the development of digital technology is expanding our sensation to be more multisensory, sharing sensory, and synesthetic, through chemical reactions between the digital environment and human senses. Therefore, in this digital environment which is not linear but more multilinear or nonlinear, a type of new creative education which is multisensory, sharing sensory, and synesthetic comes as an absolutely necessary social condition, not a mere alternative.

### **3. Offering an Education Inspired by Asian Thoughts of Sensibility and Intuition, which is Grown Out of Modernist Thinking Based on Reason and Logic**

If the dynamism of the machine age in the late 19th century was Western-oriented, the technological revolution in the digital age in the late 20th century is more Asia. The East and the West have fundamentally different mechanisms to perceive and respond to the object. The Western epistemology is based on reason and logic, under the great influence of Dualism(binary opposition), while the Eastern has attached greater importance to intuition and insight, within, while the Eastern has attached greater importance to intuition and insight, within the frame of plural, organic thinking. The Western epistemological mechanism focuses on rationality and objectivity which is built on experience, analysis, hypothesis, and verification, and the Asian highlights the insight which is acquired through the resonance between the body and the soul as a result of breathing through the five senses. The Western people react on the basis of the information obtained by analyzing, measuring, and experiencing what they see with their eyes and the Asian try to approach the essence of what they see by using their insight. The former is marked by the cognition of the brain through the reaction and experience of the five senses and the latter the sympathy between the mind and the body through the breathing through the five senses. Accordingly, their cognitive systems are utterly different from each other.

According to the recent tendency of world history in social and cultural aspects, the attention has been turned to the Eastern point of view which accentuates the equality and companionship between the substance and the shadow, rather than divides the two. The analytic, objective, and rational cognition which nourished the scientific civilization has encountered limitations, and therefore, or quite ironically, seeks a way forward in Eastern thinking, or integrated thoughts, chiefly characterized by intuition and insight. If there is something that partially distinguishes the present development of science and changes of social innovation from those in the times of the industrial revolution in the late 19th and early 20th century, it would be that the extension of our senses caused by technological development may bring the return to Eastern thinking.

The 21st century humans are entering into the era of sensibility and intuition, moving from that of reason and logic. Undergoing the evolution from the digital age to the quantum era, we are witnessing the expansion of Asian epistemology, as well as dichotomous Western thought. We are creating a new cognitive system which aims at the essence of things through multi-dimensional extended senses, or integrated senses, gradually getting out of linear epistemology, involving analysis, measurement, and

experience.

In the Eastern world, modern machine civilization and its speed is not a problem to be solved but a sensible being which should be adjusted or merged. Thus, the Eastern people's mechanical sensibility is a little different from the Westerners.' The sensible sharing and harmony become active more generally and effectively in Asia. The 21st century digital environment transforms and evolves our sensation. The human sensation extends to be more synesthetic, sharing sensory, multisensory, which coincides with the ancient Oriental thinking and system of thoughts. Furthermore, even quantum mechanics, the fundamental principles of which are uncertainty and complementarity, proves the importance of Eastern philosophy and thinking once again. The sharing between technology and humans in the 21st century digital age and the evolution of the human sensation is an inevitable trend, and we who have the historical background of Eastern philosophy are given an opportunity to take the initiative in this trend. It is highly likely that the utopia created by the 21st century digital science will be resurrected in Asia in a new, unprecedented way.

In the last century, Asia underwent the historical process of Western-led modernization and imperial colonization. During the period, the original education system in Asia was devalued as unscientific and irrational, and the ideology and system of Western modernist education was introduced and transplanted indiscriminately. Now, we are standing at the turning point toward a new age, moving modernism, postmodernism, the digital, to the quantum. And by extension, we have to go beyond the frame of modernist education underpinned by dichotomous thinking which inquires into timeless essence and appearance by means of reason and logic, for this new age requires a new creative education which values the whole and harmony, sensibility and intuition.

#### **4. Providing Students with the Ability to Adjust Themselves to the Social Change of Digital Society, which is Increasingly Accelerated and Complicated**

In this digital age, society changes at an increasing speed and its complexity has been constantly enhanced. Social and economic systems are extending into multiple, multi-dimensional relationships, repeating division and fusion. In her controversial book, *Watchman's Rattle*, Rebecca Costa that the gap between slow human evolution and accelerated social development brought about many problems. According to her, when a society hits a 'cognitive limit' in which it cannot solve the problems that it must solve, it is subjected to the danger of collapse.

How can humans overcome the acceleration and complexity of the future society? In contemporary society and civilization which are changing faster than ever and become more and more complicated, people still constantly pursue development. Combined with capitalism, the digital society will continue this tendency in order to maintain its system. Will this acceleration and complexity bring the human race to collapse? Or will they succeed in building a utopia through alternative progress and development?

The solutions for the social acceleration and complexity in the digital age which have been hitherto proposed are largely as follows:

First, Steve Jobs adopted a strategy of technically simplifying the communication between man and society, and for this purpose, he confined all the technological complexities to simple and consistent design and interface through convergence. To put it another way, he dramatically simplifies the complex social environment and converges all digital environments to the user mode, that is, to humans. On the other hand, Rebecca Costa proposes a break with complexity through concentration on human-oriented insight and thought and humanism. She argues that if we induce self-reflective insight by creating a positive and optimistic atmosphere, our ability to deal with complexity will be increased.

Charles Darwin and Marshall McLuhan considered the possibility of biological evolution of human beings. The human sensation will extend to be more multisensory, synesthetic, and common sensory, as a result of natural evolution, and thereby, humans will be able to prepare themselves to cope with the increase of social acceleration and complexity.

The last solution is that of trans- or post-humanists. They argue that man can overcome the

limitations of the natural biological evolution with the help of scientific technology, that is, the merging of humanity and machines. Considering the fact that machines are, by definition, almost infinitely replaceable and can endlessly develop their capacity, trans- or post-humanists maintain that it is possible to increase the physical and mental ability of man by transplanting and merging machines to the human body.

Among these four solutions, the first aims to simplify the technological communication system of the external environment, while the second and the third are more inward-looking, which suggest that we should return to the world inside of us, or advance forwards. And the last is to artificially evolve humans by using the power of scientific technology.

All these alternative maneuvers require combination and convergence between man and technology. It seems that the biological evolutionary method will have limitations to deal with new social phenomena. Therefore, alternative education to form the basis for combination and convergence with the technological environment will be both inevitable and indispensable.

## 5. Conclusion

The 21st century digital paradigm is increasing complexity by diversifying not only social systems or norms but also human values, relationships with others, or between humanity and technology, etc. How our identity will extend and change when a self who has an identity between reality and virtuality forms relationships with thousands of people at high speed. The terms like hyper sociality or multifaceted persona are newly coined to describe the new humanity in the 21st century. Can the boundary between humans as organism and machines as non-organism be removed as is asserted by post-humanists? Will scientific technology including AI move out of human control and be reborn as an independent subject? These various agendas are not future tense questions any more, but impending problems. Facing the seriousness of these social changes, we humans are forced into new change and evolution. In this context, alternative creative education should not merely aim to enhance our adaptability to those changes. In fact, it should play a role of basic motivation to inspire men to create a digital technological age and take the initiative in it, without making them passively adapt to the technological, social changes. Therefore, a creative education for digital natives which is synesthetic, multisensory, and common sensory, and which is out of modern education system and pursues a more complementary and unificationary relationship between humans, nature, and technology, on the basis on Oriental philosophy and thought, would be a good model for human-oriented, humanistic creative education in the 21st century.

## Sociocultural Milieus, Analysis of Values and Cultural Institutions (Art Museums)

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### 1. The Construction of Social Milieus

The social and individual construction of reality as starting point for issues of milieu research and of research on participants and addressees in non-formal adult and in art education has its roots in lifeworld (Lebenswelt) research (cf. Schütz/Luckmann 1990).

But what is lifeworld Research? Sociocultural Milieus and lifeworld orientation strengthen the traditional claim of participant orientation and are aimed at allowing for follow-up learning by participants in reference to their individual lifeworld. Thus, lifeworld orientation takes into consideration the learning capacity, learning barriers, and, above all, the **expectations of addressees and participants** in education. Of course lifeworld reference is not in competition with a systematic acquisition of knowledge; however, it takes into account the **needs of the individual within the context of their work, family, leisure time and esthetic values** (cf. Barz/Tippelt 2010; Bourdieu 1982).

Life philosophy - of which Husserl (1986) was a representative - and the construction of sociocultural milieus, is emphasizing the experiencing of people, the emotional and the intuitive as well as the esthetical experiences. Life-philosophical interpretations and empirical Sociocultural Milieu Analysis try to understand the subjective construction and interpretations of reality by individuals within their social groups. For sociocultural Milieu research the understanding of the openness and ambiguity as well as the pluralization of the construction of meaning constitutes an important focus.

Milieu research as a more recent instrument of research on inequality in societies allows concretization by offering more than a description of socio-economically and socio-demographically grounded differences - due to the additional horizontal differentiation of social groups according to basic attitudes, values, and lifestyles. Here, milieus are to be seen as groups of people who, on the basis of similar objectives in life and similar lifestyles, form entities within society (cf. Hradil 1987).

#### Definition of social milieus

One of the most influential international research traditions in milieu research is the lifeworld research carried out at the SINUS Institute in Heidelberg. Milieu research on the basis of the sinus milieus has already been successfully applied in research on adult education since the 1990s (cf. Barz/Tippelt 2004). In this approach, the structure of inequality is explored in the form of differentiated, clear-cut milieu profiles and is investigated with particular focus on the subjective assessment of determinants and barriers in participation in lifelong learning in different areas. In view of the increasing individualization of postmodern society and the progressing differentiation of lifeworld concepts, milieu research can understand and categorize decisions regarding adult, general, vocational and art education.

### 2. Milieu Research and Participant Orientation

In this context, research on milieus is about classifying values, life orientations and attitudes, and about then planning macro- and micro-didactic action with a pedagogical aim.

#### 1) Milieu building dimensions

As opposed to the school sector, the voluntary nature of participation is a constitutive feature of pedagogical action in non-formal education. There is no binding educational canon; rather, the contents to be presented have to be construed over and over again and they have to be adapted to - or



at least have to take into consideration -the guiding interests and learning opportunities of target groups. Youngsters and adults already have an ever interesting educational biography, so that we have to assume that learning always has to be follow-up learning. This is of major significance to the development of programs and courses offered by specific institutions with their educational aspects – I think also by art institutions and art museums. But which educational needs, which motives, barriers, and preconditions of learning, which interests of potential and current participants can be used as a basis for the planning of programs and courses to be offered?

Research and Practice in Education have pointed out – especially in not obligatory non-formal and art education - that participation in courses and events are always the result, on the one hand of pedagogical institutions who are orienting themselves in their planning by the anticipated interests of participants, – participants they have already reached, but also those they still want to reach in future. On the other hand, participation is also depending on the values and attitudes of the target groups themselves.

However, to comply with the search movements of the target groups, on the one hand, and those of the providers and institutions, on the other, procedures of systematic participant orientation and participant attraction are substantial. In consequence this means clear communication-, distribution-, and price-policies of sponsors and providers (Tippelt et al. 2008).

**2) Fields of analysis and materials of planning/marketing**

But essentially, the aim should be to generate patterns of values typical of participants for individualized and group-specific educational work in order to meet the demands of a pluralized and highly differentiated population. Therefore, one of the instruments of planning strategies in further and art education is the analysis of the always pluralized and differentiated field of participants, in order to be better able to address them according to initially homogeneous characteristics. Nevertheless sometimes it is more interesting to work with heterogeneous groups in education, because these heterogeneous groups can mutually learn from one another.

But what are the characteristics of Social Milieus?

Milieus comprise people who resemble each other with regard to social status (vertical differentiation) and with regard to values, attitudes and lifestyles (horizontal differentiation). So, in a sense, milieus constitute entities within plural modern societies.

Social status is defined by income, educational status, and professional status, whereas values and lifestyles are an expression of basic orientations which may described by everyday consciousness, aims in life, living habits and esthetic preferences.

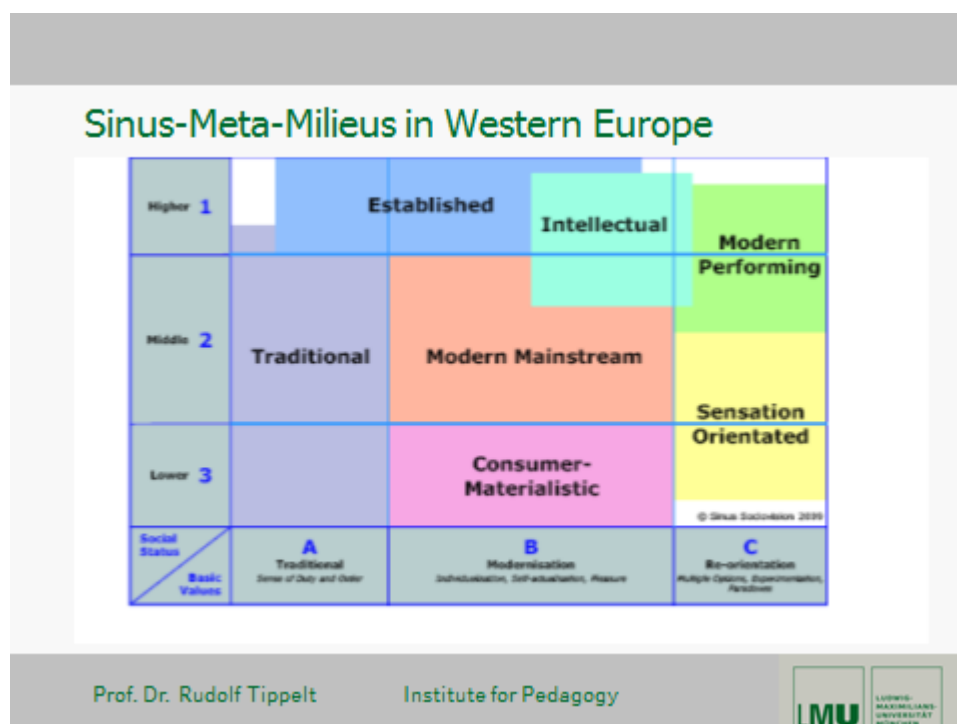


Figure 1: Milieus International (according SINUS 2010)

### 3) Sinus-meta-milieus in modern societies

In consequence, when applied to modern society, these dimensions lead to a milieu structure that may be differentiated into traditional, modern mainstream, established, intellectual, modern performing, sensation orientated and consumer materialistic (precarious) segments.

Milieus have always been subject to trend research because it is assumed that for example there are differences between generations. In a specific way it is possible to recognize the change in group discussions and evaluations.

### 4) Self positioning – students 2016

Over years we see the trend that younger generations are affiliated to modern and postmodern milieus compared to their parents and in the same time they wish upward mobility in their own life course.

### 5) Students assessment of parents milieu 2016

#### 6) Students aspired future milieu

In a more general way social change can be described by several aspects in the context of milieus. Biographies are increasingly de-standardized; a straightforward course of life, initially planned and then progressing without change, is becoming the exception; patchwork biographies evolve in which disparate social experiences from quite different contexts of a society are influencing biographies and cultural orientations. We call this individualization and in some cases this creates freedom choosing new interests and orientation, in other cases it creates a lack of orientation, at least the need for a quest for personal life-concepts (cf. Beck 1986).

## 3. Social Milieus, Values and Target Groups in Non-formal Cultural Education

Social change is characterized, among other things, by a strongly increase of pragmatic attitudes. New generations and milieus do not focus on utopias, rather, the striving for and realization of quite concrete aims is crucial to them. Against the background of such trend prognoses regarding plural and individualized societies and by taking into consideration the milieu system, it is possible to describe milieus more precisely (cf. Sinus 2010; Tippelt 2015), the art attitudes more in an explorative way.

### Milieus in Germany – Sinus update 2010 until today

#### 1) Higher classes/social segments

The established conservative milieu (10%) – “trendsetting milieu in the traditional segment” – follows a success ethic on the basis of conservative bourgeois values (sense of duty and of responsibility), shares with other milieus a basic progress-oriented optimism, and is characterized by a strong self-consciousness. From the socio-demographic perspective, it is a milieu of medium age, intermediate to higher educational qualifications predominate, they are well situated and have a high income at their disposal. Participation in non-formal education is very low, despite the fact that it is considered useful for other social groups; instead, information in art is gained informally and people educate themselves within the circle of personal friends whom they trust and share the same classical art orientations.

**The liberal intellectual milieu (7%)** – “enlightened educational elite” – is characterized by a liberal basic attitude, by post-material values (tolerance, holism, emancipation), and by the desire for a self-determined life. People’s cultural interests are very broad and manifold. The group of the middle-aged (30 to 60 years) dominates, formal education is of high standard and this milieu has the highest proportion of academic degrees compared to the others. With regard to education, those belonging to this milieu prefer the individual search for milieu-adequate experience and information, they are not much open to the official programs offered by professional art services, but they are highly interested in very different styles of painting or music.

**The socio-ecological milieu (7%)** – “consumers with normative notions of the right way to live” – has internalized a pronounced ecological and social conscience, combined with political demands for justice and solidarity. People consider themselves to be globalization sceptics and are committed to aims such as political correctness or diversity. This leads to a strong commitment to a multicultural society, the level of education is high. In this milieu, people have an open mind towards non formal education, and art education should be strongly pronounced civic commitment in the health sector, or in the environmental field.

**The milieu of the high achievers, Modern Performers (7%)** – “efficiency-oriented top performers with a global economic mindset” – considers themselves as the new multi-optional elite, have a very high level of IT and multi-media expertise, are in favor of globalization. This milieu constitutes the avant-garde in consumerism and style – and is well aware of it. The majority is between 30 and 50 years of age, University graduates predominate. The strong interest in education is satisfied by browsing online information and websites, in art only those institutions and exhibitions are interesting that meet the highest personal quality standards.

## 2) Middle classes/social segments

**The adaptive pragmatist milieu (9%)** – “the ambitious young core of society” – is characterized by a pragmatic outlook on life and personal values are rather utilitarian and people belonging to this milieu are clearly success-oriented, they are ambivalent and have hedonistic as well as conventional, flexible as well as security-oriented needs. The majority is younger than 40, a larger group is still living with their parents, people belonging to this milieu have average or higher educational qualifications. Art Education is considered to be important and people visit art events offered by established institutions, because these are thought to be trustworthy.

**The movers and shakers milieu, Experimentalists (6%)** – the “ambitious, creative avant-garde” – is mentally and geographically mobile, deals intensely with medial offers and is networking, both online and offline. Their personal values in life are to broaden their horizons, and to accept new challenges, and they are feeling a strong desire for autonomy and independence. In pursuing their individual aims in life, they proceed strategically, never being simply spontaneous or naive. This is the youngest milieu, with two thirds of the group being under 30, formal education is of a high level and, compared to the other milieus, the proportion of high-school graduates is the highest. Persons belonging to this milieu are interested in different forms of art and group-oriented events and seminars are welcome, because the exchange and interaction with others – also in art education - is so important.

**The new middle class milieu (14%)** – “the modern mainstream with the will to achieve and adapt” – is a general proponent of the social order, while struggling to become established at a secure social level, strong desire to lead a secure and harmonious existence in all areas of life, this milieu has the highest proportion of married people; the proportion of university graduates is small; instead, many are simple to mid-level white-collar workers or skilled workers. Non formal education is of great importance and people are especially interested in offers by traditional and established providers, they are not at all avantgarde but are trusting in art more the old folk traditions and popular streams.

## 3) Lower classes/social segments

**The traditional milieu, Traditionals (15%)** – “security and order-loving wartime/post-war generation” – is rooted in the old world of the petty bourgeoisie or that of the traditional blue-collar culture, many retired persons and pensioners, for generational reasons (older generation) educational qualifications are on a lower level; nonetheless, there are people with average or higher vocational qualifications. Interests in education are closely linked with their life world and a large group of people consider themselves to be “too old” for official programs in non formal education.

**The precarious milieu (9%)** – “the lower class in search of orientation and social inclusion” – has strong anxieties about the future, is often affected by diverse social disadvantages and develops a basic attitude to life resignation. Still, people in this milieu try to keep up, the proportion of people out of employment is the highest compared to the other milieus and if people are in employment, they often work as unskilled or semi-skilled workers. The educational situation is closely linked to the precarious economic living conditions, nevertheless creative forms of education, especially art education are needed to fulfill their wish of inclusion.

**The escapist milieu (15%)** – “fun and experience-oriented modern lower class/lower- middle class” – wants to live in the here and now, people in this milieu mostly belong to younger age groups

under 40; the level of formal education varies and shows no clear pattern. Education is not a primary interest of that group; if education than happening and action oriented forms, and intensive hands-on learning experiences fits to their life style.

From an institutional point of view these short characterizations of milieus and aims in life outlined also provide linking points for macro- and micro-didactic planning.

- Milieu specific wishes and aspirations for buildings of learning
- Wishes regarding course rooms in milieu differentiation
- Learning methods in milieu differentiation
- Wishes regarding the participants in milieu differentiations

#### 4. Milieu Orientation as Element of Pedagogical Professionalism

Today, milieu approaches, participant orientation and target-group work are central elements of professional pedagogical acting, especially in non-formal and Cultural Education, in both - research and practice.

##### The positioning model of social milieus

Different forms of structuring demand for education are of major significance and the differentiation of target groups, as well as the competence of “perspective and role taking” – understanding the learners - is part of the knowledge resource of pedagogues. Thus, it is of importance – also for the professionalism of pedagogues – not only to recognize socio-demographic foci, but also to gain insight into lifestyles, work- and achievement-related motivation, social identity, behavior and attitudes, while at the same time taking into consideration attitudes towards leisure time, everyday aesthetics, or religious orientations. This does not mean that practice should only work with homogenous social milieus, because it becomes apparent that, in Cultural and Art Education, it is sometimes more interesting to work with heterogeneous groups. Heterogeneous milieus and groups can mutually learn from one another.

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## An Experience of Motion Design Education through Curriculum Development

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### 1. Introduction of Motion Design

It has been over 10 years since I came back to Korea, and began teaching Motion Graphics at Hongik University. I studied in this school until my Junior year, before going to the United States, to start again, from the beginning, at Art Center College of Design, in Pasadena, California. And now, I'm back home at my mother school as a professor.

Prior to teaching, I worked in the Hollywood motion graphic industry for 8 years, after finishing my Masters Degree, there, mostly in film and broadcast design.

Motion graphics, the addition of motion and sound to traditional graphics, originated in the Hollywood movie industry, in the 1950's. It was seen, initially, in the main title sequence in films. Broadcast design followed, in the 1980's, with the development of computer graphics on TV, and in promotional motion graphics such as CF (Commercial Film). These were the main fields in the beginning.

Now we call it Motion Design, since Motion Graphics sounds too limited and is often misunderstood as a technical term.

Table 1. Motion Design Fields – Categorized by Media

Film	Main Title Sequence;	Other	Music Video
	Film Promo: Trailer, Teaser		Stage Motion Design – i.e. Vjing, Performance with Movie, etc.
Broadcast	Station ID		Game Motion Design
	Show Branding		Web & Mobile Motion Design – UI/UX Motion Design i.e. iPhone, iPad, etc.
Promo	CF (Commercial Film)		Event Motion Design – i.e. Conference Opening, etc.
	PSA (Public Service Announcement)		Exhibition Motion Design – i.e. Media Façade, Projection Mapping, Trans-Media, Installation Motion, MR (Mixed Reality), VR (Virtual Reality), AR (Augmented Reality), etc.
	Promo Movie, Reel		

## 2. Comparison of the Motion Design Industry between US & Korea

The differences between the motion design industry in the US, and in Korea are very noteworthy. In the US, a vast and professional market structure allows people to focus, in much greater depth, on a broad scope of design-related areas, and has a much higher compensational wage structure. Korea, by contrast, supports a much smaller industry, with a significantly lower wage structure, when compared to other field designers, although the workload is long and hard.

Moreover, since the industry, in Korea, often needs people capable of wearing several different hats, such as motion designers with UI/UX, and/or interactive design abilities, we've been pioneering the combining of projects for our Seniors here at Hangik University.

## 3. Development of Motion Design Classes & Projects

Since I was the only professor who had majored in motion design, the early course names for my classes were 'Digital Video & Film(1) & (2)' which were physical media class offered prior to the Junior year. I changed the name to 'Motion Graphics (1) & (2).' Motion Graphics(1) is for basic motion graphic theories and concepts, and provides an introductory foundation for further work in the area. Motion Graphics(2) has been upgraded, and has evolved to address changing industry needs.

The titles of advanced classes in 'Motion Graphics(2)' were changed to 'BX (Brand eXperience) Design' in 2016. Students are still making motion design projects for the final format, but they are more focused on a more integrated branding design concept which provides essential knowledge and skills demanded by the business industry. Students can be flexible in their focus, from beginner to advanced practice in motion skills, so the final output might be vary as well.

Table 2. History of Motion Design Class Names

	Before(2007~ )			Now(2017)	
Major Class	Digital Video & Film(1)	Motion Graphics(1)	Motion Graphics		
			Kinetic Typography		
	Digital Video & Film(2)	Motion Graphics(2)	Motion & Media Design	Motion Branding Design	BX(Brand eXperience) Design
	Digital Media Design Project(1)(2)(3)(4)				
Supportive Class	3D Computer Graphics(1)	3D Graphic Design(1)	Digital 3D Design(1)		
	3D Computer Graphics(2)	3D Graphic Design(2)	Digital 3D Design(2)		
	Cinematography and Film Editing	Video & Sound			
	Sound Design				

As can be seen, below, student projects often change dramatically, from the typical short animation, to the advanced results achieved as they are introduced to new technologies and incorporate them in their projects.

For instance, ‘Film Main Title Sequence’ was deleted since the Korean movie industry does not typically have big budgets for title sequences, as was ‘Music Video,’ which used to provide students with large and memorable team experiences and projects.

‘Motion Infographic’ has been retained because the need and demand for such services and skills keeps increasing. This is directly related to the mobile design movement flow.

Table 3. Changes in Motion Design Projects

Before(2007~ )	Now(2017)
Film Main Title Sequence	Station ID Package
Station ID Package	
Music Video	Integrated Branding Design in Motion
Motion Infographic	Motion Infographic
Short Animation	Interactive Projection Mapping
	Trans-Media Design
	Interactive Installation Motion
	MR (Mixed Reality),
	VR (Virtual Reality)
	AR (Augmented Reality)
	Interactive Hologram

#### 4. Case Studies

**Music Video** – Galaxy Express ‘ILLUSION’ by GapHwan Hwang & 2 others [2008]  
<https://vimeo.com/42120157>

This was a 3-member team project creating a music video for a song from the album of ‘Noise on Fire,’ which belongs to an indi-band ‘Galaxy Express.’

The project was made by the film team shooting the musicians on blue screen first, knocking out the background with chroma key, and finally, compositing the film results together with the 3D computer graphics.

This was a very significant piece done by 3<sup>rd</sup>-level college students at that time, and was online and on-air, on December 2008.



Figure 1.



Figure 2.



Figure 3.



Figure 4.



Figure 5.



Figure 6.

**Integrated Branding Design with Projection Mapping – ‘HUAS’ by MinJoo Jea, HyeWon Kim [2016]**

<https://vimeo.com/190142252>

HUAS is the name of a multipurpose cultural space that introduces green vitality into busy city life. The space consists of four spaces with distinctive atmospheres: art, play, education, and rest. Each space provides visitors with various cultural activities and services.

The “HU” in the title is an onomatopoeia, for the sound of the wind blowing life into people’s lives. It is also a question—who? —directed to the questioner, other people, and art itself. The brand image visualizes the wind with blue colors and curves. This integrative program promotes the brand by delivering the identity and story of the space through an integration of feelings, experiences, and cognition.

The promotional infographic videos and promos provide integrative information to help audiences understand the brand, and allow them to experience the space using digital wallpapers. The creators’ hope is that HUAS will help you find solace from your busy lives and regain curiosity by introducing a fresh wind of vitality into your minds.



Figure 7.



Figure 8.



Figure 9.



Figure 10.



Figure 11.

**MR (Mixed Reality) Movie – ‘ECOSYSTEM’ by sangHyuk Nam, SungHyun Park [2016]**



Cinematic Flim : <http://vimeo.com/200331162>  
 Performing part : <http://vimeo.com/200331602>  
 Opening-Ending : <http://vimeo.com/200334953>

Media permeates each and every fiber of our lives. The first humans lived surrounded by nature. Today, people live surrounded by media. The development of digital technology has expanded the influence of media on mankind.

The massive volume of data exchanged through various media paved the way for machine learning. Futurologists predict that a technological singularity will arrive in 2045, at which point the total volume of knowledge held by machines will surpass mankind's collective knowledge.

ECOSYSTEM is a narrative-based media performance about the experience of a man living in 2045. The program allows the audience to share the main character's experience through mixed reality, which was created by projecting images around the performance space.



Figure 12.



Figure 13.



Figure 14.



Figure 15.



Figure 16.

**VR (Virtual Reality) Movie – ‘VIEW OF EARTH’** by WookJin Jeon, HaYoung Lim [2016]

<https://www.youtube.com/watch?v=lmhbNxt4Lus>

View of Earth is a work about environmental issues caused by global warming. The title carries two meanings: “to view the Earth” and “the Earth as viewed by us.” Most would readily agree that global warming is a serious issue.

However, global warming operates on such a macroscopic scale that it is difficult for an individual to feel the changes resulting from it. This program seeks to deliver its messages through a highly immersive and lifelike graphic space created by VR (Virtual Reality) media, which takes the audience to the very scenes where global warming affects our lives.

View of Earth traces the rapid environmental changes brought on by humans as well as the cause, the present, and the seriousness of climate change, from the perspectives of endangered species.



Figure 17.



Figure 18.



Figure 19.



Figure 20.

## 5. Conclusion

Living in a rapidly changing world, the industry continues to create new paradigms, and so should education. The point we may be missing is the fluidity and variables in societies, cultures and people of all kinds. Methods relevant to more advanced countries and cultures, may be more, or less relevant in others.

Then, what might be the best methods and messages that will allow us to teach students of generations that may be living in a totally different world in 10 to 30 years?

We must assume that we need, now, to be teaching how to catch fish, rather than simply being given them. Our department, Digital Media Design, is dealing with both design and technology, meaning that we must be prepared to teach students the skills and tools (software) that will allow them to create meaningful projects, now, and as the world continues to change. We must acknowledge that things may be quite different 20 or 30 years from now. Some say, “back to basic theory – empathize basic design methods and ways of thinking.” That may not be an entirely wrong approach, but I believe that learning to use the creative tools that are available to us now, while exploring new and innovative theories, projects, and applications of technology, is the responsibility of the education we are providing to our students, because the experience, itself, is an essential part of the learning process, whether or not the skills and tools we have at present exist in the future. We need to be constantly on, or ahead of the curve with technology and innovative teaching methods and thinking.

I hope and believe that the day will come when technology will be developed to the point of providing tools that we can simply access and use without difficult manuals and lengthy learning curves. Then, I will be able to take the next step into the realms of aesthetics, and achieve even higher levels of creativity with my students.

## Training Art Museum Educators in China

Yingshi Yang

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Art museum education is an emerging but growingly vibrant field in China. Compared with the West, and even East Asian countries such as South Korea and Japan, this professional field is relatively new in mainland China with the first art museum education departments being established in coastal cities like Shanghai and Guangzhou only in the late 1990s. At the Beijing-based National Art Museum of China (NAMOC), the only national art museum of the country and a non-profit cultural institution directly under the Ministry of Culture, it was in late 2004 that its Public Education Department was established (Yang, 2015).

The most recent decade has witnessed an unprecedented boom of art museum construction and development, which has provided great opportunities and new challenges for art museum education to grow as a profession and for training the new generation of art museum educators in China. According to the Chinese Museum Association, a professional organization directed by the State Administration of Cultural Heritages, China has 4,692 museums by the end of 2015, including art museums that collect and exhibit historical Chinese art. The museums present more than 20,000 exhibitions and 200,000 educational programs each year, serving over 700 million visitors. In the past 10 years, the number of museums has been increasing by 200 each year and is still growing (An, 2017). Statistics from the Art Department of the Ministry of Culture, which oversees art museums of modern and contemporary art, indicate that more than 400 art museums of that kind have been registered at the ministry (Zhu, 2017). The Chinese museums are encouraged by the Government to emphasize their public educational role, to be equipped with staff members and volunteers to present various museum educational programs and services to the general public. That trend has been further enhanced by two important legislative documents that were implemented in recent years: firstly, the *Regulation on Museums* implemented on March 20, 2015, issued by the Chinese State Council and signed by Premier Li Keqiang; and, secondly, the *Law on Securing Public Cultural Services* implemented on March 1, 2017, issued by the National People's Congress and signed by President Xi Jinping. As a result of increased museums and the growing emphasis on museum educational services in China, training of art museum educators has become more and more important. Institutions such as the National Art Museum of China, the Central Academy of Fine Arts, and the Central Academy of Cultural Administration have taken the lead in this development.

In this paper and presentation, I will try to probe into a few burning questions and introduce some ground-breaking conferences, workshops, courses, and programs that I myself have initiated and organized for art museum educators in China in the last 10 years, hoping to explore and expand international exchange and collaboration in this area.

## 1. Some Burning Questions: Why, What, and How

### 1) Why is there a need for training art museum educators in China?

In contemporary China, the English words “art museum” can be translated into “yi shu bo wu guan” and “mei shu guan”. This actually indicates the existence of a typical Chinese system of art museums. The so-called “yi shu bo wu guan” are art museums that primarily collect and exhibit traditional art as relics. Such art museums usually have strong collections of traditional art and are under the governing structure of the State Administration of Cultural Heritage or the local cultural heritage authorities. The so-called “mei shu guan” are art museums (or, more accurately in most cases, exhibition spaces) that focus more on presenting modern and contemporary art. Such art museums usually do not have strong collections. They are under the governing structure of the Art Department of the Ministry of Culture and the local arts authorities (Yang, 2009). Of course, there are increasing number of private art museums founded by private collectors or enterprises, in addition to more and more art museums opened by universities and art academies. For these different types of art museums, a most conspicuous problem is that they are all lack of qualified working professionals, particularly art museum educators. Many of the museums even do not have established education departments or do not have full-time staff for educational services. Usually the existing education staff comes from academic background such as art history and art practice. They have learned to be art museum educators more from work. There is a great need for them to be exposed to the history, theory, and best practices of art museum education in the professional world. Of course, there is a great need for training young people to fill into the educational positions of newly established art museums and those art museums that do not have enough educational staff.

### 2) What qualifications do they need to be art museum educators in China?

Art museum educators are more than just art teachers in classrooms. In a broad sense, art museum education involves all related activities and services art museums provide catering to the learning need of the general audiences. It can cover every aspect of the work of art museums, including collection, exhibition, research, publication, and the specific educational services. In a narrow sense, art museum education is professional field that knowledgeable, creative and specialized educators apply learning and teaching theories effectively in the interpretation and presentation of art works, in order to enhance the ability of the audience in appreciating art and transfer the related experience into various aspects of their lives. Such work primarily involves specific educational programs the art museums’ education departments offer to different groups of audiences (Liu, 2002). In my opinion, art museum education aims to develop qualified citizens (through appreciating, learning and experiencing art), instead of teaching art skills or training art professionals. Art museum educators serve as bridges between art works and the public. To a large extent, they are administrators with rich and profound professional qualifications that may include the following and beyond: 1) art and artwork-related knowledge such as art practice, art history, art theory and art criticism; 2) art museum-related knowledge such as art museum studies, history of specific museums and

art museums in general, and basics of art museum management; 3) education and teaching-related knowledge such as curriculum studies, learning and teaching theories, and pedagogy of art and art education; 4) knowledge about visitor studies and program evaluation; 5) experience, knowledge and skills to serve different audience groups; 6) experience, knowledge and skills relate to marketing of educational programs and services; 7) experience, knowledge and skills related to exhibition developing, designing, installation and interpretation; 8) experience, knowledge and skills related to teamwork and community collaboration; 9) experience, knowledge and skills related to project management; 10) fundraising and budget management skills; 11) use of new technology (Ebitz, 2005; Lee, 2007). Of course, art museum educators should be kept updated of latest laws, policies and trends related to their professional field. This has been especially important in the social and political context of mainland China.

### **3) How have art museum educators been trained in China?**

Before the first international conference on art museum education I organized at the National Art Museum of China in 2008 and the first art museum education graduate course I taught at the Central Academy of Fine Arts in Beijing in 2009, there were very limited opportunities for professional training or academic study in art museum education in China. The first generation of art museum educators or scholars of art museum education studied abroad or were self-taught in practice. For instance, Ms. Ma Chuhua, founding director of the education department of the Shanghai Art Museum in 1998, studied in Japan. M. He Lin, founding deputy director of the Public Education Department of the National Art Museum of China, had a museum studies background in China and was later trained in art museum education in the United States as a visiting scholar. I myself was the first art museum educator who received a Master's degree and a Doctor's degree in this discipline in the United States. Of course, in China, there are some important scholars of art education who have had academic interests in art museum education and have advised students in this area, among them Professor Qian Chuxi of East China Normal University, Professor Zhang Xiaolu of Xiamen University, and Yin Shaochun of Capital Normal University. Some of their recent Master's or doctoral students are working as art museum educators or administrators in art museums in China. Most of the working art museum educators learned in practice or received professional training in training programs offered by institutions such as the Central Academy of Fine Arts and the Central Academy of Cultural Administration. The National Art Museum of China also offered some training workshops and conferences for working professionals in art museum education. In general, professional training of art museum educators is still in the beginning stage, well behind Western countries such as the United States and the United Kingdom (Yang, 2015).

## **2. Case Studies of Training Art Museum Educators in China: My Personal Experience**

In the following case studies, I will briefly introduce work I myself have initiated and organized in professional training of art museum educators while working at the National Art Museum of China (Yang, 2015).

### 1) Conferences and workshops as training for working professionals

In June 2008, “Art Space for Education’s Sake: China-US Conference on Art Museum Education”, co-sponsored by the National Art Museum of China and Columbia University’s Teachers College, was held at NAMOC in Beijing. This was the first and one of the largest international conferences so far on this subject in China, attracting more than 150 working professionals, scholars and administrators from China and the US. Among the participants were about 30 art museum directors and about 40 education directors. Six keynote speakers came from the Metropolitan Museum of Art/Frick Collection (Rika Burnham), the Museum of Modern Art (Deborah Schwartz), the Guggenheim Museum (Kim Kanatani), the American Museum of Natural History (Myles Gordon), Columbia University’s Teachers College (Judith M. Burton), and New York University (Bruce Altshuler) in New York. Another six keynote speakers came from the National Art Museum of China (Yang Bingyan, He Lin and Yang Yingshi), the Hunan Provincial Museum (Chen Jianming), the Guangdong Art Museum (Wang Huangsheng), and East China Normal University (Qian Chuxi) in China. There were also Q&A discussions and two hands-on workshops for children in the gallery space of NAMOC. In June 2009, NAMOC organized the “Art Space for Education Space: Museums and Schools” workshop, inviting Judith M. Burton, art educators and professor of Columbia University’s Teachers College, and some Chinese scholars and professionals for further discussions. Professor Burton also led a gallery-teaching workshop for art museum educators and school teachers in the gallery of a Turner exhibition that travelled from the Tate Britain. In December 2016, the National Art Museum of China welcomed a visiting delegation of American art museum educators from leading museums such as the Metropolitan Museum of Art, the Museum of Modern Art, the Whitney Museum of American Art, the Art Institute of Chicago, the San Francisco Museum of Modern Art, among others. They came for a China-US conference on museum education at the Central Academy of Fine Arts, in which I was also a keynote speaker.

In May 2010, the National Art Museum of China launched exchange with the German institutions of Goethe Institute and the Free University of Berlin by organizing the first-ever “Culture Management in China: Workshop on Audience Development in Museums”, inviting Professor Klaus Siebenhaar and other scholars from the Free University of Berlin for presentations and discussions with art museum professionals and administrators from Beijing. Since 2011, the National Art Museum of China has worked with the Central Academy of Fine Arts and the Free University of Berlin to organize the annual conference on “Art Museum Management and Public Education”, which was participated by graduate students, interns and volunteers from China and Germany in each summer or spring. In May 2015, the National Art Museum of China also had a seminar on museum education with three major national museums from Germany, with museum professionals from major museum in Beijing and graduates students from Peking University and Central Academy of Fine Arts participating. Similar conferences and workshops were also organized by NAMOC in conjunction with the Taiwan Museum of Fine Arts in 2011 and 2013, and with the Louvre Museum in 2016.

Domestically, the National Art Museum of China has organized numerous conferences and workshops as exchange and training opportunities for art museum educators in China. For example, in 2013, the museum organized the “Volunteers and Art Museum Public Cultural

Services” conference and the “Volunteer Management in Art Museums” workshop with more than 150 working professional and scholars from all over China attending. The museum also launched and organized the National Annual Conference on Art Museum Public Education which has happened twice in 2016 and 2017, each attracting more than 200 participants. These conferences have become new influential platforms for art museum educators to learn from experts and colleagues.

## **2) Training programs and courses for working professionals**

The first international training program of art museum educators in China happened between 2007 and 2009. I was the key planner and organizer behind that initiative. In June 2006, when I was a doctoral student at the Art and Art Education Program of Teachers College, Columbia University, I joined the staff of the National Art Museum of China. Therefore I had the opportunity to work on some international projects with the platform of NAMOC. From October to December 2007, Ms. He Lin, founding deputy director of the Public Education Department of NAMOC, was invited and sponsored by Columbia University’s Teachers College and the Asian Cultural Council in New York to investigate museum education in the United States. She visited nearly 40 museums in the cities of New York, Washington D.C., Chicago, Los Angeles, Philadelphia, and Boston and met with scholars and professionals in the field. In June 2008, when the American scholars and experts of museum education came to China, they participated in conferences and seminars and workshops in the cities of Shanghai, Changsha and Beijing. In each city they met with local art museum educators and administrators and exchange views with them. In Spring 2009, nine museum professionals from the National Art Museum of China, the Shanghai Museum and the Hunan Provincial Museum were invited and sponsored by the National Committee on US-China Relations in New York for exchange in museum education in major museums in New York, Washington D.C. and Chicago. Three of them were placed for four weeks’ internships in three major museums in New York: the Guggenheim Museum, the Metropolitan Museum of Art, and the American Museum of Natural History.

Another influential international training program for Chinese art museum professionals is the annual “Culture Management in China” (KUMA) program organized by the National Art Museum of China, the Free University of Berlin and the Central Academy of Fine Arts since 2009. The program has been attended by more than 100 Chinese working professionals in arts and cultural administration, including art museum educators. In Beijing, the participants took theory courses taught by Chinese and German professors and experts. In Germany, they visits museums and other cultural institutions, and were placed in groups for a short internships. A similar training is being organized this year by the Central Academy of Fine Arts and the American Alliances of Museums for international training on museum education and curating. Thirty participants have been selected from a pool of more than 100 applicants from all over China. I was invited to be one of the advisors in China and a judge in the selection of participants.

Domestically, the Central Academy of Fine Arts also offers part-time courses and programs to train working professionals of art museum education. The two-year degree program for working professionals includes one-year of intensive courses taught during weekends and the completion of a thesis in the second year for those who would like to get a

Master's degree. The Central Academy of Fine Arts also has a concentration on museum education in its Master's program in Art Education. Since 2011, at least 3 full-time students have been accepted each year in that full-time graduate program. Now the School of Arts Administration and Education of CAFA offers two courses of museum education for its graduate students, including one course taught by me since 2009. Another major training program is at the Central Academy of Cultural Administration. Since 2015, supported by the Art Department of the Ministry of Culture, the Central Academy of Cultural Administration has established National Training Program for Art Museum Educators of which I serve as academic host. Each year, about 50 working professionals of art museum education participate in a one-week intensive training program that includes courses in policy, theory and practice. In this August, the third class will meet in Beijing.

### **3) Collaboration with universities in training art museum educators**

Internship is a primary form of collaboration between universities and art museums. In 2009, the Public Education Department of the National Art Museum of China launched its internship program, accepting the first group of 4 undergraduate and graduate students from Taipei University of Education for a winter internship of 4 weeks. Till 2016, a total of 36 (in nine groups) students from Taiwan have interned at NAMOC. Furthermore, the department has expanded its internship program to all seasons to accept university students from China and Chinese students in universities all over the world. So far the department has accepted a total of more than 150 student interns. Special training programs have been designed for the student interns to expose them to museum education work and provide opportunities for them to explore futures in academic study and professional development. In recent years, such internship programs have been introduced in more art museums and are welcomed by university students.

Another type of museum-university collaboration in training art museum educators is through establishing the so-called bases of teaching, research, and practice in museums. Such collaborative work primarily falls into two categories: 1) art museum working professionals teach courses and advise graduate students in universities; 2) universities and museums work together to teach practice-based courses in museums. For example, since 2009, when I finished my doctoral degree in the US and returned to work at NAMOC, I have taught a graduate course in "Art Museum Education: Research and Practice" at the Central Academy of Fine Arts. The number of students in my class has grown from 9 in the first group to about 30-40 in the last group. In addition to attending lectures and seminars on campus, the students also need to each investigate the educational resources of a museum and finish a mid-term research paper with individual PPT presentations. For the finals, they need to complete group projects that including writing team proposals of educational programs and giving public presentations of their proposals. They are also brought to museums for on-site classes taught together with museum staff. Art museum professional are also invited to classrooms as guest speakers or judges of student's proposal presentations. Another example is the collaboration between NAMOC and the Beijing Dance Academy in presenting a series of cross-boundary educational programs at NAMOC, organized by students of the academy and interns of NAMOC with the joint advisement of professors and museum staff.



### **3. Some reflections and suggestions on training art museum educators in China**

Based on the above case studies, I would like to share some of my reflections and suggestions on training art museum educators in China.

#### **1) Combining theory and practice in training art museum educators**

Although great efforts have been made in the past few years to train art museum educators in China, it should be pointed out such training has largely been exchange of working experiences. There is not much in-depth theoretical research in the field of art museum education in China, and art museum educators in China in general lacks the necessary theoretical support to their own practice. In recent years, the books of Western scholars such as George E. Hein, Eilean Hooper-Greenhill and Howard Gardner have been translated into Chinese. But these Western theories are not well-ground in the Chinese context, especially in the practice of art museum education. It is necessary to strength theoretical research in China while absorbing international theoretical wisdom for Chinese art museum educators. In this regard, there is much room for university scholars to work with art museum educators in order to combine theory and practice.

#### **2) Building professional networks for art museum educators**

It is necessary to build networks for professional development of art museum educators. In most recent years, a new platform has been established through conferences such as the National Annual Conference on Art Museum Public Education that I initiated. I would suggest that a national association of art museum educators be organized and a journal/publication be published for art museum educators to exchange their practice and research. Furthermore, I would suggest that more universities to open art museum education programs together with major local art museums to train more art museum educators for the future. Through the academic system, another type of network that connects current art museum educators and future art museum educators can be established.

#### **3) Enhancing international exchange for art museum educators**

In most recent years, China has had international exchange with the United States and Germany in training art museum educators. Such exchange and collaboration can be in more depth and can be expanded to other countries and regions. I would suggest that more international exchange in this field with other Western countries as well as East Asian countries and regions including South Korea and Japan. For example, an international conference on art museum education can be organized among East Asian countries to address common problems, challenges and opportunities we are facing.

In summary, I believe that, with the rapid development of art museums in China, there is great need to train qualified art museum educators to fulfill the educational role of art museums. Although much has been done in recent years through several institutions in the training of art museum educators, there is still enormous room to improve: theory should be combined with practice; professional networks should be built; and there should be more international exchange and collaboration. May the future of art museum education as a

profession be ever bright!

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## 한국 근대미술교육의 형성과 그 성찰

### A Reflection on the Establishment of Modern Korean Art Education

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#### 1. 들어가며

우리가 살아가는 현대를 일컬어 문화중심 시대, 포스트모던 시대, 다원주의 시대, 정보화 시대, 영상문화 시대라 한다. 이러한 시대 미술교육의 가장 중요한 주제는 무엇인가? 또한 교육현장에서 극복해야 할 과제는 무엇인가? 미술교육은 동시대 정신과 우리들의 삶을 담아 내고 표현과정과 내용을 소통하면서 향유한다. 때문에 우리 정서와 방법으로 이해하고 소통하며 비평하는 체계를 통해 궁극적으로 우리다운 미술교육을 실천해야 한다. 그러나 현재 우리 미술교육은 백여 년 전에 서양미술을 수용하고 개화와 더불어 근대 학교교육 제도가 구축되면서 마련된 교육이 근간을 이루고 있다. 해방 이후 서구미술교육의 세례를 본격 받으면서 변화를 거듭하고 있지만, 일제강점기에 수용한 서구 근대미술과 미술교육이 자연스럽게 우리의 미술문화가 되고 미술교육 전통이 되었다. 많은 미술가와 미술교육연구자들은 오늘날에도 서구 미술과 미술교육(思潮)을 받아들이는데 급급하다. 과연 현재 미술과 미술교육이 우리의 정서와 삶을 표현하고 소통하며 정체성과 정당성을 가지는지, 끊임없이 밖을 향하여 새로운 것을 찾고 수용하려는 모습은 어디에서 연유하는지 묻고 싶다.

약 백여 년 전에 시작된 근대미술과 교육은 우리 스스로의 자발적인 노력 없이 외세에 의해 교육제도가 만들어지고 교육이 실시되면서 경험한 것이다. 외형적인 제도에 교육의 틀을 갖추어졌지만, 그 내용에서는 정신이나 사상 부재의 근대미술과 교육을 경험한 것이다. 주체적이지 못한 수용은 당연히 비판적인 정신이 존재할 수가 없었고, 이는 대외 의존적이고 수동적인 태도를 만들었다. 이는 해방이후 우리 손으로 교육과정을 만들면서도 안으로 깊은 성찰 없이 일제강점기에 형성된 미술교육을 근간으로 하면서 또 다른 외래미술교육을 수용해야만 했다. 무비판적이고 비주체적 태도는 스스로 생각하면서 궁리하여 새로운 것을 창안할 수 있는 능력을 키우지 못하고, 외세에 기대는 습관으로 길들여졌다. 해방과 한국전쟁이후 미국이 제공하는 미술교육의 수용은 현재 미술교육의 또 하나의 토대가 되었다. 근대서구미술교육의 형성과 동아시아로 전이과정 그리고 우리 근대미술교육과정 형성을 검토해보는 것은 현재의 우리 미술교육을 이해하고 향방을 모색하는데 시사점을 찾을 수가 있을 것이다. 본 연구는 우리 근대미술교육의 반성과 성찰을 통해 당시의 문제를 되짚어 보면서 그 실체를 밝히고, 현재 미술교육에 어떤 영향을 끼쳤는지를 살펴보고자 한다. 이러한 과정은 뿌리와 정체성을 확인하는 기회이며, 향후 어떤 변화를 해야 하는지에 대한 방향을 모색하는데 반성적 성찰이다. 이를 기반으로 세계 어디에도 기대지 않고 우리다운 길을 걸으면서 미술교육과 문화의 꽃이 피어나길 희망한다. 우리가 살고 있는 이 지층은 전근대, 근대 그리고 포스트모던으로 구성되어 있다. 오늘의 미술교육의 뿌리는 대한제국 시절의 교육과 일

제강점기 식민지 교육에서 찾을 수 있다. 때문에 근대를 직시하여 우리 미술교육의 정체성과 방향성을 함께 모색하는 과정을 통해 보다 바람직한 교육을 실천할 수 있을 것이다. 근대미술과 미술교육의 이면을 알지 못한 채 포스트모던 미술교육을 말하고 있는 우리는 이를 뿐인 탈근대의 지평에서 있을 뿐이다. 이것은 실상인가? 아니면 허상(虛像)인가? 말해 보라. 그대는 진정 누구인가? 우리는 어디를 향하고 있는가?

## 2. 근대 서구 미술교육의 형성과 동아시아 전이

### 1) 서양 근대미술교육의 전개

우리나라가 근대의 교육제도를 받아들이면서 미술교육을 시작할 때, 서구에서는 어떤 변화를 하고 있었을까? 유럽사회의 근대는 프랑스 시민대혁명과 영국의 산업혁명 등으로 정치, 경제, 사회, 문화 제 방면에서 빠른 변화를 하고 있었다. 자유와 평등이 보편화되면서 개인의 자의식에 큰 변화를 가져왔고 산업화로 인한 풍요로움을 만끽하면서 일상적 삶에 있어서도 많은 변화를 겪으면서 유럽의 근대정신과 제도, 문물은 세계로 확산되었고 세계의 중심이 되었다. 또한 미술에서도 이성과 과학기술을 바탕으로 전통과 거리를 두면서 변화와 새로움으로 진보해 나갔다.

근대 미술교육 성격을 밝히기 위해서는 근대의 사상적 연원이 르네상스까지 거슬러 당시의 미술교육을 살펴보는 것이 필요하다. 따라서 르네상스 미술교육은 아카데미를 중심으로 보고 본 논문의 주제인 일제강점기까지의 서구 미술교육의 흐름을 살펴본다. 19세기 이후 현재까지의 미술교육의 흐름은 제작기술을 전수시키는 19세기 이전의 미술교육, 산업혁명으로 인해 1850년대까지의 생산 기술을 강조하는 미술교육, 아동심리학의 발전에 힘입어 전개된 1920년경부터의 아동 중심 미술교육과 창의성 중심의 1950-60년대의 미술교육, 이후 당시 교육사조와 더불어 다양한 미술교육이 전개된다. 본 연구에서는 한국 근대미술교육에 직·간접으로 영향을 컸던 일제강점기와 해방직후의 경험주의 미술교육까지 다룬다.

#### (1) 르네상스 시대의 아카데미 미술교육

서구 미술교육의 연원은 멀리 그리스까지 거슬러 올라가고, 이후 역사적 흐름 속에 여러 유형의 미술이 전개되지만 본격적인 미술교육은 르네상스 시대에 시작되었다. 이때 미술교육은 미술가를 위한 교육이다. 르네상스 이전에는 철학, 종교, 사회와 밀접한 관계 속에서 발전하였으나 이후 인문주의 교육이 등장했다. 인문주의 교육은 인간의 가치를 존중하고 진·선·미의 조화로운 발달을 추구하였으며, 인격을 존중하는 교육, 자유로운 사고를 발휘하고 감정의 표현 능력을 발휘하는 교육을 제시하였다. 예술 교육면에서는 르네상스의 교육이 사고의 자유, 자기 표현능력의 발달, 전인교육에 목표를 두었다.

이탈리아를 중심으로 항해술이 발달하여 경제적으로 풍요로워지면서 예술에 대한 수요가 증가했다. 수요가 많아지자 대가 혼자 힘으로 공급을 감당하기 어려웠고, 기존의 길드체제 교육은 단편적인 모사수준의 교육으로 거장들이 원하는 바를 해내지 못했다. 그래서 단순한 수공기술만이 아니라 더 포괄적인 개념의 미술교육을 요구하여 그 정신적인 바탕이 되는 원리와 사상을 가르치게 되었고, 이러한 교육방법은 예술원의 형태를 취하게 되었다. 예술원에서는 미술이라는 학문의 보편적 지식 추구를 중심으로 미술실기와 이론, 철학에

대한 지식이 교사와 학생들 사이에서 발전되었다. 16세기에 개별적으로 지성의 원리를 가르치기 시작하여 17세기에는 아카데미가 생겨나면서 새로운 미술교육이 시작되었다. 1648년 프랑스에서 설립된 <회화, 조각 아카데미>는 17,18세기 아카데미 전형이 되었다. 르네상스 시대는 인간중심의 인문정신에서 출발했지만 당시 미술교육은 작가 지망생들에게 종전과 다른 인문주의의 미술교육을 실시하면서 아카데미 미술교육의 토대를 마련하였다. 그러나 보통사람들의 소양교육으로서 미술교육은 계몽주의 시대를 기다려야 했다.

## (2) 계몽주의와 아동중심의 교육

17세기에 발생했던 과학정신은 1700년대에 이르러 유럽 문명에 새로운 변화를 가져왔다. 과학은 기술을 개발시켰고 이것은 산업혁명을 가져왔다. 뿐만 아니라 과학은 초자연적인 존재에 대한 태도에 새로운 변화를 낳았다(Efland, 1996). 그러나 인간 이성을 바탕으로 한 과학·기술발전은 산업혁명을 통한 경제적 풍요로움을 안겨주었지만 문명화된 사회의 타락과 사회 윤리적 문제를 발생시키면서 인간에 대한 새로운 이해와 함께 교육의 문제가 제기되었다. 즉 물질중심의 세계가 인간성을 말살하는 비인간화된 사회를 예측하면서 계몽주의와 낭만주의 사상을 촉발하게 하였다. 이 시기 교육으로 중요한 변화는 보통교육제도의 발달과 아동중심교육의 발달이다. 아동교육에 대한 관심은 로크(John Locke)와 루소 등이 아동을 미성숙한 존재로 보았던 이전 경향에 대한 비판과 함께 인간적으로 인격적인 대우를 강조하면서 시작되었다.

계몽주의 시대 말기에 루소(Rousseau)는 <에밀>을 통해 문명화된 사회의 타락을 비판하면서, 아동은 어른들과는 다르다는 사실을 강조하였다. 그는 아동기를 여러 상이한 단계들을 거쳐 점차 어른으로 성장해가는, 길고 중요한 발전의 시기라고 보았다. 또한 아동은 어른들과는 다른 욕구를 가지며 어른들과는 다르게 생각하고 지각하므로 스스로 크고 강하게 될 때까지 기다려야 한다고도 했다. 루소의 교육관은 교과, 성인 중심의 교육에서 아동중심으로 옮겨지는 계기가 되었으며, 페스탈로치(Pestalozzi, Johann Heinrich), 프뢰벨(Friedrich Wilhelm August Frobel)등에 의해 진화론적인 아동발달이론으로 전개되었다. 18세기 말경부터 인간과 사회에 대한 교육학적 연구가 진전을 보였는데, 페스탈로치가 대표적 인물이다. 그는 16세기 인문주의가 형식만 남은 체제임을 인식하고 계몽주의가 지나치게 이성을 강조하는 편향성을 지적하며, 다시금 인간의 조화로운 발달을 목적으로 하는 새로운 교육사조인 신인문주의 교육의 대표자이다. 교육을 통해 인간의 자발적 의지가 자기활동에 의해 발현된다는 교육의 이념으로 실물 수업과 사물에 대한 직접적인 경험을 강조하는 교육을 했다.

또한 르네상스시대 이래 예술가들에게 이론교육은 예술원에서 이루어졌으며, 실기교육은 작업장에서는 이루어졌다. 그리고 순수미술이 공예와 분리되자 사회적 엘리트층을 위한 아마추어 미술교육이 채택되었다. 미술이 문화적, 과학적 특성의 지식을 요구하기 때문에 부유한 신사는 드로잉과 같은 과목을 그럴듯한 것으로 받아들여지게 되었다. 17세기에서는 드로잉이 일반 교육의 정규 과목에 포함되지는 못했으나, 예술적 직업을 위한 훈련으로서는 간주하지 않는 조건하에서 신사의 필수교육의 한 부분으로 인정되기 시작하였다(Efland, 1996). 존 로크, 루소, 페스탈로치 등의 교육사상가들은 인간교육에서 그리기(소묘)의 중요성을 지적하고 실천적 방안을 제시하였다. 이는 보통교육이 확산되면서 그리기를 정신의 능력을 함양하는 필수적인 방법으로 제시하였다.

19세기 낭만적 이성주의를 대표하는 러스킨(John Ruskin)은 “모든 예술은 신이 창조한

자연에서부터 유래한 유기적 형태의 법칙에 기초를 두고 있다. 이점이 예술이 정신적 통찰력과 도덕성의 근원이며 그렇기 때문에 예술이 인간의 진보라는 점에서 중요한 것이라고 주장하는 근거이다”(Efland, 1996)라고 한다. 미술과 도덕적 목표를 동일시하게 된 것은 독일의 이상주의자들의 주장에서 비롯하여 낭만주의 운동을 통하여 예술에 영향력을 미치게 되었다. 러스킨에서 보듯 종교와 예술을 맥락적으로 동일시하면서 예술은 도덕적 통찰력을 제공하는 근원으로 생각하게 되었다. 그는 미술교육을 민주시민의 소양교육으로서 인식하고 교양 과목으로 자리매김을 하게 하였다. 이러한 생각은 여성과 아동에 대한 생각을 바꾸어 놓았다. 그리고 1837년에 프뢰벨은 자아 활동으로서 정신에 대한 견해가 반영된 최초의 유치원을 설립하여 아동의 유희성을 중요시하고 놀이의 원칙에 근거한 교육과정을 고안했다. 그는 놀이를 내적 필연성 혹은 자아의 적극적인 표현으로 보고 다양한 놀이기구를 고안하여 실물에 의한 감각교육을 확대하였다. 이러한 상상과 자아 활동은 20세기 자아표현을 향한 미술교육운동의 전조가 되었다.

### (3) 산업혁명과 표현기능중심 미술교육

17세기 발생했던 과학정신은 다양한 기술로 발전하면서 산업혁명을 가져왔다. 가내수공업이 대량생산적 기계공업으로, 과거의 숙련된 장인들은 노동자들이 조종하는 기계로, 중세 작업장의 대가는 기계를 움직일 수 있는 노동자를 고용하는 기업가로 대체되었다. 산업혁명에 따른 변화는 기계가 지닌 높은 효율성에도 불구하고 대량생산 시스템에 적합한 디자이너를 공급하지는 못하면서, 격조 높았던 예술성이 사라지고 조악한 공산품이 범람하는 결과를 초래했다. 유럽의 여러 국가들은 서로 다른 방법으로 미술을 통한 산업의 진흥 문제에 접근했다. 프랑스는 지역 산업체의 필요에 알맞은 일련의 지방 예술원을 설립했다. 독일은 처음에는 종합기술 전문학교, 이후 미술과 공예학교를 창립함으로써 이에 대처했다. 영국은 최초의 정부 후원 디자인학교가 설립되었고, 공예품의 미적 타락을 시정하려는 미술과 공예운동이 일어났다(Efland, 1996). 사회비평가들은 19세기의 산업사회는 물질적 진보와 정신주의 사이의 분열이 사회조직과 인간성을 위협한다고 인식했다. 영국의 존 러스킨은 주제에 관심을 가지고 미술을 물질과 정신적 진보 사이에서 균형을 잡을 수 있는 수단으로 생각했다. 이러한 이상을 행동으로 발전시킨 것은 윌리엄 모리스(William Morris)였다. 모리스는 기계적인 방법의 생산과 빅토리아 시대의 특징인 과도한 장식을 사용하는 무성의를 질타하면서 제조업과 교육의 길드 체제로 회복을 주장했다.

근대 서양의 제국들은 팽창되어가는 세계시장에 높은 질의 상품을 내놓기 위해 디자인의 중요성을 인지하였다. 이를 위해 숙련된 제도공과 디자이너가 필수적이란 사실을 깨닫고, 유럽의 여러 나라는 미술과 산업의 연계성을 높이는 교육제도를 구축하였다. 미국 매사추세츠주 교육위원회는 영국의 미술교육제도에 관한 생생한 지식을 전파시킬 수 있는 전문 미술 강사 월터 스미스를 초빙했다. 스미스는 ‘산업 드로잉’이라 불렀던 과목의 교육에 지대한 영향을 끼쳤다. 그는 드로잉 교육체계를 고안했을 뿐만 아니라 교사들의 연수제도와 전문적인 미술교사를 위한 훈련 프로그램도 마련했다. 또한 산업에 기여하는 미술교육을 주장하여 학교 미술교육을 통해 지역공장의 산업 디자이너로 훈련할 수 있게 했고, 미래의 소비자들에게 공산품을 미적 안목을 가지고 구입할 수 있도록 가르쳤다(이성도 외, 2006).

1919년 독일 바이마르에 건축가 그로피우스(Walter Gropius)가 세운 바우하우스는 공학정신과 예술과의 결합을 통하여 모든 창조적 노력을 하나의 전체로 통합하고 조각,

회화, 수공예, 공예 등 모든 실용미술을 건축에 꼭 필요한 요소로서 다시 결합하고자 하는 종합 조형교육기관이다. 기계공업발전의 결과 새로운 재료와 표현방법의 창안, 제작, 실습 등을 통하여 조형품의 시대적 감각, 대량생산, 경제성 등을 실험하였고, 20세기 기계문명의 발전을 뒷받침하는 새로운 디자인 교육을 체계화하였다.

#### (4) 치첵의 아동중심 미술교육과 듀이의 미술교육

계몽주의시대부터 아동에 대한 특별한 관심은 증폭되었다. 1880년대 이후도 아동교육에서 과학적인 연구가 계속해서 진행되고 있었으나 이제껏 아동미술을 ‘미술로서’ 관찰했던 연구자는 없었다. 그러나 예술가들이 ‘원시’미술에서 신중히 고려해 볼 가치가 있는 미적 특성을 발견하게 되자, 아동미술 역시 진지하게 관찰되기 시작했다. 인간 내면의 직접적인 표현을 강조하는 표현주의는 아동의 내면을 자유롭게 표현하도록 하는 미술교육으로 연결되었다. 표현주의에서 작가 내면의 주관적인 표현이 강조된 것처럼, 아동에게도 자유로운 분위기 속에서 자신을 자유롭게 표현하는 자기표현을 강조하여 아동미술의 미적 특성을 최초로 주장했던 인물들 중의 한 사람은 프란츠 치첵(Franz Cizek)이다.

치첵은 아동의 묘사방법이 어른의 묘사방법과 근본적으로 다른 것을 발견했다. 그는 아동이 태어날 때부터 창조할 수 있는 능력을 가지고 있으며, 자유로운 자기표현을 통해 이러한 창의성이 억제되지 않고 표출할 수 있도록 자극하고 신장시키는 것이 미술교육이라고 생각했다. 아동에게 독자적인 표현을 할 수 있는 자유를 주어야 하며, 어른들의 생각이나 방법을 아동에게 주입시킨다는 것은 잘못이라고 생각했다. 치첵은 아동에게 거의 제재를 정해 주지도 않았고 묘사방법도 가르치지 않았다. 아동에게는 창조 의욕을 높일 수 있는 자극만 주어야 하고, 자율적인 표현을 최대한으로 보장하기 위해 표현재료의 자유로운 선택을 주장했다. 그는 루소의 주장처럼 미술교육의 무게 중심을 기존의 미술이나 성인에서 아동으로 옮겨놓은 사람이다.

교육이론에서의 사조변화와 더불어 미술계에서도 새로운 형태의 표현양식이 탐구되고 있었는데, 이는 미술은 자기표현이라는 개념을 형성했다. 당시 미국의 가장 영향력 있는 철학자이자 교육자인 존 듀이(John Dewey)는 “미술은 마음의 상태이며 정신적인 태도이다. 미술은 새롭고 좀 더 의미 깊은 형태를 만들려는 욕구와 그에 따른 만족을 수반한다. 작업하기 행위의 의미를 찾기 위해서, 그 의미를 기뻐하기 위해서, 그리고 작업에서 동시 발생하는 사실과 작업자를 연관시키기 위해서 내면생활과 물질적 조건의 질서정연한 발달을 전개시키는 것, 그것이 미술이다”(Mayhew & Edwardds, 1936/1966, p.368: Efland, 1996. 재인용). 미술에 대한 듀이의 관점은 아동들의 창의적인 에너지가 바로 학습자인 아동의 세계에 초점이 맞추어져야 하고 능동적인 학습자로 대우받아야 한다는 것이다.

듀이에 의하면 아동은 환경을 통해 사는 유기체이며 능동적인 행위자이다. 따라서 도전적인 환경을 만나면 문제 상태로 인식하고 해결하기 위해 지적 활동이 일어난다. 교사는 아동의 흥미를 포착하여 문제 상황이 일어나도록 환경을 조성해야 한다고 보았다. 이런 듀이의 견해와 다양한 관점들은 미술교육에 중요한 영향을 끼쳤다. 첫째, 아동의 흥미가 교육 목적상 강조되어야 한다는 듀이의 신념은 미술에서 아동이 하고 싶어 하는 것을 하도록 허용하는 것이 중요하다는 견해를 전파시켰다. 둘째, 듀이의 아동미술의 발달특징에 대한 생각과 아동이 성인과 비교하여 상대적으로 한정된 경험을 가진다는 견해는 미술에서 지도를 하거나 간섭을 하지 않아야 한다는 생각을 일반화시켰다. 셋째, 학교를 통하여 아동의 창의적인 지능을 발달시키고자 하는 듀이의 소망은 아동의 일반적

창의력을 기르기 위해 미술을 활용해야 한다는 견해로 미술교육자의 생각을 변화시켰다(Elliot W. Eisner, 1972).

진보주의자들이 교육과 아동에 대해 가졌던 지향점은 1920년대보다 오히려 그 다음에 이어지는 30년대 미술교육 분야에 큰 영향을 미쳤다. 진보주의는 아동에게 자연스럽게 성장하도록 자유를 주어야 하고 교사는 엄한 감독자가 아닌 자상한 안내자로서의 역할을 해야 한다는 견해를 지지했다. 이것은 교육현장에서 교사가 미술을 가르치는 것이 아니라 자극적 환경과 필요한 미술매체를 마련해줌으로써 아동의 창의성을 성장시켜야 한다는 것을 의미한다.

근대를 돌아볼 때 르네상스는 인간의 각성에서 새롭게 시작되면서 훌륭한 작품 제작을 위한 전문가 양성을 위한 아카데미 설립에서 근대미술교육이 비롯되었다. 그리고 계몽주의 시대 인간교육의 일환으로 아동에 대한 새로운 이해와 함께 그리기가 소양교육으로 인식의 변화가 있었다. 산업혁명을 거치면서 질 좋은 제품생산으로서 미술교육의 필요성이 제기되면서 표현기능중심의 디자인 교육이 강화되었다. 19세기말에서 20세기에 아동중심의 인간교육으로서 미술교육이 강조되면서 근대 인간중심의 미술교육 기반이 구축되었다. 현대에 들어서 시대적·문화적 변화에 부응한 다양한 시각문화에 영향을 받으면서 전통적 제작 중심의 표현교육에서 영상중심의 시각문화 환경의 변화 속에 학습자의 문화의 지각, 향수, 소통 등을 강조하는 미술교육으로 발전하고 있다.

## 2) 일본의 근대미술교육의 수용과 변화

일본은 1854년 개항을 통하여 1868년 메이지유신(明治維新)으로 이어지면서 근대국가로 발돋움하게 된다. 명치(明治)초기부터 쇼와(昭和)초기까지 약 70년간은 자폐자족적(自閉自足的)인 봉건제 국가로부터 벗어나 서양 열강에 대항한 중앙집권적 국민국가로 발돋움하려는 과정이었다. 근대 일본의 미술 교육은 서양교육제도의 도입에 의해 시작되었고, 항상 일본의 독특성이 가미되면서 현재까지 계속되고 있다(金子一夫, 1998). 명치시대의 준비를 했던 에도(江戸)시대는 전국의 수많은 번(藩)으로 나누어진 지방봉건제 국가로 무사와 상인 계급이 문화를 주도하는 이중적 구조를 가지고 있었다. 에도 말기는 서구열강들이 세력을 확장하는 시기로 중국 역시 아편전쟁으로 무너지면서 조선과 일본 막부(幕府)에도 영향을 주었다. 일본에서는 막부중심의 서양학연구기관이 만들어 졌고, 개국에 대응한 존황양이(尊皇攘夷)운동이 일어나면서 정권은 천황에게 반환하는 것으로 에도시대가 종말하고 근대 단일국가를 표방하는 메이지(明治)시대가 시작되었다.

일본 미술교육의 근대적 의미는 1872년 학제반포에 의한 도화와 그 후 1886년의 공작에서 비롯했다. 그 후 1947년 세계 제2차 대전 후의 학습지도요령에 의한 도화공작과에 의해서 오늘날 세계적으로 괄목할만한 위상이 높아지고 있다. 막부(幕府)말기에서 메이지후기에 이르는 일본의 도화과(圖畫科:미술과)의 역사는, 주로 구미 여러 나라의 미술교육의 영향을 강하게 받았다. 특히 최초의 50년간, 서양회화를 중심으로 한 미술교육은, 서양의 미술교육 그 자체를 그대로 수용해서 정착한 것이 주류를 이루었다 해도 과언이 아니다. 초기에는 ‘미술’이라는 개념이 거의 일본에 없었으므로 그것을 학교교육에 도입하기 위한 교육제도, 전문미술교육기관의 정비가 결과적으로 소학교 미술교육에도 상당한 영향을 미치게 된다. 따라서 이 시기에는 연필화(鉛筆畫)시대(1850년대-1887)와 모필화(毛筆畫)시대(1888-1901)가 존재한다. 전자는 서양화적인 내용을 의미하며 후자는 일본화적인 내용을 의미하는데, 연필화에서 모필화라고 하는 두



가지의 미술교육내용 사이에, 당시의 가치의 변화와 이입이 이루어졌음을 알 수 있다. (최인선, 2004).

일본에서의 초기 서양화는 사실성과 실용성에 강조를 두어 투시 원근법의 사실적 표현에 호기심을 갖게 되어 우키에(浮繪)나 메가네에(眼鏡繪)가 이론화되고 교육되기 시작하였다. 1876년 서양미술교육을 교육하기 위한 공부(工部)미술학교가 공부대학교(工部大學校) 안에 설치하면서 본격적인 서양미술교육이 시작되었다. 이 학교에는 예과(학부), 화학과(畫學科)와 조각학과(彫刻學科)가 있었다. 화학과에서는 화법 및 유화를 교육했으며, 조각학과에서는 석고의 각종 물형을 모조하는 기술을 교육했다. 학교의 교칙을 보면 다음과 같다.

-미술학교는 구주(歐洲)근세의 기술로서 일본에 전통적으로 있는 화법을 보조하기 위해서 설치했다.

-학생으로부터 미술의 이론을 알게 하고 실제로 시행하여 일본미술의 단점을 보충한다. 사진같이 그리는 화풍을 가르쳐 구주의 미술학교와 똑같은 지위에 도달하는 것을 목적으로 한다.

이 교칙을 보면 하루라도 빨리 서양의 문물을 받아들이고자 했음을 알 수 있고, 서양미술 기법을 교육하고자 하는 것은 공업이나 과학기술 발달에 이용하고자 하는 공리주의에서 출발하였다. 학교 교칙(敎則)에 나타난 당시 생각을 보면 그대로 완벽한 사실주의로 대상을 재현하는 뛰어난 테크닉을 배워, 자국의 미술에 응용하고 이론을 알게 하여 일본 미술이 갖는 단점을 보완하고자 했음을 알 수 있다. 두 번째 교칙을 보면 당시 일본 미술교육이 열망하였던 것은 서양의 사실주의이며, 서양의 아카데미 수준으로 끌어올리기를 그 목표로 설정하고 있다. 이와 같은 교칙은 초·중등미술교육에서도 그대로 드러난다. 일본 미술교육에서 주된 영역인 ‘도화(圖畫)’가 학습자의 개성이나 자아표현을 목적으로 삼지 않고, 텍스트에 있는 형상을 그대로 닮게 그리는 임화에 치중하고 있다. 즉 초기 일본의 미술교육은 그리기를 통하여 정신의 능력을 함양하는 필수적인 방법으로 이해하거나, 학습자가 세계를 잘 이해하는 소양교육으로 인식하지 않았다. 즉 근대미술교육의 정신과 무관하게 미술의 재현적인 표현기능을 체득하고자 하였다. 이것은 인간의 정신적인 성장을 이끌어내는 아동중심의 미술교육이 아니라, 당시 일본정부가 서구의 문물에 경도되었던 것처럼 서구미술이 대상을 객관적으로 재현해내는 사실성에 주된 관심을 가지면서 원근법이나 투시도적인 표현법을 습득하려 했던 것이다.

가네코 가즈오(金子一夫, 1998)는 <근대 일본의 미술교육>에서 서구적인 재료와 방법으로 근대 서구미술교육을 도입한 연필화시대, 페놀로사(Ernest Fenollosa)와 오카쿠라 가쿠조(岡倉覺三)에 의해 일본의 전통미술의 재료와 방법인 모필로서 복귀한 일본화적 도화교육을 제시한 시기, 연필화와 모필화의 논쟁을 거쳐 통합하는 시기(교육적 도화시기), 일본미술교육의 내실을 가하면서 새로운 서구 미술교육을 적극 수용하고 성장하는 시기-자유화시대, 탈자유화시대로 구분하고 있다.

①연필화시대(1856-1886)는 서양 도화교육의 도입과 일본화를 시작하였다. 당시 일본 최초의 서구식 미술(도화)교과서는 <西畫指南>이다. 이 미술 교과서는 영국의 로버트 스콧 번(Robert Scott Bum)의 저서인 The Illustrated Drawing Book(1857년경)의 충실한 번역을 기반으로 사물의 정확한 재현 기법을 몸에 익히도록 화가 가와카미 도오가이(川上冬崖)가 1871년에 편찬한 서구적 기법서이다. 1873년 일본 문부성은 상기의 <西畫指南>과 더불어 <圖法階梯>(宮本三平의 공역:1872)를 교과서로 지정하였다. 이 책도

쉬운 형태에서 시작하여 점차적으로 난이도를 높여가며 배열된 서구식 도판을 베껴 그림으로써 묘화의 기능의 습득을 도모한 실용주의적인 성격의 것이었다(金子一夫 <美術教育の方法論と歴史>: 中央公論出版社, 1998a. p.13, 1998b. 김향미, 2003. 재인용). <西畫指南>에 석고데생이 실리고 또한 미술실에 석고상이 놓이면서 목탄과 연필로 데생을 하였던 것이다. 여기에는 정신이나 조형의식, 미의식적 접근이 아닌 형태를 재현하는 기능적 훈련에 초점이 맞추어진 교육이었다.

②모필화시대(1887-1901)는 한마디로 일본화적 도화교육이다. <소학습화첩(小學習畫帖)>가 발간되어 교재로 사용하고 있을 때 서양미술문화에 대한 반동으로 일본회화의 진흥을 내세운 미술교육이다. 여기에는 미국인 페놀로사(Ernest Fenollosa)와 그의 제자 오카쿠라 가쿠조(岡倉覺三)가 일본미술을 재발견하면서 비롯되었다. 그는 일본의 전통회화를 복고하지 않고 새로운 일본회화를 창조하려 하였다. 페놀로사는 회화를 아름답게 하는 요소는 내용과 형식(선·농담·색채), 각각의 조화와 미, 의장(意匠)의 힘, 기술의 힘으로 보았다. 여러 종류의 모필화 교과서가 간행되었고 모필화의 전성기를 맞았다. 그리고 이 시기에 유럽에서 유학하고 돌아오는 서양화 세력들이 성장하면서 논쟁이 벌어졌고, 오카쿠라(岡倉覺三)가 실각하면서 동경미술학교장을 사직하였다(金子一夫, 1998). 그 영향이 보통학교 미술교육에 미쳤다.

③교육적 도화시대(1902-1917)는 일본의 근대화가 일단락되면서 복잡해진 모든 제도를 재통합하는 시기이다(金子一夫, 1998). 이전의 모필화와 연필화의 논쟁에 대해 보통교육에서는 연필과 붓을 구별하지 않는다고 발표하였다. 1904-1905에 걸쳐 <모필화수본(毛筆書手本)>, <연필화수본(鉛筆書手本)>, <소학교교사기하화법(小學校教師幾何畫法)> 세권의 교과용 도서가 발행되었다. 그리고 도서교육회(圖書教育會)의 간사였던 시라하마(白兵衛)은 도화교과서 연구를 위해 구미유학을 떠났다. 그의 귀국(1907)에 맞추어 동경미술학교에 도화사범과(圖畫師範科)가 설치되고, 도화수공전수과(圖畫手工專修科)가 설치되었다. 시라하마의 주도하에 1908년 <신식중학교도화첩(新式中學校圖畫帖)>이 간행되었으며, 1910년에 국정교과서 <신정화첩(新定畫帖)>이 간행되고, 기존의 국정교과서인 <모필화수본(毛筆書手本)>, <연필화수본(鉛筆書手本)>을 개정하여 <모필화첩(毛筆畫帖)>, <연필화첩(鉛筆畫帖)>이 동시에 발행되었다. 1902년 간행된 <신정화첩(新定畫帖)>은 연필화와 모필화를 교육적으로 통합하고자 한 시도로서 저학년에서는 연필을, 고학년에서는 모필을 주로 사용하였다. 또한 실용적인 면도 살려 회화만이 아니고, 도안이나 투시도, 투영도(投影圖)등도 도입한 것이었다. 색채학습의 범위도 확대하여 1학년부터 색연필을 사용하였고, 5학년에서는 수채화물감을 사용하였다. 임화뿐만 아니라, 저학년에서는 기억화를, 고학년에서는 사생화를 중시하였다. 고안화(考案畫)도 첨가하여 발명, 창작의 능력이나 미감의 양성 등, 심리적 발달을 고려한 계통적이고 교육적인 도화교과서였다. 그러나 임화교육에 젖어있는 당시의 교육현장에서, 이러한 교과서의 장점과 새로운 시도는 그다지 반영되지 못했다. 회화에는 사생화, 기억화도 있었지만, 실제로는 임화적 방법으로 할 수밖에 없는 상황이었다. 제도나 이념의 개혁은 있었지만, 교육현장에서 지도하는 교사의 역량이 미치지 못했다.

④자유화시대(1918-1926)는 예술교육으로서의 도화교육을 구현하고자 하였다. 가네코 가즈오(金子一夫:1998)는 대정기 중엽에 <신정화첩(新定畫帖)>의 활용이 시들해지면서 대정기 후반에 미술·예술로 순수화해가자는 야마모토 가나에(山本 鼎)의 자유화운동을 주장했다. 가네코 가즈오(金子一夫,1998)의 의견을 빌려 야마모토 미술교육론의 요점을 보면 다음과

같다. 첫째, 도화교육의 기초로서 예술론이 필요하다. 둘째, 야마모토의 개인적 미술관·자질에서 비롯되는 좁은 의미의 자유화론이다. 셋째, 제작보다 지식적·정신적 미술내용을 강조했다. 야마모토의 미술교육론, 자유화교육론은 <신정화첩(新定畫帖)>의 인기를 끌어내렸고 크레용과 풍경사생을 유행하게 하였다.

⑤탈자유화시대(1927-1937)는 자유화의 극복과 도화교원의 의식수준의 상승으로 이 시대를 압축할 수 있다. 1921년에 <신정화첩(新定畫帖)>의 개정이 좌절된 이후 새로운 국정교과서는 편찬되지 않았으며, 당시 사람들의 욕구가 반영된 체제를 담은 사교재가 간행되었다. 1933년에는 국정교과서인<소학도화(小學圖畫)>가 간행되었는데, 가네코 가즈오(金子一夫, 1998)에 의하면 <소학도화(小學圖畫)>는 환영과 아동의 경험과 생활내용이 반영되지 않았으며, 학습자의 심리와 맞지 않다는 비난을 동시에 받았다. 이것은 다른 문제도 있겠지만 교수-학습을 지도하는 교사의 눈높이가 높아졌기 때문이다. 이러한 비판은 1936년 <심상소학도화(尋常小學圖畫)> 제1학년용을 전면적으로 개정을 하게 된다. 1920년대 후반에 <학교미술(學校美術)>과 <미육(美育)>이라는 미술잡지가 발행되었고 도화나 수공교육에 대한 출판이 잇달았으며, 또한 호화관 중등용 도화교과서도 출판되었다. 그리고 자유화 열기가 식은 이후에도 새로운 도화교육의 이념이 모색되었다. 상화(想畫), 사상화(思想畫), 일본화적 도서(日本畫的 圖畫), 향토화 도서(郷土化圖畫), 프롤레타리아 도서(圖書), 모더니즘圖書(構成教育) 등이 제창된 것도 의식수준이 높아진 다수의 도화교사가 있었기 때문일 것으로 본다.

앞에서 언급한 가네코 가즈오(金子一夫)는 일본의 근대미술교육의 역사에 대한 내용을 다음과 같이 <표 1>로 정리를 하였다.

<표 1> 명치부터 소화 초기까지의 근대일본 미술교육사의 전체적인 개념표<sup>1)</sup>

시기 시점	연필화시대 1856-1886	모필화시대 1887-1901	교육적 도화시대 1902-1917	자유화시대 1918-1926	탈자유화시대 1927-1937
목표	일반적으로 해석 인용된 서양적 도화	서양적 도화와 일본적 도화의 선택적 이수	'연습'으로서 통합된 다종교재	국가-동전(同前) 민간-예술적 자기 표현으로서의 사생	국가개관적 묘사 민간-다양한 표현
근대화·비근대 서양화·비서양	서양의 도화교육 도입과 그 일본화	서양을 참고로 한 일본화적 도화교육내용	서양화적·일본화적 도화교육의 의통합(擬統合)	서양의 표현으로서의 도화교육 모본부정	서양의 다양한 도화교육이념 도입
독자성 (서양과 차이)	서양정부추진이 아닌 민간발생의 도화교육내용 도입	미술주의 모필의 채용 조형요소별 교수 순서체계	서양의 표현·미술주의 경향에 대해 실용인식주의	사생의 중시	일본화의 재평가
기초로서 상정된 미술	서양화적 묘사·회화	동전(同前) 그리고 근대 일본화	평이한 실용적 도화체계	국가-동전(同前) 민간-인상파 반인상파	국가-동전(同前) 민간-다양한 제(諸)유파
교육내용 구체화의 주제	제(諸)개인, 조직 문부성	느슨한 검정제도의하의 제(諸)개인과 조직	초등학교-국가 중등학교-검정제도 하의 제(諸)개인과 조직	동전(同前), 그리고 그에 얽매이지 않는 제(諸)개인	동전(同前), 그리고 의식수준이 상승한 다수의 제(諸)개인
교육내용에 관한	미분화	미분화, 단	보통교육적 도화의	의식분화를 전제로	보통교육적 도화의

1) 표1. (가네코 가즈오,金子一夫,1998:미술사논단(6)). p.32

전문교육과 보통교육의 의식분화		전문교육의 분화시작	자기 확립에 의한 의식의 분화	양자의 고차원적 통합을 꾀함	재정의(再定義)
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일본의 미술교육은 초기 모사(臨摹)를 통한 대상의 특성을 사실적으로 표현하는 기법을 습득하는 교육에서 점차적으로 사생을 통한 대상의 리얼리티를 획득하는 방향으로 나아갔다. 그리고 근대미술교육이 체계화되고 성장되면서 학습자의 상상이나 사상 등 내면의 세계를 표출하는 등 다양한 표현으로 발전하였다. 여기에는 동시대 유럽에서 유학한 미술가들을 통해 당시의 새로운 미술 흐름을 이해하고 그 영향을 받으면서 미술교육도 풍성해졌다. 또한 미술교사를 양성하는 사범학교 내지 도서교육회(圖書教育會), 도화교수법 강습회, 미술잡지 간행 등 다양한 방법으로 미술이나 미술교육을 연구하는 등 미술교육의 발전을 꾀할 수 있는 노력을 경주하였다. 그러나 나카세 노리히사(仲瀬律久, 2001)가 언급한 것처럼 일본의 근대미술교육은 표면적인 서양의 교육이나 내용, 방법의 수용만을 해 오면서 그 속에 깃든 철학이나 사상을 완전히 이해한 것은 아니었으며, 절충적 사실주의 경향을 띠면서 서구의 사실적 표현에 주력했다. 김향미(2003)도 유사한 견해를 피력하는데 ‘일본의 미술교육은 표면적인 서구교육 사조나 내용, 방법의 수용에만 편중해온 경향이 강하며, 사조를 뒷받침하는 철학적인 사상이 제대로 이해되지 못한 채 일본적인 해석으로 적당히 동화되어 교육현장에 전개되는 양상이 두드러졌음을 감지할 수 있다.’고 한다. 역사적 흐름에서 그들은 서구미술과 교육을 수용한 이후 끊임없이 변화의 노력으로 미술교육은 날로 발전하는 반면 식민지인 한반도에서의 미술교육은 새로운 미술교육의 흐름이 차단된 채 답보 내지 정체되고 있음은 묘한 대조를 이룬다.

### 3) 중국의 근대미술교육의 수용과 변화

18-19세기의 동아시아 삼국- 조선, 중국(淸), 일본은 유사한 사상과 정치체제를 가지면서 서구 문화에 대해서도 비슷한 태도를 취하였다. 중국은 세계의 중심을 자처하며 자국의 문화에 대한 자부심을 가지고 서양 문화에 강한 저항을 보였다. 서구의 문호 개방 요구에 거절하며 싸웠으나 매번 패하였다. 결국 자주적으로 근대화의 길에 나서지 못하고 강제에 의한 굴욕과 비극의 길을 가게 되었다. 이후 한국과 중국 그리고 일본은 외래문화를 동도서기(東道西器), 중체서용(中體西用), 화혼양재(和魂洋才)의 태도를 보이며 서양문화를 신진적인 물질문화로 인식하고 자국의 정신문화와 결합하여 새로운 문화가 만들어질 것을 기대하였다. 이후 동아시아 삼국은 한 세기 동안 다른 길로 나아갔지만 문화적으로 처한 상황은 매우 닮아 있다. 일본은 일찍 근대 서구세계의 변화에 눈뜨면서 적극적인 근대화를 추진했으며, 한국은 일본의 식민지 지배를 받으며 서구문물을 받아들여 근대화의 길에 들어섰기에 당시 교육적 성찰은 많은 시사점을 준다.

험난한 근대의 여정 속에서 중국 미술교육의 발전 과정은 3가지 사조의 영향을 받았다. 채엔추희(錢初熹, 2001)에 의하면 첫 번째가 중국의 전통미술교육 사상이고, 두 번째는 서양의 창조주의 미술사조이며, 세 번째는 학과중심 미술교육 사조이다. 서양미술 수용 초기 중국은 일본의 교육제도와 그 내용과 방법을 모방하면서 서양미술교육을 수용했다. 때문에 서양 미술교육의 본질적인 것이 아니라 일본화한 외형적인 제도와 틀을 가져 올 수밖에 없는 한계점을 가진다. 일본을 통해 미술교육을 도입하면서도 내부적으로는 몇 가지 변화가 있었다. 초기 도입단계에서 기능과 실용중심의 미술교육에서 개인의 미적 감수성이 강조되

는 미학적 성격을 가졌다. 이는 아동예술의 본성을 계발(啓發)하여 미의 혼상(欣賞), 식별 수준을 제고하며, 감정(感情)을 수련하고 취미를 불러 일으켜 주는 것을 미술교육의 목적으로 새롭게 하였다. 그리고 1919-21년 사이 존듀이(John Dewey)의 중국방문으로 아동중심 교육사상이 확산이 되었고, 치책의 자유화운동이 실험되었지만 전국적으로 확산되지는 못하였다. 이는 중국의 정치·사회적 혼란과 불안정의 영향이며 1949년 이후는 중국이 공산화되면서 소련미술교육의 영향이 커졌다.

중국의 근·현대 미술교육은 굴절 많은 중국의 근·현대사만큼이나 어려운 변화의 길을 걸었다. 중국 최초의 근대미술교육은 서구 방식의 서양화교육이었다. 초기미술교육에는 서양 미술에 경도되어 소묘를 중심으로 한 서양미술의 장점을 적극 수용하는 경향과 유구한 역사의 중국미술과의 융화를 꾀하는 경향으로 나눌 수 있다. 중국에 서양문물이 들어오기 시작하면서 17-18세기 동·서양 회화의 정체성에 대한 논의가 있었다. 18세기 옹정(雍正), 건륭(乾隆)시기 이탈리아 출신의 예수교전도사 낭세령(郎世寧, 카스틸리오네) 역시 궁정화가로 있으면서 인체해부학과 명암법 그리고 원근법 중심의 중국화를 그렸다. 중국의 서양미술은 주로 유럽이나 러시아를 통하여 유입되었으며, 중국미술과 서양미술 간의 융화 및 접목에 대한 전통은 이미 1900년대 초에 진행되었다. 제백석(齊白石)이나 황빈홍(黃賓鴻), 반천수(潘天壽), 하향응(河香凝) 등 많은 화가들이 중국 전통회화의 현대적 변화에 매달린 반면, 서비홍(徐悲鴻), 임풍면(林豐眠)과 같은 이들은 중국 전통회화의 순수한 변화에 주력하기보다는 서양 미술에서 장점을 받아들이는 데 더 많은 관심을 가졌다. 따라서 초대 교육부장관과 북경대학 총장을 지낸 철학자 채원배(蔡元培)의 영향을 받은 서비홍, 임풍면 등이 주장하였던 것은 중국의 미술교육과 서양의 미술교육간의 융화라 할 수 있다(장준석, 2002). 또한 채원배는 중국 최초로 독일어 'Asthetische Erziehung'를 미육(美育)이라고 번역·소개하면서 미육교육을 제창하였고 이후 중국미술교육에 큰 영향을 미쳤다.

초기 중등 근대교육은 일본을 통해 제도와 방법을 수용했을 뿐만 아니라 교과서도 일본의 것을 모방했다는 점에서 우리 근대미술교육과 매우 닮아 있다. 미술교육은 심미적인 아름다움보다 실용적이고 기능적인 측면에서 접근하고 있다. 1904년 청(淸)정부가 발표한 <주정학당장정(奏定學堂章程)>에 의하면 소학당은 초등소학당과 고등소학당으로 나뉘어 있다(章咸·張援, 1997:91-92, 김백균, 2012, 재인용). 초등소학당은 5년제였고, 도화와 수공이 모두 선택과목이었으며 고등소학당은 4년제였고 도화는 필수과목이었고 수공은 선택과목이었다. <주정초등소학당장정(奏定初等小學堂章程)>의 <초등소학당 각교과목 해설>을 보면 “도화 과목의 중점은 손의 기교 숙달에 있으며, 대상에 대한 세심한 관찰을 바탕으로 대상의性情(性情)을 그려내는데 있다. 다만 간단한 형체로 그 모습을 그려야지 복잡하면 안 된다. 이 과목은 각 지방의 사정에 따라 수업시수를 침삭할 수 있다<奏定高等小學堂章程>” 도화와 수공 교과목의 목적은 실용을 위한 것이고 그 실용은 지도를 그리거나 기계의 설계도를 그리는 것과 맥을 같이 하며, 그림을 그리는 즐거움을 느끼는 것은 부가적으로 보고 있다. 또한 교과는 대개 일본의 도화교과서를 모방한 교과서들이 사용되었다. 당시 도화와 수업에서는 연필화를 주로 그렸다. 연필화는 서양화의 소묘를 가르치는데 기하형태의 석고상에서 정물과 동물, 풍경, 인물을 그리고 인물의 두상과 손, 사지 등을 연습할 수 있도록 체계적으로 구성되어 있다(김백균, 2012).

1911년 신해혁명이후 1912년 중화민국이 성립되었고, 그해 9월 교육부에서는 “미감교육(美感美育)으로 도덕성을 육성하자”는 취지를 제기하였다. 미감교육(美感教育)은 세계관교육에 이르는 길로 미려(美麗)와 존엄(尊嚴)을 합친 것을 미감(美感)이라 하였고, 이는 현상

세계와 실제 세계와의 교량적 역할을 한다고 하였다(蔡元培, 美育與人生). 채원배는 1912년 봄에 교육부장관으로서 <교육방침에 대한 의견>을 발표하면서 지육, 덕육, 체육, 미육이 조화를 이루는 교육을 제창하였다. 미육을 포함한 지육, 덕육, 체육과 더불어 4육은 건전한 인격발달을 위해 필수불가결하다고 주장하면서 미술교육을 중심으로 미학교육을 강조하였다(후귀수, 2009). 이는 이후 중국미술교육에 중요한 이정표가 되었던 것이다. 1922년, 제 1차 세계대전 후 세계 민주주의 사조 및 중국의 오사(五·四)신(新)문화운동의 영향을 받아 교육부에서는 교육제도를 전면적으로 수정하면서 《학교계통 개혁령 (學校系統改革令)》을 발표하였고 초등학교, 중학교 학제개혁과 교과과정을 조정하였다. 또한 1919년 4월부터 1921년 7월까지의 기간에 채원배의 초청으로 미국의 존·듀이가 방문하였는데 그의 아동중심주의 교육사상은 중국의 교육계에 영향을 미쳤다. 미술교육자들은 도화교육의 목적을 미술가를 육성하는 데만 있는 것이 아니라, 아동들에게 창조의 장소를 마련해주어 새로운 감각을 체험하고 내면의 유쾌한 정신력을 얻게 하는 것이라고 했다.

1923년에서 1948년까지의 사이에 중국교육부에서는 여러 차례에 걸쳐 미술교육 교과과정의 강요(綱要)와 기준에 대해 제정하고 수정하였다. 예를 들면 1923년 6월에 제정한, 신학제 교과과정 기준 작성 위원회에서는 《초등학교 형상예술 교과과정 강요(小學校形象藝術課程綱要)》를 제정하였는데, 이 강요의 목적은 “아동예술의 본성을 계발하여 미의 혼상(欣賞), 식별 수준을 제고하며; 감정(感情)을 수련하고 취미를 불러 일으켜 주는 것이다.” 라고 제시했다. 같은 해, 교육부에서는 《초급중학교 도화과 교과과정 기준에 대한 개정(修正初級中學圖畫課程標準)》의 제2조 목표를 “제작기능을 수련하여 미적 본능을 드러나게 하게 하는 것이다.” 라고 발표했다. 상기한 미술교육 교과과정 강요(綱要)와 교과과정 기준에서 가장 돌출한 특징은 원래의 단순기능만을 중시하던 도화교육이 아동의 천성과 심미본능, 정감 및 창조력을 중시하는 미술교육방향으로 전환되었다는 점이다. 1920~30년대 진보주의 교육사상의 영향 하에, 일부 미술교육자들은 칠판의 수업방법을 미술수업실천에 운용하여 자유화운동을 진행하였다. 이 운동에서 제기한 구호는 “아동 도화교육은 응당 자유화방법을 도입하여야 한다.”는 것이다. 자유화의 목적은 아동으로 하여금 자유롭게 그림을 그리게 하고 상상능력을 제고하여 창조능력을 발전시키는 데 있다. 그러나 당시 중국에서 주도적 지위에 있었던 것은 여전히 지식과 기능전수로 아동의 상상력과 창조력을 유발해내는 자유화운동은 순조롭게 진행되지 못한 채 국내의 정치적 여건으로 인해 파행으로 끝나버렸다(錢初熹, 2001).

1949년 중화인민공화국이 성립되면서 1951년 8월, 정무원(政務院)에서는 《학제개혁에 관한 결정》을 통과시켜 미국을 모방한 학제를 소련의 것을 모방한 학제로 개정하였다. 그 후, 중국의 초·중등학교 미술교육은 소련에서 제출한 교육과 노동을 결합시키는 교육관념의 영향을 깊게 받았다. 1956년 중화인민공화국 교육부에서 제정한 《초급 중학교 도화교학대강(初級中學校圖畫教學大綱)》의 초안(草案)의 규정을 살펴보면 이러한 영향을 충분히 발견해낼 수 있다. 이 《교학대강(教學大綱)》에서 규정한 도화과 수업의 목적과 임무는 현실주의 원칙에 근거하여 회화의 지식기능을 장악하고 사회실천에 운용하여 학생으로 하여금 사회주의 사회의 구성원이 될 수 있도록 하는데 중요한 역할을 한다는 것이다. 1966년 일어난 문화대혁명운동으로 1976년까지 11년간, 중국의 교육은 막대한 훼손을 당하였는데 미술교육의 피해는 특히 컸다. 이러한 상황은 1970년대 말부터 시작하여 철저한 개선을 가져오기 시작하였다.

근대의 큰변혁을 거친 중국화단은 서양화의 거센 도전 속에 전통단절의 위기를 거치면서, 중국고유의 문인화의 품격인 사의적인 정감을 부정하는 경계까지 가게 된다. 즉 서양의

사실적인 표현에 경도되면서 서양화의 조형어법을 적극 수용하는 큰 변화를 겪는다. 중국은 그동안 여러 정치적 변혁기를 거치면서 공산화된 이후 사실주의가 중요한 미술의 흐름임을 생각할 때 사회주의 리얼리즘의 토대가 이때부터 마련된 것이라 하겠다. 즉 서양화법의 수용은 해부학적 인체의 이해나 투시도법을 통한 공간의 이해 또한 명암법을 통한 입체적인 표현 등 소묘를 중심으로 서구의 기초조형을 바탕으로 대상의 사실적인 표현 기법과 사실정신에 주된 관심을 가졌던 것이다. 그러나 중국은 일본처럼 전면적인 서구화는 일어나지 않았다. 그들은 오랜 문화적 자부심인 중화주의를 통해 적절한 수준에서 중도의 길을 갔었다.

사회주의의 이념적 토대 위에 60년대 문화대혁명을 통해 전통문화를 부정하는 홍역을 치루고, 80년대 개혁개방의 길을 가면서 보다 다양한 문화적 흐름을 형성했다. 21세기에 들어 폭발적인 경제성장과 함께 사회적 풍요로움을 경험하면서 문화적 정체성을 모색하였다. 전통을 강조하고 전통미술교육을 강화하는 쪽으로 변화하고 있다. 김백균(2012)에 의하면 최근 중국 정부는 모든 교육과정에서 ‘전통’을 중시하기 시작했다고 본다. 그중 가장 눈에 띄는 변화는 문화혁명시기 부정되었던 공자와 맹자의 학설을 중국문명의 근원으로 내세우고 있으며 미술교육과정에서도 수묵화와 같은 전통적 가치를 앞세우고 있다.

### 3. 한국 근대미술 교육의 형성

#### 1) 한국 근대미술교육의 발아와 전개

일제강점기 미술교육은 연구자마다 다른 시각으로 말할 수 있겠지만, 한국 전통미술교육과 단절하고 서구 근대미술교육을 수용하여 우리 근대미술교육의 새로운 출발로 왜곡된 이식과 정착의 시대로 인식한다. 김춘일(2001)은 조선말기의 쇠국주의로 인한 문화의 발전 지체와, 외세의 강점·강요에 의한 근원적인 정체성 상실과 왜곡이라는 복합적인 문제를 안고 20세기 전반이 흘러갔다. 이어서 후반기의 해방과 발전 또한 안정되고 올바른 행보가 못되고, 전세기와 금세기전반기의 악성 병폐를 자각하고 싸워 바로잡는 노력을 제대로 전개하지 못한 것이었다고 지적한다. 1895년-1910년은 우리 근대미술교육의 여명기라 할 수 있다. 대한제국기 미술교육은 갑오경장(1894) 이전의 모필을 통한 습자(習字)교육, 조금 더 나아가 사군자를 교양으로 그리는 정도이다. 이는 본격 미술이라기보다 선비로서 소양교육의 일환이었다.

갑오개혁 이후 1895년부터는 새로운 교육제도 하에 근대적 의미의 학교교육으로서 습자(習字)와 도화(圖畵)를 교육하였다. 즉 학교에서 미술교육은 1895년 4월에 설립한 관립 한성사범학교 출범에서 시작되었다. 한국의 미술교육을 정치·사회사적인 면을 고려하여 그 변화 및 전개 과정을 구분하여 보면, 제 1기는 갑오경장을 기점으로 하여 일제가 한반도를 강점하는 시기, 즉 1895-1910년을 ‘미술교육의 여명기’로 보고, 제2기는 일제가 한국인을 황국신민화하는 1911-45년까지로서 임화, 노작중심의 미술교육으로 ‘일제식민지 교육시대’로 본다. 자유와 자율이 유보된 채 인간중심의 근대적 미술이나 미술교육과는 거리가 먼 식민지교육으로서 임화·노작적 수업은 근대가 유보된 침체기라 할 수 있다. 제 3기는 1945 이후 격동과 혼란 속에 우리의 미술교육을 정착하려는 ‘광복 이후의 미술교육 시기’로 구분할 수 있다. 심영옥(2007)은 한국 근대학교 미술교육의 시기를 크게 개화기와

일제강점기로 나누고 그 전개 상황을 아래 <표 2>와 같이 요약하고 있다.

<표 2> 한국 근대 학교 미술교육의 시기별 전개 상황 (심영옥, 2007)

내용	개화기		일제강점기			
	교육과정의 변천	소학교령(1895.7.19.)	보통학교령(1906.8.28)	개정보통학교령(1909.4.19.) 제1차조선교육령(1911.8.23)	제2차 조선교육령(1922.2.4.)	제3차 조선교육령(1938.3.3)
미술교육의 성격	임화중심 모필화 중심		사생중심 다양한 재료(모필화, 연필, 크레용, 수채용구) 및 다양한 영역(寫生畫, 臨畫, 考案畫, 思想畫, 美術鑑賞 등)			
초등학교 미술 교과서	『圖畫臨本』(1907, 1908)	『(訂定)普通學校學徒用圖畫臨本』(1911)	『普通學校圖畫帖』(1921)	『初等圖畫』(1938) 『尋常小學圖畫』(1933)	『エノホソ』(1942) 『初等科圖畫』 『初等工作』(1942)	

박정애(1999)는 <한국 미술교육과정의 형성에 있어서의 이문화의 영향>에서 일본 미술교육에서의 서양의 영향<sup>2)</sup>을 크게: 1)프랑스 아카데미 관습에서 유래한 사실주의 교수법; 2)영국의 미술 이론가 러스킨의 자연미와 미술품의 감상; 3)1920년대 유럽 기원, 1950년대까지 유럽과 미국 전역에서 발전한 표현주의 교수법; 4)1930년대 미국에서 유래한 재건축주의 경향의 미술교육 이론; 그리고 5)1920년대 독일의 바우하우스에서 발전된 디자인 이론으로 요약된다고 한다. 여기서 일본이 서구 근대미술교육을 수용하면서 얼마만큼 이해하고 정착시켜 자신들의 살림으로 갈무리를 하였는지 평가하기는 쉽지는 않다. 동아시아 근대에서 선도적인 길을 갔던 일본이나 문화적 저력이 출중하였던 중국도 비운의 길을 갔던 우리도 지난 시간 속에서는 도토리 키 재는 고만고만한 모습을 지닌다. 한편 선도적인 길을 간 일본도 근대를 온전하게 이해하지 못하였지만, 그 중 식민지 지배를 받는 조선인에게는 그 내용과 방법에서 어느 정도 한계선을 그어 제한적으로 허용하였을

2) 일본에서 근대미술교육이 시작되면서 도입된 서양미술교육의 이론과 실기는 먼저 프랑스 아카데미 실습의 영향을 받아 형성된 페스탈로찌 미술교수법으로 해석된다. 그 이유를 최초의 교과서인 세이카신난<西畫指南>의 드로잉교수법을 분석하고 있다. 러스킨의 자연미와 미술품의 감상은 또 다른 교재인 신테이가쇼<新定畫帖>에 수록된 자연풍경의 도판으로 설명하고 있다. 그리고 표현주의 미술교육은 야마모토 가나에(山本 鼎)에 의한 자유표현운동으로 일본미술계 전역에 확산되는 것은 제2차 세계대전 이후이다. 초기 미술교육의 열풍이 아카데미교수법이나 사실주의 미술교육이었다면, 이와 상반된 인간의 마음의 정서나 상상력을 강조하면서 자아표현을 교육의 이상으로 내세운 것이다. 이는 20세기 초 유럽의 일반 미술계에서 수용한 표현주의 미학과 정신분석의 영향을 받아 구체화된 것이다. 이는 학습자의 감성과 정서를 살려 표현활동을 하도록 하는 것이다. 교재의 모사에서 벗어나 교실 밖의 사생교육도 이런 맥락에서 이해할 수 있는 것이다. 그리고 1930년대 미국 듀이의 '재건축주의 철학에 유래한 일상생활에서의 미술' 개념은 전후 1947년 일본의 교육과정에 반영되고 있다. 이는 이전 치제의 개인적 표현이상과 연계한 개인의 삶과 사회를 변형시키는 수단으로 이해하는 것(Efland, 1996)이라고 한다(박정애 논문, 1999, 2000 참조). 일본 근대미술교육이 그의 설명처럼 본다면 제국주의적인 색채가 아닌 서구근대미술의 자연스런 수용과 정착을 통하여 안정적인 성숙의 길을 갔다고 보이지만, 현실은 그것이 아니라고 판단된다. 문헌으로 기술한 것처럼 당시 교육현장에서 상호 밀접한 영향 관계를 가질 수 있었는지는 면밀한 연구가 있어야 할 것이다.



것이다. 근대의 핵심이라 할 자유와 평등 그리고 정신을 외면한 채 외양적인 문물로서 외형적인 형식이나 내용체계를 정리하여 제시하는 것이다. 근대의 모든 부분이 그러하지만 유독 외형적인 틀이나 모습이 두드러진 미술은 그 정도가 심한 것이다. 식민지의 어두운 시절에 주체성이나 비판적 안목 없이 일방적으로 제시하는 교육에는 기법이나 유형으로서 이해는 어느 정도 성취를 이루었지만, 그 속에 깃든 근대정신과 사상 그리고 미의식의 이해는 한계를 가진다고 하겠다. 한마디로 주체성과 철학 없이 달려온 미술교육은 이식의 역사로 일방적인 추종의 미술교육인 것이다.

### (1) 여명기의 미술교육(1895-1910)

갑오경장 이듬해 1895년 교육칙서를 선포하고, 한성사범학교 관제를 비롯한 각종 학교의 관제와 규칙을 제정·공포하였다. 이때 ‘소학교령’에 따른 심상(尋常)과에는 수신, 독서, 작문, 습자, 체조 등의 교과목이 있었으며, 도화는 선택교과였다. 통감부는 1906년 ‘소학교’를 ‘보통학교’로 개칭하면서 교과편제도 개편했다. 보통학교의 교과목은 수신, 국어, 한문, 일어, 산술, 지리 역사, 이과 그리고 도화과와 체조과로 하고 여자에게는 수예를 더하였다. 수공과는 선택과목으로 행해졌다. 이상과 같이 도화와 수공이 교과편제에 도입되었는데 그 배경이나 교과 성격적 면에서 살펴보면 다음과 같다. 첫째, 도화와 수공과를 하나의 교과로서 학교 교육에 도입하게 된 것은 우리의 토양에서 배태된 것이 아니라 수동적인 것이며, 교과 편제상 형식(갓춤)의 성격을 띤 것이다. 둘째, 회화와 디자인에 해당되는 도화교육은 현대적인 의미로서의 미술교육과는 상당한 거리가 있다. 왜냐하면 도화과 교육이 인간 형성 교육, 미적 감각의 육성, 혹은 창조성과 정서를 본질적 특성으로 하는 오늘날의 미술과는 다른 목적에서 실시되었기 때문이다. 새로운 교육정책의 마련도 ‘개화(開化)’라는 맥락에서 바라볼 수 있기 때문에 도화와 수공과도(김백균, 2012) 서구화의 보조 수단이라는 성격을 강하게 지니며 일제가 그렇듯 실용에 중점을 둔 양학(洋學)의 보조적 학과로서 출발하게 된 것이다. 또한 두 교과 특성인 도화과가 기능중심의 교육이었고 수공과는 실용에 중점을 둔 노작교육이었다는 점이다(박휘락, 1995).

도화는 일제강점기 내내 미술을 대표하는 교과이지만 우리나라는 물론이고 일본의 경우도 인간교육으로 예술교육으로 접근한 것이 아닌 기능주의나 실용주의적 성격을 가졌다. 당시 교과서에 제시된 많은 그림들이 서구의 사실주의적 성격을 가진 듯하지만, 사실은 사실주의 정신을 배제된 채 어떤 작품에서 일부 그림을 오려낸 듯한 도안화같은 그림을 제시하면서 모사방법을 제시(臨摹)하고 있는 것이다. 세계가 개인의 자의식을 일깨우면서 자유롭게 자아를 표현하는 시대에 우리는 식민지 상황 속에서 자주성을 억압당하면서, 주어진 의식 없이 그림을 따라 그리고 있으니 답답하기 그지없는 비인간적인 교육이었다. 즉 학습자의 개성을 드러내지 않을 뿐 아니라 근대적 자의식의 자각도 찾아 볼 수 없다. 이런 점에서 외형적인 근대 미술교육으로 진입을 하였으나 그 내면이나 내용은 전근대에 머물고 있으며, 빈약한 내용에 따라 하기에 급급할 수밖에 없었던 것이다.

### (2) 임화, 노작 중심의 미술교육(1910-1922)

1910년부터 1945년까지 일제 강점기간 동안의 미술교육은 한일합방에 따른 식민지정책을 수행한 조선총독부에서 집행하게 된다. 이 시대의 미술교육의 내용과 방법의 변천과정을 살펴보면 첫째, 도화과 교육은 수기(手技) 훈련식의 기능 중심의 교육이었다. 도화과는 ‘임화’를 중심으로 한 모사기술 습득을 1930년도 중반에 자유화와 상화운동의

영향으로 비중이 낮아졌지만 광복을 맞이하기 전까지 주된 교육활동이었다. 1906년 ‘수공과’가 사범학교 교과 편제에 개설되는데 이는 일제가 ‘공업과’와 같은 실업교육의 일환으로 취급한 것이다. 즉 수공 교육의 목적은 실업과 근로교육의 영역에서 제작 기술을 체득하게 하는 수단이었다고 할 수 있다(박휘락, 1995).

### (3) 근대적인 미술교육의 태동(1923-1945)

근대적인 미술교육은 제 2차 조선교육령기인 1923년부터라고 할 수 있다. 2차 교육령의 개정에 의하여 도화(圖畵)가 필수과목으로 바뀌고, 새로운 교과서인 ‘보통학교도화첩’이 편찬되었다. 이 시기에는 ‘임화’를 배척하고 일어난 야마모토 가나에(山本 鼎) ‘자유화’ 교육의 영향을 받아서 ‘사생화’와 ‘상화’ 교육이 활성화되기 시작하였다. 1918년에서 1928년 사이에 야마모토 가나에에 의한 창조주의, 개성주의, 아동중심주의 교육관에 기초한 ‘자유화교육’ 운동이 펼쳐졌다. 그러나 기존의 일본 미술교육자들의 강한 비판과 여러 문제점 등으로 1928년 야마모토 자신이 스스로 ‘자유화교육’ 운동의 중단 선언을 했다. 따라서 당시 우리나라의 미술교육은 어린이의 자유로운 관찰이나 표현, 창의성 개발에 중점을 두기보다는, 손의 훈련을 중시하는 임화중심의 묘사나 기억화, 사생이나 공작교육에 여전히 머물고 있었던 것이다(김성숙, 2000).

제3차 교육령(1938)에 의하면 ‘자유화 교육’의 힘을 입어 ‘사생화’, ‘사상화(思想畵)’ 교육이 자재화(自在畵)의 중요한 영역으로 자리 잡게 되었다. 이 시기 일본은 중국대륙 침략을 위해 조선 식민지교육에 군국주의적 색채를 강화하여 초등도화를 발행했다. 또한 사상화, 도안화, 사생화, 임화, 용기화(用器畵)를 지도했으며, 관찰력 및 표현력 신장에 중점을 두었다(김향미, 2003. 김성숙외, 2007. 재인용). 그러나 당시의 교재 영역들은 ‘표현 교재’, ‘감상 교재’, ‘설화 교재’ 등으로 나누어 근대적 교육의 틀을 잡아주고 있는 것과 임화를 밀어내고 사상화와 사생화를 중요시한 점이 눈에 띈다(박휘락, 1995).

제4차 조선교육령은 1941년 일본이 태평양전쟁을 일으키는 시기에 공포되어 군국주의적 색채가 더욱 짙어졌고, 공작·기술 중심 미술교육으로 고착되었다. 중학교 미술교육은 음악, 서도, 도화, 공작 교과목을 한데 묶어 ‘예능과’ 교육으로 실시하였다. 교재영역 및 재료 다양성을 감안하여 학생의 발달심리와 생활에 적용할 수 있는 학습지도 내용으로 교육과정이 편제되어 있었으나 전시체제상황으로 생산적이고 실물적인 만들기, 모형항공기 제작, 기계조작 등 공작의 기술 중심 교육과 정신함양을 위한 전통적인 모필화 교육도 강조되었다.

일제강점기에는 일제가 한반도를 강점하여 통치하기 위한 수단으로 독단적인 교육정책을 실시하면서 네 차례에 걸쳐 조선교육령이 개정·실시되어왔다. 우리의 근대 미술교육은 이러한 격변의 일제 강점기를 겪으면서 미술교육으로 자리를 잡아갔지만, 정신과 사상이 살아있는 자유로운 인간중심의 미술교육과는 거리가 멀었다. 그것은 학습자의 정신적 성장을 도우면서 깨어 있고 현실을 직시하고 자유로운 자기표현으로서의 미술이라기보다 관념화의 틀에서 모방과 훈련으로 일제의 황국신민화와 군국주의의 도구화의 일환으로서의 미술교육이었다. 후일 이를 극복하고 미술교육의 본래의 가치를 회복하는 데는 많은 시간이 필요로 하게 되었다.

19세기 말 동아시아의 한국, 중국, 일본의 미술교육 수용 시기는 크게 차이가 나지 않지만, 3국이 접근하는 방법과 자세는 사뭇 달랐다. 즉 미술교육이나 교육 자체보다 국가·사회적 배경에서 많은 시사점을 가지고 있다. 일본은 명치유신을 통하여 구축한 정치적

체제가 서구문물을 적극적으로 수용할 준비를 갖추고 있는 가운데 주체적이고 적극적으로 임하였다. 반면 한국과 중국은 서구세계를 제대로 이해하지 못하는 가운데 쇠국이라는 정책을 표방하다가 반강제적으로 개국하면서 정치적 혼란 속에 피지배의 식민지 경험을 하였던 것이다. 그 후 미술교육의 발전에서도 능동적으로 접근한 일본 미술교육은 크게 발전한 반면, 한국과 중국은 발아를 해놓고서도 성장이 제대로 되지 않은 침체기를 맞이하게 된다. 이는 후일 미술과 미술교육은 자발성과 전통문화에 대한 자부심을 잃고 서구지향의 상습적 오리엔탈리즘(Orientalism)이 심화되는 계기가 되었다.

## 2) 한국 근대미술교육의 근대성

오늘 한국의 미술교육은 붉고, 푸른, 노랑고, 검은 여러 색들이 가늘고 긴 갖가지의 실타래가 얽혀있는 모습에 비견된다. 복잡하고 혼돈스러운 상황에서 무엇을 어떻게 풀어가야 할지 모르는 입장에서 엉켜진 이 실타래를 풀어내어 아름다운 천을 짜낼 수 있을까? 역사적으로 백년 넘는 시간 속에 밖에서 들어온 다양한 미술교육사조가 뒤엉키면서 제 것은 오간데 없고 이식된 것들끼리 중첩되고 휘감기면서 그자체가 혼돈의 늪으로 변해 버렸다. 문제를 푼다고 또 다시 밖에서 무엇인가 가져오려고 하는 태도는 근대 백년 동안 익힌 습관이 되어 있다. 이식(移植)의 역사 속에 많은 교육자들은 쉽 없이 서구의 교육사상과 방법론을 퍼 나르면서 우리교육이나 미술교육을 풍성하게 한 공로는 인정되나, 그것이 우리에게 또 다른 짐이 되어 청산의 대상이 되었다는 사실은 부정할 수 없다. 오늘 동시대 미술교육의 복잡함을 읽어내기 위해서는 바로 직전의 우리 미술교육이 어떠했는지 살펴야 한다. 그것이 근대라는 단층이다. 근대는 미술보다 역사학이나 사회학 문학 분야에서 먼저 연구되어 다양한 담론들이 펼쳐지고 있는데 그곳에서 우리의 근대 미술교육의 단층을 들여다보자.

19세기 말 당시 폐쇄적이고 봉건적인 조선으로서 개화(開化)라는 것으로 바로 문명개화(civilization)를 의미한다. 수백 년을 동일한 가치와 이념 그리고 문물로 살아오면서 정제된 세계관과 인식에서 갑작스럽게 서구 근대의 문명의 세례를 맞아야 했다. 자신과 세계에 대한 인식도 일천했지만 모든 주체적 자유와 의지를 상실한 채 일방적으로 문화를 이식 당해야 하는 입장에서 근대는 충격인 동시에 빠져나올 수 없는 늪이 되어 버린 것이다.

김영나(1998)는 우리나라에서 근대미술의 시점을 조선후기의 영·정조시대부터라고 보는 견해에서부터 1876년의 개항과 갑오개혁, 1910년대, 1920년대, 그리고 근대 부재설에 이르기까지 다양하게 제기하고 있다. 김영나는 1910년대부터를 근대미술로 보는데 이것은 1910년대에 서양화 재료와 기법 등이 도입되어 기법뿐만 아니라 미술과 미술가의 개념을 크게 변화 시켰기 때문이다. 또 1910년대에는 제 1세대 서양화가들이 등장했을 뿐만 아니라 단체가 결성되거나 미술교육강습소 등이 설립되면서 그 이전의 미술과는 분명히 구별되는 양상으로 전개되었다(김영나, 1998, 국사편찬위원회, 2008, p.19 재인용). 그러나 미술교육은 1895년 한성사범학교가 개교되면서 근대미술교육이 시작되었다고 할 수 있다. 비록 필수교과가 아닌 수의교과이지만 ‘묘화(描畵)’를 중심으로 도화과가 하나의 교과로서 학교교육의 교과 편성에 도입되었다. 이 때 묘화가 오늘날 소묘로서 인체나 자연물을 정확하게 묘사하는 근대서구의 사실적인 그리기 방법으로 교본을 따라 그리는 임화방식으로 보인다. 당시 일본이 근대 서구 미술을 유학생까지 파견하면서 습득한 것으로 미루어 볼 때, 전자의 사실주의라고 해야 마땅하나 당시 일본이나 한국의 초기 미술교육은 모필 혹은 연필을 통한 모사 중심의 그리기 방식이다. 교과서에 제시된 그림을 따라 그렸으나 비례나 명암 등 근대적 조형 개념을 인지하는 미술교육이 시작되었다고 볼 수 있다.

이는 르네상스 이후 서구 근대의 조형 이론과 조형의식을 체계적으로 교육한 것은 아니지만, 대상을 선과 농담으로 이해하고 표현하기보다 면과 명암의 덩어리로서 이해하고 표현하는 조형방법으로 접근한 것을 알 수 있다. 이러한 대상 인식이나 표현 방법은 따라 그린다는 것에서 임묘방식과 유사하지만, 조형방식에서는 이전 전통시대 이루어졌던 임화와는 다른 출발을 하였을 것으로 이해할 수 있다. 식민지하에서 시작된 근대 미술교육이 시지각 표현에서 새로운 지평을 열었다는 사실은 분명하다. 그러나 사실적 표현에서 사실주의 정신을 제외하거나 또한 지나치게 사실적 표현에 경도됨으로서 학습자의 내면에 귀기울이거나 상상하면서 창의적 표현으로 접근은 차단되었다. 이것은 이후 미술을 보는 기준이 되는 시각을 제공하고 있어 그 영향력이 한 세대 이상 크게 미치게 된다.

우리는 근대 미술교육을 시작함으로써 근대적 ‘미술’ 개념의 탄생을 볼 수 있다. 이는 전통적 시지각과 표현에서 이탈하여 새로운 미술로의 출발을 하게 된 것이다. 우리에게 근대적 미술 개념은 역사변천에서 점진적이고 자연스러운 서양미술의 수용 과정이 아니라 어느 날 돌연히 나타난 변화였다. ‘미술’이라는 단어는 원래부터 존재하지 않았으며 문헌상으로 1880년대 무렵부터 등장했다(2008, 국사편찬위원회). 동아시아에서 ‘미술’이라는 단어는 서양의 파인아트(fine art)에 대한 번역어로 성립하였다. ‘미술’이라는 신어(新語)를 처음 사용한 일본은 서양의 문명을 흡수하고 내국에서 박람회 유치를 목적으로 1873년에 열린 빈(Vin) 만국박람회에 대규모 사절단을 파견하였는데, 여기서 출품 목록에 표기된 독일어 ‘콘스트게베르베(Kunstgewerbe: 미술산업)’를 ‘미술’로 번역하였다. 이후 ‘미술’은 쇠네 쿤스트(Schone Kunst)와 빌덴 쿤스트(Bilden Kunst)의 번역어로 통용되었으며 단어에 대응하는 기존 한자어가 없는 상태에서 대체로 박람회에 전시한 시각 예술품을 지칭하는 말로 ‘미술’이라는 신조어를 만들어 낸 것이다. 동아시아에서 ‘미술’이라는 말을 만든 일본의 경우도 초기에는 미술은 일반적 ‘예술’의 의미로 통용하였다. 그러다가 미술이 시각예술에 한정된 의미로 인식되는 것은 동경미술학교가 설립된 1887년 이후의 일이다. 예술의 의미로 통용되던 ‘미술’이 ‘시각예술’만을 지칭하게 된 원인은 일본이 근대화 과정에서 수출산업을 고려하면서 미술이 일본정신을 대표하는 것으로 자리매김하면서부터였다.

1915년에 “학지광(學之光)”에 발표된 안확(安廓)의 ‘조선의 미술’에서 조선의 미술을 회화, 조각, 도기, 칠기, 건축, 의관무기(衣冠武器) 등으로 나누어 설명한 후, “이상(以上)의 유품을 미술안(美術眼)으로 관(觀)하고 다시 개괄적으로 언(言)하면 소위 순정미술(純正美術)에 속할 자(者)는 화화, 조각이오, 기타는 미술적 의장을 표한 준미술(準美術) 혹은 미술상(美術上) 공예품(工藝品)이라 할 지니라.”라고 하여, ‘파인아트’에 해당하는 ‘순정 미술’을 기타 ‘준미술’과 구분하고 있다(안확, 1915, 학지광. 2008. 국사편찬위원회. 재인용. p. 24). 이는 감상을 위한 순수미술과 실용적인 미술품을 제작하는 응용미술과 구분하고 있다. 이는 1980년대까지 통용되는 개념이었다. 안확이 이 글을 발표할 당시 우리나라는 국권을 상실한 시기로 ‘조선 미술사상의 동기’를 단군 시대에서 찾는다. 근대에 탄생한 미술 개념을 가지고 민족을 호명하고 있는 것이다. 이제 미술은 단순한 기술도, 공업도, 신문명도 아니다. 미술은 민족의 정체성을 표상하는 것이자 민족문화의 정수로서 새로운 위상을 부여받게 되었다.

일제강점기에 전개된 미술과 당시 학교에서 가르친 미술교과는 절충주의적 성격을 지녔다. 근대 미술은 우리 미술문화의 전통을 단절한 채 서구 전통 아카데미의 미술과 사실주의, 낭만주의, 자연주의 등의 성격이 섞인 절충주의적이다. 그러나 외형적으로 동아시아 전통과는 확연하게 다르게 보이는 대상의 재현적 특성이 강한 사실적인 표현을 하고 있다. 일부 미술사학자는 당시 조선말 대한제국기나 일제강점기에 수용한 근대 서구미술은 이전 조

선왕조 때 이루어진 전통미술에 비해 일대 혁명에 가까운 변화를 겪으면서 사실주의 미술이라고 말한다. 그러나 유럽의 자연주의, 낭만주의, 사실주의 등 19세기에서 20세기 초의 미술들이 혼재된 절충주의적 성격을 가졌지만 이를 사실주의라 칭하기는 어렵다. 이에 대한 상론은 IV장에서 이루어질 것이다.

근대 미술교육 즉 일제강점하에 우리가 수용한 근대미술교육의 성격은 어떤 모습일까? 과연 서구 근대미술이 가진 근대성(modernity)으로 설명할 수 있을까? 또한 당시 미술교육도 서구에서 이루어진 인간중심의 미술교육으로 학습자의 경험이나 상상력을 담보로 한 다양한 표현중심 교육과 창의성을 향상시키는 교육일까? 앞에서 살펴본 것처럼 당시 어렵게 실시된 미술교육은 인간교육으로서 갖는 소양적 성격과는 교과외의 본래적 의미와 상반되는 길로 나아가는 것으로 파악할 수 있는 것이다. 일본의 미술교육적 경험을 간접적으로 수용해야 하는 우리 미술교육은 서구의 근대성과는 거리가 먼 왜곡된 모습일 수밖에 없었다. 그것은 발아는 되었지만 제대로 발육이 되지 않은 상황에서 이를 극복하려는 의지마저 박약한 모습이었다. 이는 후일 우리 손으로 자주적 미술교육의 개혁과 실천에서도 그 영향이 드리운다.

일제강점기 내내 전반적으로는 일본 미술교육제도 수용 및 기능적인 미술교육을 실시하면서 시기별로 미술교육과정의 소재 변화 및 임본(臨本) 위주에서 탈피 그리고 색채교육 도입, 사생화 교육 그리고 용기화를 비롯한 산업주의적 형태 및 디자인교육 실시 등 근대미술교육의 다양한 영역으로 확산하였지만, 인간중심의 미술교육이나 창조적인 미술교육과는 거리가 있다. 일제강점기 전시기의 미술교육은 앞서 언급한 것처럼 시기마다 변해갔기에 그 모두를 임모위주의 기능중심교육이라 단정할 수 없다. 그러나 오늘날 같은 창의성중심이나 인간중심 미술교육처럼 학습자의 의식을 각성시키고 자신과 세계를 직시하면서 상상력이나 내면세계를 표출하는 미술교육과는 거리가 먼 것이다.

#### 4. 근대 미술교육의 성찰

근대 백년이 넘는 시간 동안 우리의 정치, 경제, 사회, 문화, 교육 등 여러 영역에서 수많은 시행착오 속에 새로움을 모색을 해 왔지만 아직 성숙한 단계로 나아가지 못하고 있다. 여기에는 수많은 문제들이 중층적으로 엉켜있으며 누구에게도 책임을 돌릴 수 없다. 굴절되고 왜곡된 근대의 과정은 문화나 교육에 있어 주체성 없이 일방적 수용을 할 수 밖에 없는 상황에서 끝없이 서구교육이나 서구미술(교육)의 본류를 향해 다가갔다. 해방이후 스스로가 선택할 수 있는 상황에서도 무비판적으로 수용했다. 이 실마리를 찾기 위해서는 근대 초까지 거슬러 올라가야 한다.

일본은 우리에게 자국의 미술문화로 여과시킨 것을 그 본질을 외면한 채 유럽 중심의 서구미술문화의 외형적인 것을 제시하였다. 때문에 일제강점기 내내 근대적 경험은 우리 전통 미술문화에 대한 부끄러움으로 그들을 따라하기에 급급한 전형적인 오리엔탈리즘(Orientalism)으로 기능적 표현능력의 인력을 양성하는 비창의적 교육이었다.

해방과 6.25이후 우리 미술교육의 상황은 일제강점기의 미술교육을 부분적으로 계승할 수밖에 없는 상황에서 미군정(1945.09.12-1948.08)을 통한 또 다른 미국식의 경험주의교육의 세례를 받아야만 했다. 이후 1952년부터 56년에 걸쳐 미국 교육사절단과 조지 피바디 사범대 교수단의 내한으로 본격적인 미국식 창의성중심의 미술교육이 수용되어졌다. 미국의

교육사절단에 대한 다양한 검토들은 당시 관련 교사나 교수들이 작고하거나 관련 문서들도 거의 남아 있지 않은 상황에서 선불리 판단하기는 어렵다. 그러나 일부 원로미술교육자들의 직·간접적인 증언들에 의하면 대체적으로 그 영향은 미미한 것으로 파악된다. 당시로서는 교과교육이라는 개념이 제대로 형성되지 않았고, 미술을 기능중심의 실기로 인식하고 있었기 때문에 국가 및 시·도 단위의 교육과정이나 교수학습방법으로 전이되기에는 어려운 점이 많았다.

## 1) 근대미술의 성격

일제강점기의 화단은 일본미술에 경도된 일면도 있지만, 향토적이거나 서정적이며 또한 사회주의적 색채를 띠고 있는 등의 다양성을 보이고 있는 점에서 획일화된 미술교육적 상황과 비교가 된다. 당시 학교 미술교육은 일제에 의해 민족문화나 서구 근대 철학 그리고 예술적인 문제를 배제하고서 외형적인 모습을 재현하는 기능적이거나 사실적인 표현이 중심이었다. 이러한 교육방식은 문화적 정체성의 위기를 불러왔고 미술을 형식적이고 개념적으로 학습하게 하면서 새로운 창조와 비평적 접근을 어렵게 만들었다. 일제강점기에 학교교육으로 시작된 미술교육은 사실주의 정신과 사상, 다양한 상상력을 통한 낭만주의적 정신이 배제된 단순 임모중심의 ‘따라 그리기’였다. 이렇게 광복 이후 일본이 아닌 미국 중심의 서구 미술교육을 답습했다. 일본제국주의 미술교육을 청산하고 우리 손으로 새 교육을 설계하고 실행하려 했으나 혼란한 정국과 인재 부재 속에서 실천되지 못했다.

근대 미술사상은 작가 자신의 자의식의 유·무가 큰 문제이다. 자신의 여가나 취미 활동을 넘어 근대적이고 의식적인 활동에서 나아가 스스로 문명의 담지자로서 인식하는 것이다. 이 당시 결성한 미술가들의 미술단체들을 보면 그러한 시대정신을 담고 있다. 요컨대, 근대 초기의 미술가 집단은 한 쪽에는 근대문명을 대표해야 한다는 사명감을 또 한 쪽에는 조선문화를 발전시켜야 한다는 의무감을 짊어지고 출발하였다. 이로서 미술은 과거의 유물과 전통적인 서화를 포함하는 포괄적 개념으로 정립되었으며, 전통 서화가들은 전람회와 교육 사업을 통한 사회적 활동으로 ‘근대’라는 새로운 시공간과 접속할 수 있었다. 학교 밖의 화단의 변화는 비록 식민지 상황이지만 민족의식이나 시대의식을 가지고 작업하는 개인이나 집단(그룹활동)이 있고 언론에서도 비평적 활동이 활발하게 이루어졌다. 반면 학교 미술교육은 철저한 총독부 통제로 근대적 의식을 성장시키거나 표출하는 교육적 활동은 이루어지지 못했다. 그런 점에서 제도로서는 근대적 미술교육을 실시하였으나 근대정신 부재의 미술교육을 하였던 것이다.

1920년대 예술교육론으로 정인섭(1905-83)의 <아동미술교육론>(1928년 12월 11일부터 13일까지 동아일보에 게재)은 선구적인 미술교육론으로 오늘날도 구태하지 않다. 그리고 1920년대 동아일보에 1925년 3월 16일부터 4월 24일까지 16회 연재한 <아동자유화>는 야마모토 가나에(山本 鼎)의 자유화운동이 한국에 도입된 모습과 당시 미술교육의 변화양상을 일선기자가 생생하게 기록하고 있다(박휘락, 1998. <한국미술교육사> 부록편 참조). 또한 장동호(2004)에 의하면 조선인 교사들의 미술교육 연구 활동도 있었다. 그러나 이러한 자발적 활동이나 주장들이 이어지거나 확산되지 못하고 일본에서 만들어진 서적이거나 문화적 흐름을 읽고 바라볼 뿐이었다. 일제강점기 내내 미술교육과 연계되는 전문서의 번역이나 저술이 한권도 이루어지지 않았다. 반면 미술사 영역에는 우현 고유섭(1905-1944)의 뛰어난 연구와 제자 양성은 후일 한국미술사연구와 인적 토대가 되었다. 황수영, 진홍섭, 최순우 등의 인물을 통하여 해방 이후 미술사를 이끌 수 있는 토양을 마련하였던 것과 대조를 이룬

다. 역사의 시계를 되돌릴 수는 없지만 우리의 근대를 성찰하면서 안타깝고 아쉬운 장면이 많다.

근대 미술교육 이전 미술이 비판적인 시각을 통하여 주체적인 수용을 하지 못하였다. 또 일부 부유계층이 서구나 일본유학으로 창작세계에 뛰어들어 후학을 양성하려 하였으나 교육 제도가 미비하고 공적 교육기관의 부재로 작가층이나 연구자를 성장시킬 수 없었다. 일체 시스템으로서 미술가와 미술교사 양성을 허락하지 않은 것은 제도로 구축된 시스템이 큰 힘을 발휘한다는 것을 이미 인지하고 있었던 것이다. 당시 상황에서 위기를 탈출할 선각자도 부재한 것도 사실이지만, 무엇보다 우리의 문화와 교육을 보는 눈이 없었던 것이다. 우리와 유사한 상황인 중국의 경우, 채원배와 같은 걸출한 선각자는 미육을 통해 중국의 미술교육을 선도했으며, 미술대학을 개설하여 창의적인 차세대 미술가를 기를 수 있는 시스템을 구축했다. 이는 뛰어난 리더와 인재양성 시스템으로 중국미술에 서양의 새로운 미술교육을 통한 중국미술의 일신을 엿볼 수 있다.

우리 미술교육이 외래의 미술교육 이론의 실험장에서 벗어나 우리다운 미술교육이 되는 것은 미술교육을 하는 모든 교육자나 연구자의 바람이기도 하다. 여기에는 지난 시간의 흐름 속에 형성된 미술교육에 대한 성찰과 반성이 함께 할 때 그것이 조금이라도 앞당겨질 수 있다. 그러기 위해서는 한국미술교육의 정체성을 확립하고 우리의 전통미술문화를 연계한 자생력을 가진 미술교육을 정립해야 한다. 지금 우리는 끊임없이 외부로 눈을 돌려 그 새로움에 빠져들 것이 아니라 우리의 미술과 미술교육은 무엇인지를 물으면서 우리다워지는 미술교육을 모색을 할 때이다.

## 2) 일체강점기 미술교육의 사실주의 검토

일체를 통한 근대미술의 수용은 미묘한 여러 논란이 있지만, 한마디로 서구 근대의 사실주의의 수용에 초점이 모아진다. 일본의 근대미술은 외국인 교사를 초청하여 교육을 담당하거나 유럽에 많은 젊은 미술가들을 파견하면서 습득한 진취적 미술에 의해 이루어졌다. 그리고 II장 3절에서 살펴본 것처럼 미술교육적인 발전을 위한 끊임없는 노력이 경주되었다. 또한 국가적으로는 대규모의 전람회인 문전(文展)<sup>3)</sup>이 1907년에 개최되고, 이에 반발하는 미술단체(전람회)가 결성되기도 하면서 미술활동은 활력이 넘치게 된다. 일본이 원한 근대 미술은 대상이 가진 형태를 정밀하게 표현하는 사실적인 표현형식으로 사진과 같은 재현성을 가진 미술이었다.

예술의 존재 의의에 대한 적극적인 평가는 예술이 어떠한 방식으로든 ‘실재성(reality)’을 담고 있다는 점에 기인한다. 다양한 예술 중에서 예술과 실재의 관계를 증시하며 예술이 실재에 가치 있는 내용을 담고 있다고 보는 예술의 대표적인 예는 리얼리즘(Realism)이라고 할 수 있다. 이 리얼리즘은 매우 다의적으로 쓰여 왔다. 리얼리즘은 현실이나 실재, 즉 ‘리얼리티(reality)’를 파악하는 방식에서 철학사, 예술론의 전 역사에 걸쳐 반복적, 특징적으로 나타나는 세계관을 지칭하는 매우 광의적인 의미로 쓰였다. 미술에 적용된 리얼리즘론도 그 바탕이 되는 철학적, 예술적, 사회적 정의에 따라 매우 다양하다. 그렇지만 리얼리즘적 미술 경향의 가장 큰 공통점은 소재를 구체적인 체험 세계에서 구하고 또 창작 방식도 객관을 있는 그대로, 즉 주관에 의한 어떠한 활동도 억제해서 대상의 특질을 직접적으로, 또는 정확하게 재현하는 태도에서 찾을 수 있다(이주영, 2007. pp.88-91). 이러한 태도와 결부되어

3) 문부성 주최 미술전람회로 약칭 문전으로 1922년 조선미술전람회 약칭 선전의 모델이 됨

리얼리즘적 표현 기법에서는 디테일의 '정확성'과 표현의 '구체성'이 중시된다고 흔히 이해되어 왔다. 그러나 아무리 창작 과정에 주관성이 배제된다고 해도 작가의 개성이 반영되는 것은 피할 수 없으므로 미술사에서의 리얼리즘은 각 시대와 작가에 따라 독특한 결과를 나타낸다. 그러나 철학, 미학을 통하여 리얼리즘을 논하면서 엄두에 두어야 할 것은 이런 표현 기법의 문제가 아니라 예술가가 현실을 대하는 태도와 또 그 가운데에서 '리얼리티'를 추구하는 예술적 태도의 문제라고 할 수 있다. 리얼리즘을 중시하는 미학자들은 예술을 통하여 삶의 진실을 찾고자 하며, 작품은 인간의 삶에서 나타나는 온갖 현상과 그 과정의 본질을 깊이 있게 보여 준다는 믿음을 갖고 있다(이주영, 2007. pp.90-91).

일제강점기의 미술은 대상을 보는 방식과 표현의 방법이 서양의 원근법과 인체해부학적 이해를 동반한 새로운 접근 방법이라는 측면에서 시각문화의 혁명적인 전환이었다. 이것은 미술과 미술교육뿐만 아니라 문화 전반적으로 큰 충격과 변화이다. 그러나 이는 근대 이전의 화보나 모본을 통해 관념적으로 묘사하던 표현 방식에 보다 사실적 묘사일 뿐 대상을 관찰하면서 사생적 표현을 하거나 사실주의 정신으로 표현한 것은 아니다. 도화학습에서 다른 재료나 도구를 쓴 예도 있지만, 1922년 제2차 조선교육령 공포까지는 대부분이 모필을 통한 그리기 방식으로 표현하였고, 대상에 관찰보다 텍스트를 따라 그리기 방식이었다.

앞서 리얼리즘은 예술가가 현실을 대하는 태도와 또 그 가운데에서 '리얼리티'를 추구하는 예술적 태도의 문제라는 측면을 고려할 때 서구의 조형의 기법적인 것은 배웠지만, 예술 표현에서 현실에 대한 인식과 태도는 거리가 멀다고 하겠다. 현실을 반영한 미술은 주권을 탈취한 사회를 배경으로 출현하여 이러한 상황을 통찰하고 표출하는, 엄밀한 의미의 리얼리티 포착은 쉽게 이루어지지 않았다.

1920-30년대 우리나라 서양화의 작업을 보면 현실에 대응하면서 사실적 작품이 압도적인 비중을 차지하고 있다는 점을 알 수 있다. 여기서 사실적 작품은 관학적 사실주의에서 인상파적, 야수파적 심지어는 표현파적 사실주의에 이르기까지 그 내용이 복합적으로 겹쳐져 있는 일종의 절충주의적 성격을 띠고 있다. 외래미술 수용 당시 사정은 취사선택 할 수 있는 교육기관이나 공적 공모제도와 같은 제도적인 뒷받침과 준비기간이 모두 결여된 상태였다. 따라서 한국 유화는 서양근대의 유화도입 이후 그 외양이 보여주는 것처럼 절충주의적인 사실주의가 주류를 이루었고, 그 전통은 결국 대한민국미술전람회의 개최(1949.9)이후 30년의 역사 중에서 1960년대에 이르기까지 지배적으로 이어졌다. 또한 근대시기의 서양 유화와 사실주의적 기법의 수용은 당시의 여러 미술사조가 부분적으로 절충되는 과정에서 새 시대를 절감하고 현실을 표현할 수 있는 좋은 수단으로 당시 화가들에게 여겨지기도 했다(박래경, 2000). 따라서 근대성이라는 것은 새로운 시대 현실에 대한 자각과 각성, 여기에 모여진 모든 문제가 포함되며, 근대미술에 있어서의 근대성이란 어디까지나 현실의 실제 세계를 재확인한다는 점에 있다.

근대의 회화 가운데 동양화의 경우는 새로운 시대의 성격을 드러내는 방법론으로 서양의 투시도법과 명암법이 첨가된 '사생'이 광범위하게 채택되어 사의(寫意)에 무게를 두던 종전 회화는 형사(形似)로 기울어지게 되었다. 전통적 의미에서 사생의 목적이 정확한 관찰을 통하여 사물의 성정을 파악하는 것, 즉 사의와 형사의 한 지점에 용해해 들어가는 것이었다면 근대 회화는 사생을 통하여 사물의 모습을 눈에 보이는 듯 정확하게 재현하는 것에 목적을 두었다(김현숙, 2000). 동아시아에서는 전통적으로 대상의 형상을 닮게 그리는 것(形似)은 중요하게 여기지 않는다. 그림은 대상이 갖는 형태의 재현적인 것보다 그 형태 속에 깃든 성정이나 정신을 드러내는 것을 강조하는 것이다. 이는 중국회화사에서도 남화 중심의 문인



화적 전통이 강하다는 점에서 대상을 닮게 그리는 것은 높은 품격의 그림으로 평가를 받지 못한다. 이는 장언원, 심관 등 여러 비평가들이 형상의 닮음(形似)보다 정신의 닮음(神似)을 더 높게 평가하는 전통도 이를 반영하는 것이다. 이러한 회화적 전통은 일본에도 그대로 반영되어 있어 모필화와 연필화의 논쟁<sup>4)</sup>도 이와 유사한 개념을 가진다. 이것으로 미루어 동양의 사생이나 형사의 전통은 근대 서구처럼 치열한 리얼리즘적 전통이 아닌 정신과 기운에 초점이 맞추어져 있음을 알 수 있는 것이다. 일체에 의한 근대서양미술의 수용은 동양화 영역에서도 형사를 넘어 기운이나 정신까지 수렴하려는 문인화적 전통을 버리고 눈앞의 현실을 재현하려는 듯한 태도가 강조되었다. 즉 정확한 관찰과 더불어 사물의 성정까지 파악하고 표현하는 전통적 사생과 신사의 정신까지 잃어버렸고, 서양근대의 치열한 사실주의 정신도 갖지 못하는 단순한 사실적인 그리기로 나아갔던 것이다. 이는 전통성과 근대성 모두를 놓치면서 전통미술의 정신성을 잃은 채 새로운 서양미술의 리얼리티도 제대로 학습하지 못했다.

서구미술문화와 만나는 과정에서 분명하게 놓치는 것이 무엇일까? 홍선표(2009)는 ‘사진과 서양화는 과학적 리얼리즘을 내면화하고, 사생적 리얼리즘을 구현하는 새로운 재현기술과 표상매체로서 미술의 근대화에 박차를 가하게 했다.’고 하지만 여기서 리얼리즘을 내면화하거나 사생적 리얼리즘을 구현하는 것에는 동의하기 어렵다. 분명 새로운 재현기술과 표상매체로서 근대미술을 열어 가는데 기여를 하였지만, 사실주의 정신이나 사상을 전제한 표현활동은 아니었다. 당시 ‘도화(圖畵)’ 교과에 텍스트였던 <도화임본>에 실린 그림들과 모필 중심의 표현방법과 도구를 생각할 때 이전의 임무를 하였던 그리기 방식에 많이 닮아 있다. 그러나 현실이나 대상을 직접 관찰하는 태도 속에서 내재된 리얼리티를 표현하고자 하였던 사실적인 표현과 현실을 보는 예리한 시선과 거리가 있다. 즉 자유나 평등의 시대적 분위기 속에서 개인의 존재에 대한 자의식을 갖지 못한 가운데 출발하였다. 자유롭고 비판적인 의식 가운데 대상을 관찰하고 표현하는 사실정신을 구현하는 것이 아니었다는 사실은 식민지 교육이 갖는 한계점이다.

### 3) 일제강점기 미술교육 연구

일제시대 미술교육이 실시되면서 서구 근대적 미술교육을 받아하고 정착시켰지만, 교사에게 교과교육의 연구부재의 상황을 만들었다. 또한 인간교육의 일환으로 출발한 미술교육의 본래적 의미나 가치를 망각하고 실용적이고 기능적인 교육을 형식적으로 실시하였다. 미술의 이론적 탐구부재, 미술교과교육의 연구부재는 해방 이후에 우리 손으로 교육과정을 편성하고 운영하는데도 한계를 드러낼 뿐만 아니라, 교과에 새로운 방향이나 방법의 탐색을 어렵게 만드는 것이다. 또한 이러한 점은 해방 이후에 미국이나 유럽의 다양한 현대미술을 수용하고 정착시키는데 더 많은 혼란을 주었고, 미술을 학문(미술학)으로 정립하지 못하고 실기로서 존재하는 한계를 가졌다. 일제강점기 미술교육은 비판적 사고와 연구부재 속에 자생력을 갖지 못하였으며, 문제인식이나 해결의 방안을 안에서 찾지 못한 채 외부 의존으로

4) 명치시대 초기 서양화의 기본재료인 연필을 사용한 그림, 즉 연필화를 보통교육에 채택하면서 연필화시대(1856년경-1886년경)를 열었다. 그들은 모필로 전문화가와 다름없이 가르치는 것을 보통교육으로서 적합하지 않다고 보는 견해를 가졌다. 반면 보통교육에서 서양미술교육에 대한 반동으로 일본회화의 진흥을 내세운 전통주의자들이 모필 중심의 교육을 주창하였다. 긴 시간 논쟁을 거친 끝에 보통학교 도화교과에서 모필 중심의 미술교육을 채택하면서 모필화시대(1887년경-1901년)를 열었다. 이를 두고 일본화 중심의 보수진영과 서양화 중심의 진보진영간의 보혁논쟁으로 평가한다(김향미, 2015. 일본 근대기 미술교육에 있어서의 보혁논쟁에 관한 연구. 동서미술문화학회. 참조)

나아갔다. 해방이후에서 최근까지도 끊임없이 외부로 눈을 돌리는 후기식민주의는 주체성 없고 비판정신 부재 그리고 연구부재의 일체강점기 미술교육에서 비롯되었다.

**첫째, 우리 미술교육에 대한 성찰이 필요하다.** 먼저 교과에 대한 인식이 재고되어야 한다. 서구에서도 르네상스 시대가 되어서야 미술이 기능을 넘어 학예로서 개념이 정립되었다 우리의 경우도 유교사회에서 미술은 천기(賤技)로 인식되고, 미술가의 신분 또한 낮았으며, 상류계층의 여가로 여겨졌다. 식민지시대에 새롭게 형성된 미술개념 역시 학교교육에서 낮은 위상과 무관심한 교과로 연구대상으로 인식되지 못했다. 백여 년이 지나 인식이 바뀐 현재도 주지교과와 동등한 위상을 갖지 못하는 태생적 한계를 가지고 있다. 미술이라는 이름에는 학문으로서의 성격보다 기능이나 직능으로서 성격이 부각되어서 인지나 이해 중심의 학교교육에서 위상은 낮을 수밖에 없다. 교과의 위상을 제고하기 위해 미술가나 미술교육자의 자존의식을 높여야 할 필요성이 요구되며, 여기에는 미술교육에 대한 성찰을 통한 철학성을 회복해야 한다. 미술은 사고와 철학을 동반하지만, 배면에 잠재되어 있고, 밖으로 드러나지 않아서 표현중심의 테크닉이나 기교적인 특성이 강조되는 것이다.

일제는 미술을 학교교육에 한 교과로 개설하면서 기능적인 교과로 인식하고 있었다. 제4차 조선교육령(1941년) 시기에 중학교 미술교육은 음악, 서도, 도화, 공작 교과목을 한데 묶어 '예능과' 교육으로 실시하였다. '예술'이라 용어는 순수예술로서 인식하는 반면 '예능'이라는 용어는 기능적이고 오락적인 의미로 이해된다. 교과를 순수예술로서 인식과 기능적, 오락적으로 이해되는 차이를 갖는다. 이는 앞서 언급한 것처럼 학문이나 예술이 아닌 기능이나 직능으로 인식하면서 교과의 위상을 낮아지게 하였고, 지금까지 교과의 위상과 인식에 악영향을 끼치고 있다. 성찰 부재의 미술교육은 철학이나 정체성 부재의 미술교육을 만들면서 예술을 예능으로 전락시키고, 이는 교과의 위상에도 영향을 미치고 있다.

**둘째, 미술교육 연구의 자생력 없다.** 서구의 선진 이론 수용과 비판력이 부재한 것은 총독부에서 시키는 대로 가르쳤기 때문이다. 일본은 식민지교육을 통한 황국신민화에 성공한 것으로 평가할 수 있으나 우리의 관점에서는 주체성을 상실한 교육이었다. 근대교육은 자아의식의 변화와 시대적 책무를 자각하는 학습으로 이끌어야 하는데 교사 스스로가 근대적 자각을 하지 않았다. 이러한 교사들에 의한 근대 미술교육은 한국적 미술교육으로 변화시켜 정착하려는 노력과 전통미술교육을 체계화할 의지도 없었다. 즉 연구부재로 교과교육으로 정립하지 못했으며 자의식의 각성이나 비판의식도 나타나지 못했다. 일체강점기시대는 삭막한 사회·문화적 상황이지만, 미술비평 활동이 활발하게 이루어졌다. 식민지치하 속에서 자의식을 가지고 능동적이고 자주적인 미술로 나아가려는 일련의 노력으로 볼 수 있다(최열, 2010, 2012). 그러나 이것은 개인작품 활동이나 화단의 변화로서 그쳐버리고 미술교육으로 연계되지 않고 있다. 일본을 중심으로 해외유학 한 여러 사람들이 공사립학교에 교직원생활을 하면서 작품 활동을 한 점을 생각한다면 미술교육의 변화가 없었다는 점은 쉽게 납득하기 어려운 점이다.

현재 우리나라 사범대학 미술교육과를 보면 미술은 실기중심으로 보고 이론교육은 중요하게 인식하지 않고 있다. 교과교육을 제외하면 대부분의 과목이 미술대학 전공실기와 차별이 없는 상황이다. 또한 교사양성대학에서 교과교육이라는 개념이 빈약하고 교과교육, 미술교육학, 미술교수법, 미술교재론 등 교과 교육 관련 과목을 교과교육 전문가가 아닌 실기교수가 가르쳐도 된다는 인식이 일반화되어 있다. 이러한 생각은 교과교육 연구의 부진은 말할 나위가 없고 미술교육의 발전을 가로막는 큰 장애 요소이다. 미술교육과가 미술대학의 실기 전공자들과 차별 없다는 인식이 가져온 현장 미술교육은 초·중등학교 교육에서도 교육과정

의 내용구성에 표현위주의 실기중심 교육이 이루어지고 있다. 실기위주의 미술교육은 교수·학습에서 다양성을 갖지 못하고 미술의 이해나 감상 그리고 향수 및 소통의 역량을 키우지 못하였다. 교사를 비롯한 연구자들의 연구역량 부재가 미술교육의 새로움을 가져올 수 없었고, 또한 교과 발전에도 지대한 영향을 끼치고 있는 것이다.<sup>5)</sup>

**셋째, 일제강점기에는 중등학교 미술교사를 양성하는 교육기관이 없었다.** 전문 미술가를 기르는 미술대학이나 전문대학의 부재로 미술교육 연구나 연구자가 없었다. 당시 일제는 보통교육 중심으로 학교를 개설하였지만, 전문가 양성을 위한 대학이나 전문학교 개설을 허락하지 않았다. 이는 자의식의 각성을 통하여 지성인으로서 민족독립운동이나 고급 관리나 전문가가 되는 길을 차단해 하였던 것이다.

또한 미술이라는 교과목-도화, 습자, 공작, 자수 등의 교과목이 학습자에게는 필수과목이 아닌 수의과목으로 규정되었기에 강점기 내내 주변 교과목이었으므로 학습자나 학부모의 인식에서 교과에 인지도가 낮았다. 교과의 낮은 위상과 인지도는 해방 이후에 이어졌다. 또한 교사는 학습자 수준에 부응하거나 동시대의 정신이나 사회문화적 환경을 교과에 반영하고 연구할 책무감이 부족했으며, 기능중심의 교과로의 인식은 창의성과 인성적 접근을 하지 못했다. 교사양성이나 관련 전문교육기관의 부재는 연구자의 양성이 없었으며, 연구자들의 모임인 학회나 연구회가 형성되지 못했을 뿐만 아니라 자생적인 연구자들도 연구모임을 만들지 못하였다. 이는 교과의 낮은 위상과 교과교육연구 부진을 낳았다.

#### 4) 한국미술교육 발전을 위한 성찰

새로운 제도와 변화의 수용을 주체적으로 선택하거나 강압적으로 선택하는 경우가 있다. 우리는 20세기의 전반을 일제에 의해, 후반은 강대국에 의해 비주체적으로 겪었다. 주체적으로 이루어지지 못한 것은 항상 어두운 그림자가 드리운다. 교육에서 일제 강점기는 일본식의 교육이, 해방 이후는 미국식 교육이 지배적이었다. 이계학 등은 지금 우리가 가지고 있는 교육의 내적 질서는 ‘미국 교육학을 그대로 이식해 놓은 실험장에 불과하다고 했다. 일제강점기가 전기-식민성(colonality), 전기-식민주의(colonialism)이라 한다면 해방 후 50년은 미국의 지배 속에 후기-식민성(post-colonality), 후기-식민주의(post-colonialism)라 하겠다. 문체는 후기-식민성에 있다. 전기가 우리의 신체와 정신을 모두 식민성에 감금해 놓았다면, 후기는 우리 신체를 해방시켰으나 그 신체를 규율하는 정신, 내용, 방법, 실체가 모두 우리 것이 아닌 미국의 것으로 대체되었다(이계학 외, 2004). 우리나라는 끊임없이 서구 근·현대미술과 미술교육을 수용하면서도 이를 제대로 정착하고 성찰하는 일을 게을리 하고 있

5) 박휘락의 <한국미술미술교육사> pp.49-52에 “미술교육관계 문헌(1960-96)/출판 연대순”이라는 제목으로 1960년에서 1996년까지 36년간의 미술교육 관련 저서들을 정리하였다. 연대로 보면 60년대 9권, 70년대 16권, 80년대 23권, 90년대 26권, 미술교육 관계 국역서 19권, 국역서 포함 총 93권이다. 여기에는 다수가 미술교육 관련 대학교재, 실기교육 관련 지도서로 되어있다. 반면 미술교과와 직접적으로 연계되지 않은 창의성 관련 저서(2권)가 있으며, 또한 유아미술, 아동미술 관련 저서가 다수를 차지한다. 역서에서는 시지각, 색채론, 아동(유아)미술, 소묘, 미술교육사, 연구 방법론 등이 있다. 교과교육, 교과내용학 관련 저서 등 미술교육의 학습과 연구에 필요한 번역이 체계적으로 이루어지지 않고 있다. 저(역)자를 살펴보면 사범대학 미술교육과에 재직하는 교수가 거의 없다는 사실도 특별하다. 교사양성기관의 체계로 본다면 사범대학 미술교육과 교수들은 초등미술교육을 담당하는 교수들보다 심화된 연구물들이 산출될 것으로 예상되나 결과는 전무하다. 이것은 중등미술교사 양성기관인 사범대 미술교육과의 정체성을 의심하게 하며, 더불어 미술교과교육 관련 연구의 전통이 정립되지 않았을 뿐만 아니라, 그 연구성과가 매우 빈약하다.

다. 우리는 일제강점기부터 지금까지 성찰 없는 교육을 해오고 있으며 지금도 앞만 보고 내달리느라 우리다운 미술이나 미술교육의 구현에서는 더 많은 시간이 필요로 할 것이다.

**첫째, 미술교육의 철학적 확립이 필요하다.** 동아시아의 근대는 근대 서양미술과 미술교육의 내용과 표현방법 그리고 교육제도와 함께 형식적 틀을 수용하였다. 함께 들어와야 할 철학과 사상은 배제되었다. 철학 없이 앞만 보고 달려온 세월이 장장 한 세기 이상이 되어 철학 부재가 자연스러운 것으로 인식하게 되었다. 서양 미학의 역사나 동양(중국)의 화론(畫論)을 보면 수많은 철학자들이 미학에 대한 담론을 펼쳤고, 많은 문인들이 화론이나 비평이론을 전개해 왔다. 이런 점에서 많은 작품에는 철학적 문제와 당대의 사상과 정신이 스며있는 것을 알 수 있다. 그러나 근·현대를 지나면서 화가들의 비평이나 이론에 대한 논의보다 철학자, 미학자, 미술사, 문학가에 의한 작품이나 동시대적 정신에 대한 논의가 많다. 작가들은 자신의 작업이나 동시대 미술문화에 대한 흐름을 언어로 체계적 서술을 하는 경우가 드물다. 더욱이 근대에 정신이나 사상을 배제하고서 외형적인 형식과 틀로서 근대미술교육을 수용하다보니 정체성을 가질 수 없는 상황이 되었으며, 서구문화를 따라하거나 닮아가기 급급해 하는 문화적 아류를 낳았다. 이제 앞만 보고 달려갈 것이 아니라 내가, 우리가 어디에 서 있는지 무엇을 어떻게 하고 있는지를 질문하면서 주변을 살피면서 행보를 할 계기를 마련해야 한다. 지금까지 해 오던 대로 앞만 보고 달리기만 하면 지금보다 더 힘든 수렁에 빠지고 말 것이다.

광복이후 교수요목기를 거쳐 6.25 이후 교육과정기에 들어서 열 번이나 교육과정 개정을 통해 동시대 사회·문화적, 미술·교육의 국제적 흐름까지 수용하면서 점진적으로 체계화 해왔다. 국가수준의 교육과정이 있음에도 불구하고 전통적인 기능중심의 표현수업을 하는가하면 또 다르게는 다양한 매체를 활용한 조형중심의 수업을 하거나 이해나 감상·비평 수업을 심도 있게 전개하는 등 가르치는 교육과정의 내용은 제각기이다. 지금까지 총론에 주어진 지침에 따른 교육과정을 구성하고 또한 동시대 문화(미술문화)를 다루다 보니, 전체가 간과하는 문제점을 교과 자체에서 극복을 하지 못하고, 체계적 접근이 빈약하다. 미술교과는 공교육에서 학습자의 정신적, 문화적 성장을 이끄는 교과로서 독자적인 철학확립이 필요하다.

**둘째, 미술교육의 정체성 확립이 필요하다.**

근·현대 미술교육은 서구의 외형적인 형식과 제도로서 일본 근대교육을 수용하면서 교과가 개설되었다. 우리의 미술문화적 전통을 외면하고 일본을 통한 서구미술문화의 수용에 급급하였다. 당시 상황은 미술문화에 깃든 철학이나 스스로의 문화적 정체성을 고민할 겨를이 없었다. 식민지 상황에서 철학적이거나 정체성에 대한 질문은 외면할 수밖에 없었고, 그저 따라 하기에 급급한 채 임포, 사생교육으로 일관하는 수동적인 교육을 실시하였다. 문화적 정체성에 대한 위기는 해방 이후 우리 손으로 교육과정을 구성하면서도 지속적인 서구의 미술문화를 비판 없이 수용하면서 더욱 심화되었다. 일제강점기는 일제의 통제를 받았지만, 이제 자유로워진 상황 속에서도 서구의 미술문화적 인식과 수용에서 주체적이지 못하고 더욱 경도되었다. 그런 면에서 전통미술문화에 대한 새로운 인식과 더불어 문화적 정체성에 대한 질문이 간절할 수밖에 없고 또한 오리엔탈리즘의 극복이 미술교육의 큰 과제이다.

우리 근대미술교육은 전통미술문화와의 단절, 서구 미술교육을 무비판적으로 수용해왔다. 일본 미술교육과 미국 미술교육을 양대 축으로 전통, 중국, 유럽의 미술교육이 부분적으로 뒤엉켜 있는 혼재된 모습을 하고 있다. 여기서 문화적 정체성을 어떻게 찾아 정리해야 하는지 가능하기 어렵다. 세계화시대에 구태여 정체성을 찾아 정립할 필요성에 대한 의문도 제기되기도 한다. 그러나 세계화되고 국제화될수록 서구미술이나 미술교육을 따라 하기에서

벗어나 자신의 정체성을 세워야 한다. 법고창신(法古創新)은 문화창조에 있어 법칙같은 개념이다. 전통의 단절에서 계승과 창조하기, 문화 단절에서 관계 회복으로, 문화 상극에서 상생의 문화로, 미술의 본래적 의미나 가치 회복으로, 이 땅의 학습자에게 미술문화를 통한 기쁨을 주고 개안을 갖게 하는 미술이 필요로 한다. 우리의 미의식과 조형의식 그리고 이 시대가 요구 하는 우리다운 미술교육의 정체성 확립을 필요로 하는 것이다. 왜, 무엇 때문에 그 미술교육을 해야 하며, 그 실체는 무엇인가? 근본적인 질문을 우리 스스로에게 던져 보는 것이다.

**셋째, 미술교육 본연의 가치 회복이 필요하다.** 현재 우리 학교교육에서 미술교육의 양상을 보면 학습자에게 교과외의 본래적인 가치나 의미를 전달하고 있는지 의심이 든다. 여가를 즐겁게 보내기 위해서 아니면 학습자의 심성에 새로움을 주기 위해서 아니면 표현역량을 키우는 기능교육을 하는지 정말 학습자가 즐거워하면서 자신의 삶에 미술의 의미를 두는지 알기가 어렵다. 물론 한국의 학교교육이 인지 중심의 입시교육이 되면서 음악이나 미술이 주변 교과로 전락했고 교과에 대한 인지역량은 대단히 낮아지고 있다. 이런 교육상황에서 교과외의 본래적 가치를 회복하여 수업을 한다면 학습자는 따라오지 않은 채 교사 혼자 자기 열정에 취해 있을 것이다. 그러나 언제까지나 학습자와 학부모의 눈치를 볼 수 없다. 교사는 국가 수준의 교육과정에 의거하여 문화예술의 안목을 갖고 당당하게 민주시민을 기르는 미술교육을 행해야 한다. 즉 학교 미술교육의 정상화를 이루어야 한다. 미술교육의 정상화를 위해 교사는 교과 본연의 가치를 인지하고 이를 실현할 수 있는 의지와 교과교육의 정당성, 목적을 새롭게 검토하여 그 본래적 가치를 구현해야 할 책무가 있다. 이제 우리가 필요로 하는 미술교육으로 전환하여 우리다움을 시작할 때이다. 미술을 통한 개인과 사회 그리고 세계의 변화를 전제하여 새로운 내용과 방법을 찾아야 할 것이다. 따라서 학습자가 필요로 하는 미술교육으로 전환하여 문화예술을 향유할 수 있는 역량을 길러주며 나아가 미술교육의 사회참여가 적극적으로 추구되어야 한다. 즉 삶을 위한 미술교육, 문화교육으로서 미술교육으로 나아가 학습자가 행복해지는 교육이어야 한다.

## 5. 나가면서

우리가 사는 시대를 포스트모던이나 다원주의 시대라고 하지만, 현재도 복잡하고 다층적인 근대의 연장선에서 있다. 이러한 근대는 제도적 근대, 내면적과정의 근대로 나누어 볼 수 있다. 제도적 근대는 위로부터 근대, 이식된 근대를 말하며 대의적 정치체제, 시장과 재산을 통해 재화가 생산되고 분배되는 것을 말한다. 내면적과정의 근대는 근대적 주체의 형성, 시민주체의 형성 과정으로 개인이 하나의 내면을 가진 존재라는 것, 그 자체로서 고유하고 자족적인 존재라는 것을 중요시한다. 우리 근대는 전통사회를 근대사회로 이행시키려는 노력 없이 외세에 의해 시작했다. 식민지시대는 제도와 문물의 근대로 사상과 가치가 결핍되어 있었다. 또한 해방 이후 서양의 산업적 근대를 쫓아가는데 급급해 사상, 가치, 이념의 정치적 부분을 제대로 소화하지 못했으며 민주주의 정치제도를 실천할 정신성 또한 우리가 성취하지 못했다. 조선시대에는 유가담론에 대해 깊이 생각하고 또 그것을 내면화하려고 했으나, 20세기에는 유입되는 근대를 철학적, 정신적의 숙고과정 없이 수용했다. 우리가 제도로서 근대를 받아들이고 완성해 가는 과정에서 이 내면적 형성과정이 동반되지 않은 '미완의 근대'라 하겠다.

이러한 근대 속의 미술교육을 성찰하기 위해 근대의 서구와 동아시아에 대해 살펴보고, 우리 근대미술교육의 형성에 대해 논의해 보았다. 서구의 근대미술교육은 르네상스를 거쳐

아카데미교육, 아동중심교육, 산업혁명에 의해 제작기술을 강조하는 교육, 창의성 중심 미술 교육 등 변화와 진보를 거듭했다. 이러한 서구미술교육이 동아시아 3국에서는 정신성이 결핍되어 전개되었다. 특히 우리는 일제에 의해 근대가 시작되었고 식민지라는 상황 속에서 전통과 단절된 실용적, 기능주의적인 성격을 가진다. 또한 침체기 속에서 우리 전통문화에 잠재된 심미적 미의식이나 학습자의 심성을 함양하는 인간교육과는 거리가 멀어졌으며 개인의 자의식, 비판적 사고가 배제된 수동적인 교육을 초래했다. 당시 성찰 없는 수용과 미술 교사 양성 교육기관이 없었으며 연구의 자생력이 없었으므로 현재도 우리는 서구로 눈을 돌리는 상습적 오리엔탈리즘에 빠진 교육을 하고 있다. 일본을 통해 수용한 왜곡된 서구 근대 미술교육을 스스로 정리하고 재정립하지 못한 결과 오늘날 미술교육은 전통문화의 단절, 문화적 정체성 혼란, 동시대적 문화적 흐름 등 부정적인 단어를 나열하게 되는 상황이 되었다. 필자는 이러한 논의를 통해서 우리 근대를 제대로 직면하고 성찰, 반성하는 과정으로 미술교육의 철학적, 정체성 확립과 미술교육의 본연의 가치를 회복하여 우리 미술교육이 발전하기를 기대한다.

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## Artists from the Arab World in the History of Art of the 20<sup>th</sup> Century

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When we debate about modern or contemporary art, we often refer to Western artists. However, since the beginning of the last century a lot of artists around the world got engaged in the production of works showing their contributions in the development of arts as they were unfolding. This presentation aims to give an overview of Modern Art from the Arab world.

### 1. Modern Art from the Arab World

The pictorial tradition as known in the Western culture is a recent practice in the Arab world. The interaction of local artists with orientalist painters who were sent along with thousands of soldiers in expedition to the Middle East and North Africa in the 19<sup>th</sup> century has allowed them to discover easel painting. Later on in the first half of the 20<sup>th</sup> century, artists such as Jawad Salim, Mohamed Melehi, Saliba Douaihy among others have studied in the US and Europe so they got impregnated by Western art and have thought about how to adopt contemporary styles to national subjects and themes. This was not achieved by copying Western artists works but rather developing their own practices. By mastering the aesthetics and characteristics of Islamic art and by meditating on their surrounding environments and on their tangible and intangible heritage, artists have produced innovative works by their conception, sense of color and universal dimension.

Many painters and sculptors – Chafik Abboud, Mahmoud Said, Louay Kayyali, Nazir Nabaa, Inji Efflatoun, Omar El Nagdi and Omar Onsi to name a few – got inspired from impressionism and cubism and have devoted themselves to the creation of figurative paintings. Others, like Ibrahim El-Salahi, Saloua Raouda-Choucair, Farid Belkahia, Rafa Al Nasiri, M'hamed Issiakhem and Etel Adnan have turned to abstraction mixing modernity with tradition.

Artistic creation evolves as part of a culture, which is not only visual. Histories of art show that artistic movements and practices are developing in conjunction with the changes of societies and political configurations. As an example, the discovery of extra-European civilizations through colonization and the rise of archeology and ethnography starting from 1880<sup>1</sup> have enabled Western artists to invent stereotypes of Western vision of the colonized countries at first and to achieve the purposes debated about modern art in a second time. In his book “What is Modern Art?” Riout explains, “Creation does not happen ex nihilo. It requires exchange, sharing, simulations of a rivalry (...) When they innovated too radically to develop ties within their own culture, artists turned to other civilizations.”<sup>2</sup> New references generate always a shift in values. The first art exhibition in the Arab world took place in Cairo in 1891 on the initiative of Ismail Pasha. Three years later, the *Salon de Tunis* was created and so on.

In order to better present the contribution of artists from the Arab world in the evolution of visual arts in the last century, I chose to highlight the paths of Saloua Raouda-Choucair and Farid Belkahia. They were engaged to work in contrast with Western artistic standards and conventions. Their plastic vocabularies associated to the materials they have experienced are based on a balanced relationship between contemporaneity and heritage. They have created works of art, which by their strength, autonomy and originality suggest several meanings. Like many other artists armed by their visionary ideas, they were in constant search for a renewed identity. Thus, they were able to successfully create universal works of art.

<sup>1</sup> Riout, 2000, p.257

<sup>2</sup> *ibid.*, p. 253-254

## 1) Saloua RAOUDA-CHOUCAIR

Born in Beirut on June 24, 1916, Saloua Raouda-Choucair was an abstract painter and sculptor. She was introduced into painting in the studios of Mustafa Farroukh and Omar Onsi who were among the pioneers of modern art in Lebanon.

She was influenced by the Islamic art that she discovered during a long stay in Egypt in 1943. She decrypted its geometrical forms, its decorative colorful surfaces and the rhythm of their repetition. She studied at the American University of Beirut and traveled to Paris in 1948 to complete her education at the Ecole des Beaux-arts.

The dialogue between Islamic heritage, abstraction and the affirmation of the existence of a modern Arab art were the artistic concerns of Raouda-Choucair. As Jessica Morgan says: “She spent nearly six decades following the courage of her conviction that principles of Islamic design and Arabic poetry could be explored and reinvigorated within a modernist, non-objective art.”<sup>3</sup>



Figure 1: *Rhythmical Composition with White Sphinx*  
1951  
Oil on canvas  
88 x 116 cm  
© Mathaf: Arab Museum of Modern Art, Doha



Figure 2: *Design for a traditional tapestry*  
1953 - 1955  
Gouache on carton  
30 x 20 cm  
© Courtesy of Saloua Raouda Choucair Foundation, Beirut

After her solo exhibition at the UNESCO Palace in Beirut in 1962, she entirely devoted herself to sculpture. She experienced various media: wood, stone, Plexiglas, plastic, nylon thread, terracotta, silver, brass and aluminum. By managing each of them, she created rhythmical compositions of shapes, colors and textures.



Figure 3: *Poem*  
1963 - 1965  
Aluminum  
35 x 16.5 x 7 cm  
© Mathaf: Arab Museum of Modern Art, Doha



Figure 4: *Rapture of Revelation*  
1985 - 1987  
Bronze  
100 x 40 x 20 cm  
© Mathaf: Arab Museum of Modern Art, Doha

Raouda-Choucair was a scientific expert. She developed an experimental approach of the movement in the space using symmetry, repetition of modules, entanglement of lines, division, etc. All the structures are designed from mathematical calculations based on geometrical forms mainly consisting of the circle, the cube or the parallelepiped.

<sup>3</sup> Morgan, 2013. p. 7

Her works are usually composed of two or more pieces. One completes the other. We might notice a mix of different media or of wood color variation in one work. Its main characteristic is the combination of the flexibility of the shape and the rigidity of the media. Thus creating visually harmonious and balanced works of art.



Figure 5: *Memory of the Arches*  
1980 - 1983  
Wood and bronze  
47.5 x 22 x 22 cm  
© Mathaf: Arab Museum of Modern Art, Doha



Figure 6: *Untitled*(from the series *The Rhyme*)  
1994 - 1996  
Aluminum and brass  
20 x 13 x 16 cm  
© Mathaf: Arab Museum of Modern Art, Doha

She participated in several group exhibitions: the *Salon des Réalités Nouvelles* in 1971 and in 1977 in Paris, “Women Artists” in 1980 in Iraq “Forces of change: Artists of the Arab World” in 1994 in Washington D.C, etc. In 2013, Tate Modern has hold her last solo exhibition. Raouda-Choucair passed away on January 26, 2017.

## 2) Farid BELKAHIA

Farid Belkahia was born on November 15, 1934 in Marrakech where he lived and worked until his death in September 25, 2014. He started learning painting at the age of 15 in the studio of Olek Teslar. In 1955, he registered at the Ecole des Beaux-Art in Paris where he completed a 5 years training. Right after that, he moved to Prague where he studied for three years’ the scenography and design at the National Theater. During that period, he produced works of art, which showed the damages caused by wars and the barbarity of which human beings exert on their fellows. He translated torture into a plastic language: by dark colors, disfigured faces and stripped bodies.



Figure 7: *Cuba Si*  
1961  
Oil painting on paper.  
62,6 x 44,6 cm  
© Tate Modern



Figure 8: *Sévices*  
1961/62  
Painting on paper  
188 x 89 cm  
Mathaf Farid Belkahia  
© Sirine Abdelhedi

In 1958, he traveled to the Middle East “in search of his cultural origins” as he said. He started thinking how to translate his heritage into a contemporary work of art. At the beginning of the quest

for origins that he pursued until the end of his life, Belkahia's replaced the dark colors with bright ones, the crippled figures with geometric patterns, the political subjects with cultural ones.



Figure 9: *Place Jamâa El Fna*  
1963  
Painting on canvas  
161 x 221 cm  
© Private collection

In 1962, he went back to Casablanca where he took over the direction of the Ecole des Beaux-Arts. He held this position until 1974. At school, Belkahia and the members of his team such as artists Mohamed Melehi and Mohamed Chebaa have established an artistic education that takes into account the different aspects of Moroccan culture. Together, like many other artists, they have thought about the future of Moroccan art by refuting the idea that it is reduced to the naive art spread during the colonization. Their collaboration is at the origin of the artistic movement "School of Casablanca".

Belkahia's artistic experiences are classified according to the materials he used. Each work of art is based on a drawing. The return to the origins is even more remarkable when copper has replaced the canvas. He experienced this material, symbol of Moroccan craftsmanship from 1963 until 1974. To describe his process, Toni Maraini says: "Folded, cutted, hammered, casted, crumpled, treated with acids or varnishes, nailed to wooden supports, the copper will be for Balkahia the raw material for about ten years."<sup>4</sup> He also associated it to Plexiglas, to tapestry, to skin, to steel.



Figure 10: *Untitled*  
1964  
Brass  
110 x 97 cm  
Mathaf Farid Belkahia  
© Sirine Abdelhedi



Figure 11: *Transcendence (Transcendence)*  
1976  
Brass and skin  
187 x 155 cm  
Mathaf Farid Belkahia  
© Sirine Abdelhedi

After copper, he chose the cowhide. He had experienced this material for forty years. Thus creating outstanding "shaped skin". By becoming a receptacle of symbols, shapes, colors and stories, this sign of death becomes a sign of life.

Farid Belkahia suggests a trip into the collective historical memory. Several geometrical and popular signs define his plastic vocabulary: the spiral, the arrow (direction and balance), the circle, the point (world center), the triangle (study on the mountain), the cross (four cardinal points), the sinusoidal line, the labyrinth (representation of Marrakech), the infinity symbol ( $\infty$ ), the eye and the hand (to ward off the evil eye) and the Tifinagh alphabet (of Berber). He draws inspiration not only from the Berber culture, but also, from the human body. Woman's body is very present in Belkahia's works of art. With a non-mimetic eroticism, he managed to materialize his imagination defying the cultural context in which he lived.

<sup>4</sup> Maraini (2014). p. 140.





Figure 12: *Aube II (Dawn II)*  
1984  
Dye on skin  
250øcm  
Institut du monde arabe (Arab world Institute)  
© Sirine Abdelhedi



Figure 13: *Danse (Dance)*  
1979  
Dye on skin  
144 x 132,5 cm  
Mathaf Farid Belkahia  
© Sirine Abdelhedi

In addition to visual signs, Belkahia translated several themes into his plastic vocabulary. They consist of: the hand, the Melhoun (medieval poetry as a tribute to women and femininity), the trance, the dawn, the tree, Lalla Mira (queen in the Gnawa's ritual), Jerusalem, the continental drift, etc. He also paid tribute to Antoni Tapiés, Gaston Bachelard, Ibn Battoûta, Sharif-al-Idrisi and René Char among other personalities that had inspired him.



Figure 14: *La main (The Hand)*  
1980  
Dye on skin  
152 x 125 cm  
Kunstpalast Museum (MKP moderne)  
© VG Bild-Kunst, Bonn 2016



Figure 15: *Hommage à Gaston Bachelard (A tribute to Gaston Bachelard)*  
1984  
Dye on skin  
360 x 265 cm  
Centre Pompidou Museum  
©ADAGAP, Paris

He was invited to create a sculpture for the Olympic games organized in 1988 in Seoul. His works are featured in the collections of: The Centre Pompidou and the Quai Branly museum in Paris, the Tate Modern and the British museum in London, the Kunstpalast museum in Dusseldorf, the Arab museum of modern art in Doha among other private and public collections around the world.



Figure 16: *Untitled*  
1988  
Steel  
Olympic Park, Seoul  
© Sirine Abdelhedi

## 2. Conclusion

The question of “Arab” is foregrounded in the conference title but we have seen through this brief presentation of Belkahlia's and Raouda-Choukair's artistic paths that modernity is plural, creation is multidimensional and art is a universal language. Labels only respond to the art market conventions. Through their works artists from all over the world raise the awareness of human rights and promote cultural diversity. They represent a sub-group in the *Art World*<sup>5</sup> whose various actors cooperate in order to keep the works of art alive and to ensure their sustainability.

Recognizing the contribution of artists whatever they come from, in the evolution of art practice in the 20<sup>th</sup> century is a way to respect those creators who have long been marginalized. They left us a heritage that we should preserve and foster its dissemination through artistic education to ensure its life and sustainability. We need to develop intercultural awareness and skills to interpret works of art in light of rewriting the worldwide history of art.

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<sup>5</sup> Becker, 2006.

## **Aesthetic Values of Islamic Calligraphy, in Contemporary Egyptian Art Movement (Abd El Hady Algazzar - Hamed Nada – Ahmed Mostafa) As examples**

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### **1. Introduction**

#### **1) Research issue**

Reviewing the aesthetic values of Islamic calligraphy in the art of (Algazzar –Nada –Mostafa)

#### **2) Research objective**

Reviving Arabic calligraphy and Enhancing a new generalized vision to interpret Art works of: (Algazzar –Nada –Mostafa)

#### **3) Research inquiries**

- 1- How the symbols and motifs (folk, Pharaonic, Islamic,..etc) have been employed by Avant Garde Egyptian Artists as plastic vocabulary..?
- 2- Could we consider that the revival of Arabic calligraphy in the second decades of the twentieth century, in terms of its contributions in plastic arts, a start point for modern and contemporary plastic Art.. ?

#### **4) Research hypothesis**

- 1- Islamic calligraphy in text-based works were among the main resources, which have enriched modern and contemporary Egyptian Art movement.

#### **5) Research objectives**

- 1- Studying and analyzing some artworks of pioneer contemporary Egyptian artists, which paved the way for the boom of integration between islamic Calligraphy and text-based plastic artworks.
- 2- Demonstrating the issue of the quest for identity and independent artistic personality, Through which self-expression trends have been evolved among Egyptian artists, between thirties and fifties of the twentieth century.
- 3- Presenting and spotlighting an analytical study of some recent calligraphic Artworks.

#### **6) Research significances**

- 1- Enhancing a new generalized vision to interpret relevant artistic works with text-based artworks.
- 2- Discussing the religious input in the majority of modern calligraphic Artworks, and how various Islamic concepts such as (the hidden diemension of the cube, multiplicity in unity, and the divine attributes, ..etc) have contributed in these Artworks.
- 3- Discussing the concept of architectural sculpture (Sami Rafei's artworks as an example)

#### **7) Research boundaries**

- 1- Discussing and analyzing selected text-based Artworks of pioneer egyptian contemporary Artists (during twenties and thirties), with a historical backgrounds

## 8) Research axioms

- 1- The real emergence of plastic art movement in Egypt began with those foreign artists, who have resided in Egypt after the departure of the French Campaign. They were, with their galleries, the real seeds of Egyptian plastic art movement.

## 9) Research methodology

Analytical, comparative, and hystorical.

## 10) Research plan

Providing a brief historical critical vision about the use of Arabic calligraphy in the text based Art works, during period between the 1920 and 1956.

## 2. Pioneers in Contemporary Egyptian Art

Art historians of the contemporary Egyptian plastic art movement agree that the period between 1920, 1956 was a pioneering phenomena In Egypt Art. Now, it is considered a fundamental pillar to that movement. The most important names were: Mohammed Naji, Mahmoud Mokhtar, Ragheb Ayyad..etc. Most of those pioneers completed their Art studies in Europe, Paris in particular, according to European traditions <sup>1</sup>.

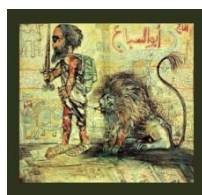
### 1) Abd El - Hadi Algazzar (1925-1966)

Algazzar was born in Alexandria, Spent his childhood in a district laboring classes, was. In his early youth, moved with his family to the ancient popular Cairo neighborhood, which includes deep rooted religious shrines and old mosques. The most important shrine of Sayeda Zeinab, scion of the Prophet Muhammed, and the distrtict holds her name. His father was of the clergy. The artist was impressed by traditions and customs. At the outset, he realized that these traditions popular were soaked with superstitions and queckery, and formed a larger entity to the poor of social strata. seized by a sweeping interest to see those individuals, who practice sorcery in the fairs, and saw how the people are firmly believing in fatalism and superstitions. and how these beliefs are reflected in social events and customs ( Mourn, birth, exorcism...etc). He realized all false rituals, the seizure of drugs upon their thought, and how they are miserable victems of daydreams.

The artistic talent of El -Gazzar have emerged early, and the rejection of his application for admission to the Faculty of Fine Arts (due to his young age), made him more determined to become an artist, the school one of his teachers discovered his talents in drawing.



The Green Madman 1951



Abu el-Sebaa (1964)  
The Lion's Father



The High Dam Person, 1962,  
620-360cm



Men and Iron 1964 Oil on  
Wood



Zulikha, 1952



Attentive 1952

Figure (1): Examples of Abd El - Hadi Algazzar Paintings.

1 Johnson, A.J. and Barak, A. (2005). *Salmoni: Re envisioning Egypt 1919-1952*. Egypt: American University in Cairo Press; p.1-2.

One of the most prominent examples of the use of symbols and motifs as symbolic elements in the works of Abdul Hadi al-Jazzar, his painting entitled "The Jinn Lover", the following pages are briefly describing the work<sup>1</sup>:



Figure (2): A lover of the Jinn "The Jinn Lover", Abdul Hadi al-Jazzar, 53 x 28 cm Gash and Indian Ink on Paper (Fine Arts Collections - Alexandria - 1953)

The painting is one of the most famous works of the Algazzar, one of the first works that combines the literal and the written text, in a surreal style that is full of symbols and inspirations. The title of the painting refers to the internal world of the haunted with all its ideas and emotions, fears and wishes, and he explained it in image and word. Here the artist blends the legacies of the ancient Egyptian culture (represented in the gods of the sky with metaphysical forms), so the painting is loaded with metaphysical and sexual symbols<sup>2</sup>.

## 2) Hamed Nada (1924-1990)

Nada met his teacher and spiritual mentor Youssef Amin at high school, he joined, as his group of contemporary Art, where their main objective was reviving Egyptian folklore. Soon he began reflecting his own social attitude, towards the contradictory life of ordinary people, showed some inclinations towards Surrealism. Naturally, that the theme of his research of his graduation project (Faculty of Fine Arts in 1952), was about "Zar" a famous folk ritual for exorcism the evil spirits, that authentic work displayed his talent. From the beginning, he showed great authenticity in mingle the sacred, the religious with witchcraft, superstitions, and myth, real puzzling concepts and procedures, shared by Commoners c in Egypt, which earned its excellence. (Critics saw in him a sort of popular Surrealism. Soon he acquired a prominent status on the modern Egyptian plastic movement Arena<sup>3</sup>.



Cafe in the working class district, 1984, Oil colors and ink on canvas, 29 x 23 cm, Bargil Art Group, Sharjah



Dancing on the Beach, 1984 Colors acrylic and crayons on cardboard, 44 \* 33.5 cm Bargil Art Group, Sharjah

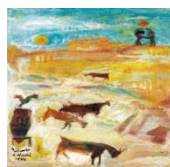


Title unknown, 1984 Oil colors on canvas, 193 x 82.5 cm With the permission of the Museum of Modern Egyptian Art, Cairo Photo courtesy of Nadia Radwan

- 1 Johnson, A.J. and Barak, A. (2005). *Salmoni: Re envisioning Egypt 1919-1952*. Egypt: American University in Cairo Press. 1,2
- 2 El Sharouny, S. (1966). *Abdel Hady El Gazzar the artist of mythology and space world*. Egypt: The National Printing House for press and publishes. p. 15
- 3 El- Sharony, S. (2006). *Hamed Nada The Artist and his Painting- El Farsi Collection*. 1<sup>st</sup> ed. Alexandria: Al Amal print house, p. 11,12.



The address is unknown, 1990  
Various media on canvas, 59.5 x  
39.5 cm, Museum: Arab Museum  
of Modern Art, Doha



The title is unknown, 1974  
Various media on canvas mounted  
on a board, 49.7 x 34.7 cm  
Museum: Arab Museum of Modern



The address is unknown, 1990  
Acrylic colors on paper, 59.5 x 39.5  
cm Museum: Arab Museum of  
Modern Art, Doha

Art, Doha

Figure (3): Examples of Hamed Nada Paintings

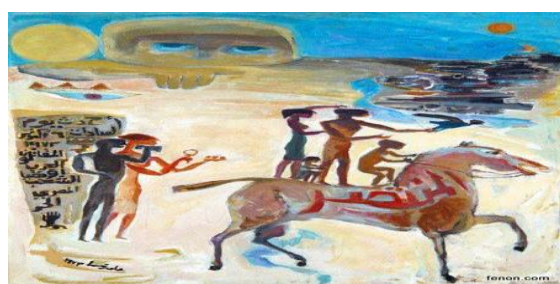


Figure (4): The Triumphant-1973 Oil on Canvas 135x128cm, Acrylic and Oil on Wood  
(Museum of Modern Art)

This painting, (The Triumphant) inspired by the victory of October war, and was a milestone in the Egyptian army history, since the Egyptian troops crossed the Suez Canal. In that painting (1973) Nada displayed the victory in “Yom Kippur”- the Jewish feast, and how the Egyptian man’s spirit has been restored. The painting Size 135 × 128 cm, acrylic and oil on wood (Museum of modern Art.) . The artist used the mythical symbol, the Trojan horse, which has been carrying on his back a man and a woman with their two children, seem naked as bridges, symbol of the role to be played by future generations, So family is the seed of life on Earth. The artist puts the leadership and the future in the hands of a child, a man holds in his hand a bird trying to fly, and a woman holding hands with the man. The child is sitting between the man and the woman, and clutching his father’s leg. behind them stand two people: a man and a woman stuck in her right hand the key to life and with left hand three eggs seeds for new age beside her traditional Egyptian, with a plate-like Stela in ancient Egyptian art. At the top of the painting recorded some victory phrases about October 1973. We see the three pyramids and the sun disk, and the whole symbolic vocabulary inspired by ancient Egyptian mythology. And at the top of the painting someone is looking from behind the clouds at the end of the horizon, like the eye of Horus clipboard, which calls for hymns for the martyr fluttering above the jubilant victory.

### 3) Ahmad Mustafa (1943- )

Ahmad Mustafa - through his paintings, inspired by the geometry of cube form bloc, is now considered the most prominent Egyptian – English artist – on the international arena of Calligraphy. He blends Islamic calligraphy with plastic Art. he believes that the concept of unity among all objects in this world, as well as the concept of balance, are the two bases that enhance and develop the life of a Muslim and his faith. The Artist focuses on those meanings, from which he creates his works in the field of calligraphy. Ahmed Mustafa has excelled in a wealth of visual vocabulary through melting his skills as a photographer, and a Master Scribe, with the traditions of the Art of Arabic writing Penmanship. HIS achievements disclose Spectacular innovation, which is consistent

with the traditions of Islamic Art. his unique status was due to his ability to open a dialogue using Art as a subject that reveals the richness of Islamic Art<sup>1</sup>.



Tawaf 2, 2014, Ink on canvas, 110x 200 cm / Courtesy of Kashya Hildebrand



Blue Strand 1976, Inspired by the rhythm of mass outcry, By repeating the word "Allah", Oil painting 142 x 105 cm



Interior in the Exterior 650 × 650 cm



Trilogy of Where Two Oceans Meet, 2011, tapestry by Les Ateliers Pinton in Felletin Aubusson France, 368x454 cm, unique piece / Courtesy of Kashya Hildebrand



The Kaaba and the 99 names of Allah Divine Bedrock Human Artistry, 2013-14, tapestry from Les Ateliers Pinton in Felletin Aubusson France, 273x417 cm, unique piece / Courtesy of Kashya Hildebrand



The Names of Allah, Inspired by the Prophetic Hadith, Mix oil and water colors, On hand-made paper, 130 at 116 cm

Figure (5): Examples of Ahamd Mustafa Paintings.



Figure (6): Ahmed Mustapha (Al-Esraa Wa Al- Mehraj) The Night Journey and Ascension the Prophet Mohammed's Sacred Night Journey Oil on Canvass and Cotton Paper 297X240cm

"..Glory be to Allah, who carried His servant by night from the Sacred Mosque (Mecca) to the Aqsa Mosque (Jerusalem) .."<sup>2</sup>. That verse from the holy Koran refers to the Prophet Muhammad's (peace be upon him) journey to heaven, where he was briefed on the secrets of the Great Creator of heaven and hell. The Artist was inspired by Al-Isra design and depends on a series of linear bundles emerging as thunderbolts with Iridescent colors, make their way up to a world of beyond outside the scope of the painting. The mounting configuration items in non restricted speed, as if they are in an uncharacteristic race, with tremendous strength to the highest, which is challenging

1 (2015). *The Artistry of Arabic Script in the work of Ahmed Mustafa*. Sponsersed by Xenel Industries, Saudi Arabia-printed in England by Balding and Mansell plc - London and Wisbach.  
 2 Al-Isra: verse (1).

the power of size, weight and quantity. Here, any gravitational force has nothing to do. Nevertheless, Amidst those full chaos, the viewer would have a sense that there is a hidden system play its role in harmonizing contradictory energies, which are pouring like torrent, then they are uniting in a magical picture of the tree of life ..."<sup>1</sup>.

### 3. Terminology

#### 1) Calligraphy

One of the visual Arts that belongs to the Art of writing. It is a design and developing of letters using broad edge pens, and other materials and tools ( e.g. brushes). Arabic calligraphy is one of the Arts of manual penmanship, based upon Arabic language and its alphabets, and Known as Al-Khatt, an Arabic word means line, design, or construction.

#### 2) Aesthetic values of Calligraphy

Starting with the dot; the simplest unit in writing. Its aesthetic value increases with its expression of a tendency to movement, i.e the dot initiate a movement. The line on the other side expresses a certain value as it tends to move, either it is horizontal, vertical, slanted, or with a tendency to move. In this Case , it obligates a movement activity. Generally the Aesthetic value of Calligraphy. Is achieved when the eye perceive the element (the letter or the word) as a unity of of visual form.

### 4. Conclusions

1. The phenomenon of automatic writing (A) was a remarkable element in the creations of Nada and Al-Jazzar, where their formative units diverged from the logic and influence of gravity. This may put a burden on the connoisseur or the viewer to solve the codes, puzzles and ambiguities of the artwork, with all its symbols, and puzzles.
2. It can be said that the Algazzar was immersed in the reality of the lower depths, of the society using motives and symbols of rhymes and texts, for the creation of pioneering works of art, characterized by compact design, with the full integration between the elements of folklore and academic values, in a very private and unique views (Popular), which paid tribute to aesthetic values, and pushed the taste of modern Egyptian art forward.
3. Nada created his artistic works through the conscious use of his symbols and motives as well as his gestures to symbols of different civilizations, "Trojan horse", as elements of the composition. His works acquired aesthetic values that enriched his calligraphy compositions. Al-Haroufia on the plastic context of the work, which raised the aesthetic value of the work, and develop the technical taste of the recipient.
4. The works of the artist Ahmed Mustafa revealed that modern and contemporary art may involve contemporary Islamic formulas through the literal, whether in form or content. In his works, the concept of unity is revealed in the integration of "unity" in the sense of the Sufi, series, the plurality in unity, which is the concept of the oneness of Almighty God. Thus, Ahmed Mustafa's creations in Horufia are considered as an introduction to a deeper understanding of Islamic civilization. Mustafa has succeeded in using the elements of the Arabic language as structural components in his paintings with all its dynamism and engineering, so that the recipient, once contemplating the halo emanating from his work, quickly makes sure that it is in front of the work without any knowledge of the Arabic language, and its formal formulations Including visual polyphony in the form of a fugue of lines, made the viewer as raceme's a work of art in which the composition was almost identical to music, raising the aesthetic values of his creations.
5. The works of the artists Al-Jazzar, Nada and Mustapha expressed the harmony of color, character, content and spirit, in which the earthly beauty harmonized with the heavenly and

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1 Aweida, R. (2016). *Essay of the aesthetics of the Arabic calligraphy and the painting of Kharoufia*, Lebanon Community.



the culture of the reader's eye is attracted to the meanings of the Arabic language at the level of beauty of form and depth of content.

## 5. Recommendations

1. The artists should deepen their research in terms of deepening the content and study of the Arabic language and line because many of the artists who practice the charactersation do not know the line, but rather practice it in a formal and not on the basis of scientific accuracy.
2. The artist must have the data of the artwork by integration, reduction and composition because the literal language of the world with a relative connection to the relative quantities of many cultures and common feelings is an opportunity for all cultures to read the work of art as "common global language".

### References:

- Al-Isra: verse (1).
- Aweida, R. (2016). *Essay of the aesthetics of the Arabic calligraphy and the painting of Kharoufia*, Lebanon Community.
- El- Sharony, S. (2006). *Hamed Nada the Artist and his Painting- El Farsi Collection*. 1<sup>st</sup> ed. Alexandria: Al Amal print house.
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## Using LiveText system to Assess Pre-service Art Teachers at Sultan Qaboos University in Oman: The Case of Field Experiences

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### 1. Introduction:

As Ulf Stöberg (2012) discusses that assessment is a core in higher education activities. It is used to promote learning experiences as well as to ensure that students meet the intended learning outcomes and the extent of determination of students' skills, knowledge, understanding and their abilities. (Quality Assurance Agency for Higher Education 2006). Stöberg (2012) confirms that assessment strongly influences students moods of learning and studying with references to their learning environment (Marton and Säljö 1997; Ramsden 1992; Rowntree 1977; Snyder 1971; Thomson and Falchikov 1998). Therefore, High-quality assessment is essential component of quality teacher education which plays a critical role to improve student learning and make sure about the real developments and improvements of teacher performances in both in and pre-service education. In this case, Dermo (2009) mentions that most recent researches confirm the important of High-quality assessment which is a key for developing and improving quality teacher education. In this case, learning experience in the higher education recognized the new form of e-assessment which can used to improving students teaching experiences and the quality of the student learning experience is a key issue in the higher education sector, and it has been widely recognized that e-assessment can contribute to this. Dermo (2009) confirms there are a lot of research has been carried out into the e-assessment as part of instructors, e-learning experts and educational technologists. He mentions some examples of such studies such as (Bull & McKenna, 2004; Stephens & Mascia, 1995; Warburton & Conole, 2003) However, we still see in Arabic countries, especially in Oman, there is a little or no research on e-assessment using LiveText system in teacher Education.

Stöberg (2012) refers to (Bull and McKenna 2004; Joint Information Systems Committee 2007; Nicol 2007; Whitelock; 2009 & 2010) to confirm the recent developments in adopting information and communication technologies (ICT) in higher education. These studies point out that education activities such as e-learning Education activities such as e-learning provides new opportunities for teaching, learning and assessing. Therefore, assessment using ICT known as "E-Assessment". It attracts as a result of changing nature of higher education as well as expectations for e-assessment practice in the research community (Stöberg, 2012).

Whitelock (2009) also highlights the importance of e-assessment tests as being fair for students assessment. In this case, Whitelock stresses the need for studies related to using the full potential and utilization of e-assessment in designing framework assessment of students' learning based on pedagogical principles. Where, Stöberg (2012) also concluded that "there is a need for more studies on e-assessment in online courses as well as for longitudinal studies" (p.591).

LiveText system is an importance e-learning and e-assessment system for monitoring the progress of candidates learning in teacher education programs used by colleges seeking to continuously improve the quality of their programs. Today, most scholars and educators recognize the crucial role of the LiveText in teacher education initiations. For examples, Dr. William R. Duffy II, President of LiveText said "The impact of LiveText on the students, faculty and administration is evident across the University." where Dr. Shelly Ray Parsons, Director of Academic Assessment confirms that "LiveText is easy to use. Building rubrics, creating assignments and viewing reports are all simple

tasks.”. On the same line, Students also see a great advantage of this system. for example, “LiveText helps me organize my class work and prioritize my assignments. It’s easy to use and fun.” said Andrew Gartside, student. (<https://www.livetext.com>). According to CHANDLER, AZ. (2004) "The LiveText electronic portfolio and assessment tools can track, measure, and report student and faculty progress towards development goals, as well as exhibit documents for prospective employers and accreditors. In addition to the electronic and assessment tools, the accreditation and data reporting system can assist University administrators by reducing the rooms full of documentation that usually accompany the tedious accreditation process. All these processes can now be accomplished, for the first time, within their uPortal environment".

## 2. Aims of the Study

This study highlights the college of education experience in using the LiveText system for assessing pre-service art teachers specifically in relation to field experiences and student teaching. It focuses on the key e-assessments implemented within LiveText system in assessing pre-service art teachers. It also presents, discusses and analyses the results of candidates' performances in student teaching. The primary purpose of this study is to highlight the progress and experiences made in utilizing LiveText in improving the quality of the art teacher preparation program with references to accreditation process. In general, this study aims to:

- give introduction about Field Experiences and Student Teaching Practices at SQU within academic accreditation system.
- highlight on the assessment tools used within LiveText system.
- show the result of using key assessment tools within LiveText system.
- compare Pre-service Art Teachers' performances in student teaching to the overall result of college..
- draw a conclusion and recommendations for improving LiveText system with reference to Field Experiences and Student Teaching Practices at SQU.

## 3. Method of the Study and Data Analysis:

Quantitative and qualitative research methods were used in this study; theory-based research and descriptive analysis method were used. These two research approaches used to exam the theory of e-assessment using LiveText in relation to student teaching practices and data were collected through the key assessment tools used by the college of education at SQU for assessing the candidates in all educational disciplines. The first stage of this study, involved underlying theory behind the development of accreditation process and e-assessment platform with references to the progress and experiences made in utilizing LiveText at SQU in improving the quality of teacher education in general and the art teacher preparation program in particularly. In Second stage, data were collected from the LiveText system for each assessment tool used in the student teaching experiences at two levels: the first one at the college level and the second at art education discipline itself. In order to achieve a greater understanding the candidates' performances in student teaching at SQU, the researchers analysis data chosen from Full and Spring for years of 2015 and 2016. Totals candidates sample of Art Education specialization (N=12 for Spring 2015 and N=4 for Fall 2015), and for college (N=89 for Spring 2015 and N=56 for Fall 2015) and totals candidates sample of Art Education specialization (N=26 for Spring 2016 and N=3 for Fall 2016), and for college (N=156 for Spring 2016 and N=45 for Fall 2016). It should be noticed that total number of sample is differ from one key assessment date as this depends on those participated on collecting and assessing the teaching performances of candidates. All data from the LiveText system were coded, entered into the computer and analysed using the Statistical Package for the Social Sciences (SPSS) and were examined by descriptive analysis using total mean scores.

#### 4. Field Experiences and Student Teaching Practices at SQU

In the old system of teacher preparation at college of education in the Sultan Qaboos University (SQU), Oman , Cohorts 2008 & 2009 teaching practice as field experience takes place during the last two semesters of their study program (Semesters 7 & 8). In semester 7, a teacher candidate (TC) undertakes teaching in a cycle 2 or post-basic public school<sup>1</sup> for one day per week (6 hours) and in semester 8 for 2 days per week (12 hours). In total a candidate will have undertaken 270 hours of teaching practice over 30 weeks by the time they graduate. For these cohorts, no earlier field experiences prior to teaching practice were structured in their study program. However, in order to improve field experiences within the major, some courses have been planned to host some earlier field experiences in a progressive manner such as the CUTM 3027 Methods of Teaching Art Education (1) and CUTM 4016 Methods of Teaching Art Education (2). (Art Education Department at SQU, 2014)

In order to develop teaching practice at the College of Education, the SQU and the Ministry of Education, through memorandum of understanding, have established collaborative relationship whereby the college of education candidates including Art Education are placed within public or private schools for specific field experiences (FE) and student teaching (ST). The primary responsibility of the Field Experience and Student Teaching (FEST) office is the placement of all candidates in instructional sites that provide opportunities for them to observe and interact with students of different settings and grade levels. The field experience office serves as a link between the college and the different sites in order to develop and maintain effective FE for the candidates.

Field experiences are planned within a number of courses in the B.Ed. in the Art Education program. The courses come from several departments at the college namely: Art Education, Curriculum & Instruction, Foundations of Education, and Psychology. In each course, candidates are placed in a specific partnership school in the Muscat Directorate. Candidates are expected to go to their respective school hosting the FE of that course and achieve the given task designed and monitored by the respective course instructor. Tables 1, 2 & 3 below list these courses with a description of the FE and respective hours. (Art Education Department at SQU, 2014)

Table 1 Distribution of Field Experience among Specialization Courses

Sem	Course Code	Course Title	FE Description	hrs
1	ARED1120	Introduction to Art Education and It's Theories	Observing classes and writing reflective reports	20
2	ARED1140	Drawing I	Observing	5
3	ARED1150	Ceramic I	Observing	5
4	ARED1240	Painting I	Observing	5
5	ARED2110	Weaving with different fiber	Observing and writing reflective reports	10
6	ARED2130	Design Applications	Observing	5
7	ARED2140	Advance Drawing	Observing and writing reflective reports	10
8	ARED2210	Printmaking	Observing and writing reflective reports	5
9	ARED2220	Sculpture I	Observing and writing reflective reports	5
10	ARED2240	Child's Arts	Observing classes, assistant teaching, analyzing drawing and writing reflective reports	30
11	ARED2260	Advance Painting	Observing	10
12	ARED3110	Modern Painting	Observing and writing reflective reports	10
13	ARED3120	Handcrafts	Observing and writing reflective reports	15
14	ARED3270	Ceramic Glaze &	Critique of school and class management	5

<sup>1</sup> The educational system in Oman is based on two phases: a basic education phase over 10 years (grades 1-10) and a secondary education phase of two years (grades 11-12).

		Coating	issues	
15	ARED3280	Graphic Design I	Observing	10
16	ARED3290	Art Education for special needs	Observing classes, assistant teaching, and writing reflective reports	24
17	ARED4160	Graphic Design II	Observing and writing reflective reports	10
18	ARED4260	Advance Applications in art specialization majors	Application of learning theories at school	5
19	ARED####	Major Elective A	Identifying normal and abnormal student behaviors	10
20	ARED####	Major Elective B	Application and analysis of major achievement tests	10
21	ARED####	Major Elective C	Observing classes and writing reflective reports	8
22			TOTAL HOURS IN FE	21

7

## 5. Initial Field Experiences for Art Teacher preparation at SQU

The above art courses show the amount of field experiences and field visits that candidates involved during their preparation program. The first official field experiences at college of Education, SQU starting within the course of CUTM 3027 Methods of teaching art education I, therefore, field experiences (1) within this course refers to “short or long field visits, made by the candidates (students) to cooperative schools in order to observe the educational process, and professional practices in the field of education before their enrollment to the students' teaching practice program. These field visits are organized and systematic under the direct supervision of the college of Education and the cooperative schools. These visits are usually embodied in teaching methods courses of relevant school subjects. Field experiences depend on direct observations by a student teacher (a candidate) of some lessons. Candidates are expected to attend some class with teachers who are known for their professional and academic efficiency in their majors, in order to identify healthy and professional practices and instructions. There are two types of observations: general observation and profound observation” (College of Education, 2015, p.1). Field Experience duration takes 4 weeks with total of 4 hours each day which makes total 16 hours as first initial field experiences for Art Teacher at SQU and normal it starting from week 9 until the end of the week 12 Spring semester.

According to College of Education (2015) the general objectives of the Field Experiences (1) can be summarized in the following points:

- Make candidates acquire basic knowledge of partner schools and learning environments .
- Enable candidates to observe the teaching process and its different elements .
- Link theoretical frameworks to real professional practices .
- Provide candidates with basic educational concepts and principles to understand the teaching process .
- Consolidate professional practices in education .
- Make candidates acquire skills of analysis, criticism and reflective thinking through observing real teaching situations .
- Make candidates acquire self-confidence and positive personal characteristics .
- Create positive attitudes towards teaching among candidates. (College of Education, 2015, p.2)
- Under the Field Experiences (1), there is four assignments during the field visits; these assignments as the following:
  - Assignment no. 1: Focusing on the school and learning environments.
  - Assignment no. 2: Focusing on general observations of teaching process.
  - Assignment no. 2: Focusing on profound observation of teaching and interviewing subjects' teachers.

- Assignment no. 2: Focusing on final report about Field Experiences.

Paulding on student knowledge of the Field Experiences (1), the second Field Experiences aims to increase the candidates self-confidence as teachers in their major with more involvement in professional teaching practice. Therefore, “Candidates role will be to support and assist the cooperative teacher during the field experience period in order to give the candidate self-confidence as a teacher for the future” (College of Education, 2016, p.1). The field experiences (2) will help the candidates to deepen their knowledge and skills in teaching. According to College of Education (2016) the general objectives of the Field Experiences (2) at college of Education at SQU can be summarized in the following points:

- Increase the candidates self-confidence as a teacher for the future.
- Enable the candidate to extend their knowledge of teaching process in the area of specialization.
- Provide an opportunity for the candidate to play the supporting and assisting role for the cooperative teacher.
- Training the candidate to master the skills/competencies of teaching through teaching small groups.
- Provide the candidate with the skills and competencies of teaching as it practiced in real educational situations.
- Acquisition of analysis, criticism and reflective thinking skills by observing the different teaching instructions .
- Establish professional practices in the field of professional education.
- Candidate gain a positive trends about teaching. (College of Education, 2016, p.2)

Regarding the assignments for field experiences (2), they are more open with flexibility to choose from range of different tasks and responsibilities regarding professionalism of teaching and learning. Suggested tasks for candidates during the field experiences (2) can be such as: (1) Observe the teaching process, (2) Help in planning the lesson plans, (3) Help in the search for the lesson's content, (4) Assist in the processing of preparing teaching aids and learning resources for the lesson, (5) Assist in the processing of preparing the classrooms environment, laboratories, workshops, and other learning environments, (6) Assist in recording the presence and absence of students, (7) Assist the cooperative teacher during the lesson of his/her area of specialization, (8) Assist in the classroom management and guiding the students behaviors, (9) Help students with learning difficulties, (10) Assist in the preparation of tests and various assessment tools, (11) Assist in the correction of students assignments and homework, (12) Supervise students during tests and exams, (13) Teaching part of the lesson or explain a particular concept under the supervision of the cooperative teacher, (14) Teaching small groups under the supervision of the cooperative teacher, (15) Teaching the whole lesson that has been prepared by the cooperative teacher, (16) Planning and preparing to teach a lesson, and prepare all its components and teach it under the supervision of the cooperative teacher, (17) Individually teach the entire class without the supervision of the cooperative teacher, (18) Experience some administrative tasks as it assigned to you by the school (College of Education, 2016, p.5). Moreover, at the end of the field experiences (2), candidates asked to write a comprehensive report on field experience's tasks performed during the visits and include the pros and cons of field experiences and ways to solve them. In addition to write reflective thinking paper about the field experience visit that not exceed two A4 pages.

## 6. Student Teaching Practice

Mentorship or what we called it at the college of education, SQU as Student Teaching Practice is normally started at final semester of study program either in Full or Spring. This final course of the student teaching practice “aims at enabling candidates to apply and demonstrate the specialized knowledge they have obtained so as to strengthen their professional practices and their teaching

competencies, since these candidates are considered as resident teachers in partner schools. The course provides candidates with opportunities to apply, in a practical and direct way, the components of the conceptual framework of the college.” (College of Education, 2017a, P.1) The conceptual framework of the college of Education at SQU is organized around five themes. These themes are Academic Rigor and Specialized Experiences, Diversified Teaching, Research Culture and Lifelong Learning, Dispositions and Values, and Technological Skills.

Teaching practice period lasts for a whole semester (16 weeks) and it generally takes place in the spring of every academic year. However, for those candidates who might finish all courses requirements early he or she could enrolled in Full semester. Candidates go to schools for four days every week. The fifth day of the week is left for students' conferences with their cooperative teachers and university supervisors so as to enhance the candidates' efficiency. A field experiences are designed, implemented and evaluated according to the principles of partnerships between the College and schools involved in field supervision of candidates. Teaching practice is based on several pillars to ensure success of the program. These pillars are partnership, cooperation, integration, commitment, accountability and sustainable development.

According to course disruption, College of Education (2017a), By the end of the Student Teaching Practice course, Candidates are expected to be able to:

1. Demonstrate profound knowledge of the content of their fields of specialization as well as provide evidence that prove that they have acquired concepts, principles, theories and the history of their specializations .
2. Design cohesive learning strategies for all of students, including normal students and students with different needs and backgrounds (slow learners, gifted students and special needs students... etc).
3. Apply various teaching approaches and strategies while practicing different types of teaching.
4. Employ modern technology while practicing teaching and to support students' evaluation .
5. Demonstrate knowledge of students' characteristics at different ages and appropriate learning approaches so as to promote learner-centered learning .
6. Use various and modern methods and strategies of evaluation in order to assess the impact of students' learning .
7. Design and implement different teaching situations that represent intellectual challenges to students in cooperating schools where student teaching happens .
8. Employ action research to solve a learning problem that he/she encounters in cooperating schools .
9. Manage and control classroom environments and students' behaviors while practicing student teaching in cooperating schools .
10. Continuously look for the best educational practices in their fields and adopt such practices as models .
11. Objectively self-evaluate their own teaching methodologies and when evaluating their peers of fellow candidates in different learning situations .
12. Demonstrate the high ethical standards of the teaching profession and maintain Islamic values in teaching practice .
13. Reflect on their teaching practices so as to improve the teaching-learning process .
14. Use and maintain accurate records so as to demonstrate professionalism and to improve students' learning .
15. Continuously communicate with other teachers, parents and civil society institutions so as to improve teaching practices.
16. Adhere to a full-day attendance in cooperating schools as ordinary teaching staff starting with the morning assembly and ending with the end of the school day .
17. Create opportunities for professional development through conducting research , writing educational essays and attending conferences and seminars in the fields of their specializations. (p.2)

According to Handbook of Field Experiences and Student Teaching (College of Education, 2017b), the candidate's responsibilities in the partner school can be surmised as the following:

1. Planning teaching

2. Teach at least two lessons per day in their major .
3. Designing, administering and collecting data from evaluation tools .
4. Searching for instructional and content knowledge resources
5. Writing reflective papers and self-evaluation reports
6. Designing instruction to various groups of students
7. Observing two lessons teaching and peer evaluation
8. Attending a substitution lesson per day if needed except early childhood candidates.
9. Analyzing components of instruction and writing reports about them .
10. Conducting projects in the major via action research .
11. Establishing a good respectful professional relationship with the cooperating teachers supervising them.
12. Being professional in serving the students, defending their interests, and decision-making .
13. Providing feedback to students
14. Communicating with parents and other professional colleagues .
15. Performing administrative tasks as practiced in the partnered schools .
16. Attending the administrative and technical meetings at their school whenever possible .
17. Attending training workshops and conferences related to their major at their schools or outside it if possible .
18. Supervising some schools' activities such as morning broadcast, journalism, etc .
19. Performing administrative duties at the school when assigned to them by the school .
20. Using appropriate strategies to address the various diversity aspects in their students .
21. Achieving all the requirements and tasks of the student teaching course as delineated in the course description .
22. Expressing a firm desire to practice teaching.
23. Cooperating with the cooperating teacher assigned to supervise him/her .
24. Adhering to daily attendance at the school according to
25. Adhering to the school's regulations and rules. (p.10)

## **7. Assessment Tools used within LiveText System:**

For assessing pre-service art teachers, college of Education at SQU used verity of assessment tools to make sure about candidates' abilities and readiness to be processional art educators. Therefore, all related assessment tools have been inserted in the LiveText system. Some of these tools used for assessing general effectiveness of student teaching program including the system, candidate self-assessment, assessing cooperative teacher, and assessing candidate's dispositions by both university and schools' supervisors, where others used to assess the candidates' abilities to design, implant and assess teaching as well as their abilities in doing action research. In general, the following assessment tools used within LiveText system to assess pre-service art teachers:

### **1) Unit plan assessment:**

Unit plan assessment is intended to assess the candidates' ability to design instruction in their major of study in Art Education. This assessment tool exams candidates in terms of contextualizing a unit plan within educational, socioeconomic and cultural context and linking theories within practices, ability of setting goals and objectives with reference to assessment tools to be used to assist the outcome of this unit. The candidates are required to design or re-design unit plan from the art education curriculum (grades 1-12) according to template provided by the college of education. (Al-Amri, 2015).

### **2) Teaching practice observation form:**

The teaching practice observation form is designed to measure candidate teaching performances in seven major criteria using rubric scores. These criteria regarding as teaching competencies which include: introduction to the lesson, mastery of the subject (content & specialized skills), diversifying teaching and learning approaches, organizing the learning environment,



employment of learning resources, effectiveness of evaluation methods and lesson closing. Each of these main teaching competencies has subheadings expelling specific teaching competencies for each main one with total of twenty eight sub-categories. Some of these components are general of every teaching process and some of them specific for teaching art.

### 3) Action research project for student teaching

Action research project is designed to measure candidate ability to make impact and improvement in student learning. Candidate in the student teaching conducted a small project as action research in his/her school. In this project, Candidates practicing conceptions of teachers as researchers where they examined theories in practices of their art discipline. Action research design and methodology were practiced and implemented and candidates were engaged in interpretive, qualitative and quantitative action research methods to solve research problem in scientific action research matter. Candidate action research project assessed at the end of student teaching course using rubric score for each research components including: (1) Project/ Research Title; (2) Action research project focus; (3) Abstract; (4) Research introduction and aims; (5) Theoretical framework and project's literature references; (6) Research Procedures; (7) Project Implementation; (8) Data analysis/project findings; (9) Discussions and interpretations; (10) conclusion and recommendations; (11) References and documentations; (12) Candidates personality and style; (13) Writing Style/Grammar, spelling and punctuation, and (14) Overall organization, quality of writing, paragraph organization and coherence.

### 4) Art student teaching portfolio (ASTP)

Art Student Teaching Portfolio (ASTP) as a key assessment for this program designed to provide evidence on the teaching learning practices performed of the candidates in their specialization area (Art Education) as well as to measure candidates' impact on students learning. The candidates design their portfolios of the teaching practice in a way that is centered on the conceptual framework of the college of education as well as their acquired knowledge of the teaching profession.

## 8. Results and Desiccation

Within LiveText system at SQU, candidates were assessed using the above assessment tools (1. Unit Plan Assessment, 2. Teaching Practice Observation Form, 3. Action Research Project for Student Teaching, Art Student Teaching Portfolio-ASTP). The students' results in these assessment tools were contended in final grade of student teaching practice. Moreover, the Field Experiences and Student Teaching Practices in general are also assessed using other additional assessment tools such as: Student Teaching Midterm-Final Report, Candidates' Evaluation of the Cooperating Teacher, Reflective paper on Diversity and Its treatment, Rubric of Diversity in the Field and Practice Training, Candidate Dispositions rating Scale, Evaluation of Student teaching effectiveness and Candidate Self-Assessment Form. Theses comprehensive assessment tools give details and overall picture about preparation of pre-service art teachers at SQU. In this section, we presenting the results of these tools using LiveText system which helped to gathering all data from all these tools.

Before we going to details of each assessment tool, we presented overall result for both general assessment tools for student teaching practice and specific tools for assessing candidates abilities in designing teaching unit, teaching skills, action research and teaching portfolio. Table (1) shows overall means of general assessment tools used in student teaching practice of pre-service art teachers at SQU for Spring and Fall 2015. It shows also comparison between means score of art education specialization and overall mean score of the college. It can be seen from Table (1) that art education candidates perform very well in all assessment tools as the data show the candidates meet the expected standards in the overall means of each assessment tools, however, the data showed any lowest achievements of candidates regarding Candidates' Evaluation of the Cooperating Teacher as the overall mean score was (2.06) and mean score of (2.07) for Diversity in Field Experience in Spring 2015. Moreover, the candidates in Fall 2015 show improvement in all result of assessment tools, which suggest that the candidates of art education as well as college's candidates meet expected

standards in all these key assessments.

Table (1): Overall Means of Assessment tools of Art Student Teaching Practice Compared with Overall Means at College level in Spring and Fall 2015

Term	Specialization	Evaluation of Student teaching effectiveness (1-5)			Candidate Disposition Rating Scale (0-4)	Candidates self-assessment (1-5)	ST Midterm-Final Report (1-3)	Candidates' Evaluation of the Cooperating Teacher (1-3)	Diversity-Reflective Paper (1-3)	Diversity in Field Experience (1-3)
		Candidate	Supervisor	cooperative teacher						
Spring 2015	Art	4.36	4.16	4.3	3.49	4.27	2.64	2.06	2.26	2.07
	College	<b>4.2</b>	<b>3.94</b>	<b>4.52</b>	<b>3.41</b>	<b>4.22</b>	<b>2.69</b>	<b>2.32</b>	<b>2.4</b>	<b>2.5</b>
Fall 2015	Art	4.8	4.68	4.35	3.72	4.8	2.79	2.69	3	2.32
	College	<b>4.52</b>	<b>4.03</b>	<b>4.26</b>	<b>3.34</b>	<b>4.43</b>	<b>2.59</b>	<b>2.31</b>	<b>2.76</b>	<b>2.41</b>

Table (2) shows the overall means of Unit Plan, Student Observation Form, Action Research Project and Teaching Portfolio for Art Education specialization in Spring and Fall 2015. As can be seen there is no data were collected for unit plan however, all overall means for Student Observation Form, Action Research Project and Teaching Portfolio were meet the target score of (2.00) and above. It also show that the overall scores of the college were higher than specialization scores in Spring 2015. Furthermore, candidates of Art Education specialization scored higher than overall college scores in Fall 2015 which suggests that the candidates of art education meet expected standards of teacher education preparation at SQU.

Table (2): Overall Means of unit plan, Student Observation Form, Action Research Project and Teaching Portfolio for Art Education specialization in Fall 2015

Term	Specialization	Unit Plan (1-3)	Student Observation Form (1-3)	Action Research Project (1-3)	Teaching Portfolio (1-3)
Spring 2015	Art	-	2.64	2.35	2.55
	College	<b>2.69</b>	<b>2.75</b>	<b>2.39</b>	<b>2.74</b>
Fall 2015	Art	2.57	2.79	2.75	2.72
	College	<b>2.67</b>	<b>2.7</b>	<b>2.50</b>	<b>2.58</b>

For more details about the candidates performances of Art Education specialization in student teaching practices, the following pornographies give details picture of each key assessment with references to overall means scores of college of education. The researchers chose to focused on these key assessment because they are included in the final grade of student teaching practices and they are also importance for any art teacher in the further as a professional teacher.

### 1) Result of unit plan for art education

It can be seen from Table (3) that art education candidates perform very well in designing instruction for teaching Art Education (grades 1-12). In Fall 2015, Spring and Fall 2016, the candidates meet the expected standards in the most components of the unit plan. The data not showed any lowest achievements of candidates regarding deigning unit plan. Moreover, the candidates in these semesters shown improvement in the most criteria of unit plan. This suggests that the candidates

of art education meet expected standards in designing instruction for teaching art education.

Table (3): Means of Unit Plan for Art Education Specialization in Fall 2015, Spring & Fall 2016

Item	Spring 2015	Fall 2015	Spring 2016	Fall 2016
Number of Students	Mean score	Mean score	Mean score	Mean score
1. Unit's General information	-	2.96	2.81	2.50
2. Introduction	-	2.846	2.79	2.50
3. Theoretical Framework	-	2.846	2.76	2.50
4. Unit Goals	-	2.192	2.86	2.83
5. Unit Objectives	-	2.88	2.88	3.00
6. Assessment of students learning	-	2.462	2.40	2.50
7. Pedagogy	-	2.692	2.74	2.50
8. Expectation of implementation	-	2.462	2.63	2.17
9. Appendix	-	2.385	2.41	2.00
10. Knowledge of art history, art criticism and aesthetics.	-	2.654	2.74	2.60
11. Knowledge of Processes & techniques related to the art disciplines of the unit.	-	2.923	2.68	2.60
12. Basic construction of designing art curriculum in the educational process.	-	2.231	2.63	2.60
13. The relationship between arts and other disciplines.	-	2.462	2.81	2.50
14. Creativity and innovation in the unit.	-	2.538	2.79	2.50
15. Writing Language	-	2.769	2.76	2.50

(-) No data collected

## 2) Result of teaching practice observation form:

The table below demonstrates the data of Teaching Practice Observation Form (TPOF) results in Spring- Fall 2015 compared to the overall results of the college in both Spring and Fall 2015. In overall, the data represents the art education candidates perform at above acceptable level. In general, the scores meeting most criteria regarding art teaching competencies. However, the lowest candidates' performance was in Spring 2015 compared to Fall 2015, at the same time, these candidates perform better in Fall 2015 in all teaching competencies as they achieved score of above the acceptable level. It also noticed that there is improvement of candidate performance in most teaching competencies compared to college overall scores in both Spring and Fall 2015 and generally

speaking, art education candidates, in Spring- Fall 2015m achieved mean scores ranged between acceptable and target levels (2.44-2.75 mean scores) at specialization level and compared to scores ranged between acceptable and target levels (2.65-2.88 mean scores) for college level in Spring 2015. The data also show improvement in Fall 2015 at both specialization and college level in all criteria of Teaching Practice Observation Form. The mean scores ranged between acceptable and target levels (2.44-2.75 mean scores) at specialization level and compared to scores ranged between acceptable and target levels (2.65-2.92 mean scores) for specialization level and mean scores between (2.57-2.9) in Fall 2015, which suggests that the candidates of art education meet expected standards in teaching practices of art education.

Table (4): Means of Observation form for both Specialization and College Level

Number of Students  Item	Spring 2015 (N=12)	College overall Spring 2015 (N=89)	Fall 2015 (N=4)	College overall Fall 2015 (N=56)
	Mean score	Mean score	Mean score	Mean score
1. Introduction to the lesson	2.72	2.88	2.83	2.57
2. Mastery of the subject ( content & specialized skills)	2.62	2.8	2.75	2.81
3. Diversifying teaching and learning approaches	2.55	2.68	2.75	2.6
4. Organizing the learning environment	2.64	2.74	2.75	2.69
5. Employment of learning resources	2.74	2.74	2.88	2.77
6. Effectiveness of assessment methods	2.44	2.65	2.65	2.56
7. Lesson closing	2.75	2.79	2.92	2.9

\*Scale of (1-3)

(-) No data because there were no candidates, (\*) they have different assessment rubric. Please go back to their SPA report, (/)No data collected

### 3) Result of action research project

It can be seen from Table (5) that art education candidates perform very well in doing Action Research Project in student teaching practice. In Fall 2015, Spring and Fall 2016, the candidates meet the expected standards in the most components of the action research criteria. However, candidates perform less in specialization score comparing to college overall score in both Spring and Fall 2015. Moreover, the candidates in the Spring 2016 shown improvement in the most criteria of action research project at both level . In general, the candidates of art education meet expected standards in doing action research project in student teaching practice and the data in Table (5) not showed any lowest achievements of candidates regarding action research standards in art education specialization however criteria no.14 (Overall organization, quality of writing, paragraph organization and coherence) at college level not achieved target level in Fall 2016 as the mean score was (1.67) which is below target score (2.00) and this should be reversed and improved in coming

semesters of student teaching practice.

Table (5): Means of Action Research Project for Student Teaching  
(Spring /Fall 2015 & Spring /Fall 2016 )

Criteria	Spring 2015 (N=10)	College overall Spring 2015 (N=77)	Fall 2015 (N=4)	College overall Fall 2015 (N=48)	Spring 2016	Fall 2016
	Mean score	Mean score	Mean score	Mean score	Mean score	Mean score
1) Project/ Research Title	2.70	2.49	2.5	2.67	2.83	3.00
2) Action research project focus	2.50	2.58	3	2.74	2.74	3.00
3) Abstract	2.10	2.17	2	2.38	2.61	2.00
4) Research introduction and aims	2.50	2.68	2	2.44	2.61	3.00
5) Theoretical framework and project's literature references	2.40	2.36	2	2.49	2.68	2.00
6) Research Procedures	2.10	2.41	2	2.4	2.61	2.00
7) Project Implementation	2.10	2.44	2	2.58	2.65	2.00
8) Data analysis/ project findings.	2.10	2.16	2	2.33	2.49	2.00
9) Discussions and interpretations	2.40	2.20	2	2.51	2.59	2.00
10) conclusion and recommendations	2.40	2.26	2.5	2.53	2.75	3.00
11) References and documentations	2.10	2.26	2.5	2.49	2.65	2.50
12) Candidates personality and style	2.40	2.50	2	2.56	2.70	2.50
13) Writing Style/ Grammar, spelling and punctuation	2.60	2.46	2.5	2.51	2.63	3.00
14) Overall organization, quality of writing, paragraph organization and coherence.	2.50	2.54	2.5	2.53	2.68	1.67

**4) Result of student teaching portfolio**

The Table (6) below illustrates the data for Spring and Fall 2015 which demonstrated the portfolio criteria for Art Student Teaching Portfolio (ASTP). Both Spring and Fall data were based on general criteria used by the college of education with reference to art education specialization. From the Table (6), it can be seen that most criteria reached the acceptable level and above as well as the target level in the teaching performances as assessed by portfolio criteria. Data for Spring 2015, candidates achieve all criteria at above target level. Data also show that the lower score was in the outcome no. 5 regarding the Design and implement fair assessment strategies that evaluate students' preconceptions and describe the

extent to which they achieve learning objectives as this scored 2.30 however, this is above the target level. Moreover, the candidates performed better in Fall 2015 comparing to their performances in Spring 2015. In general term, the overall performances in most criteria scored acceptable and target levels at both specialization and college level.

Table (6): Means of Teaching Portfolio (TA) Spring & Fall 2015

Number of Students	Spring 2015 (N=12)	College overall Spring 2015 (N=89)	Fall 2015 (N=4)	College overall Fall 2015 (N=53)
Item	Mean score	Mean score	Mean score	Mean score
1. Demonstrate profound knowledge of their subject matter.	2.57	2.76	2.75	2.57
2. Implement variety of teaching methods that targeting diversified learners	2.48	2.71	3	2.66
3. Show impact on students learning	2.65	2.79	2.75	2.62
4. Reflect on teaching practices aiming at their improvement	2.52	2.68	2.75	2.61
5. Design and implement fair assessment strategies that evaluate students' preconceptions and describe the extent to which they achieve learning objectives	2.30	2.58	2.5	2.37
6. develop a passion for the teaching profession	2.43	2.83	2.75	2.64
7. Employ technology to enhance students learning	2.78	2.73	2.5	2.54
8. Develop professionally	2.65	2.81	2.75	2.64
9. Communicate effectively with students, peers, teachers and families	2.61	2.81	2.75	2.59

## 9. Conclusion

In conclusion, it is possible to reconsider the data results of above key assessments used in assess pre-service Art Teachers at SQU in Oman with references to LiveText system. The case of student teaching practice was used to exam the impact of these key assessments and give overall picture. This study has dealt with e-assessment results of student teaching practice as a outcomes of the LiveText system used by university and cooperative supervisors in the final field experiences. In the case of this study, It is important to understand the advantages and disadvantages for using LiveText system in terms of implementation and impact result in e-assessment of pre-service Art Teachers in Oman. As a result of this study, it shows the significant used of LiveText system as a beat form for assessing teacher education in the field experiences. It also shows that the data did support the findings of the study aims and reliability of assessment tools used within art teacher education was improved by comparing the candidates' assessment result to the result of overall college results as well as each disciplines offered by the college at SQU. Finally, The current study has suggested that the e-assessment by LiveText system needs further investigation, especially in terms of validity and reliability of assessment tools in the student teaching practice which the college of education at SQU targeted for academic accreditation processes and developing teacher education programs.

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## Relation of Color Emotion and Meaning of Figure(Alphabets) in Art Education

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### 1. Introduction

The authors have been conducting a “Study of Color in Art Education” for some time now. In our recent study, we have investigated “Relation of Color and Emotion in the Picture Book in Art Education -Picture Book Series of Miffy in This Study-”. The result showed that the positive values for associated terms become higher in the order of color (original picture book image), outline (monochrome) and gray scale. Therefore it was clarified that impressions people get from picture books are affected by color and brightness. Also, in this previous study, the influence of color widely varied depending on whether the figure had a clear meaning or not.

In the present study, an experiment was conducted with a large number of subjects to examine impressions that subjects get from multiple simple figures by rotating them and changing their colors. The results showed that the rotation and color of figures deemed meaningful or figures similar to them gave the subjects widely varied impressions. However, the rotation and color of figures deemed meaningless or figures similar to them did not give the subjects widely varied impressions. It was evident from these findings that the semantic element of figures has strong association with color.

This study included 26 types of capital letters of alphabets, A to Z and changed those colors to research changes in impressions from subjects by an experiment with many subjects. As a result, we found that subjects who were not native speakers of English were less likely to be influenced by the types of letters. However, for changes in colors, the impressions from subjects were significantly changed. Under this experiment, we found that a figure or a letter having a certain meaning was significantly influenced by the color.

In addition, this study is structuring “a learning system of colors and figures using E-Learning (Moodle, an open source of E-Learning system)” for elementary school students and junior high school students based on these study results. In particular, we are creating contents for classes based on textbooks, reviews in classes, complementary teaching materials, and actual cases. We will use this E-Learning for actual classes of arts and crafts, and arts for elementary school students and junior high school students to validate the effect/effectiveness.

### 2. Experimental Conditions

#### 1) Figure types used for experiment one

As a result of the study in 2016, we found that the impressions from subjects were significantly different between cases in which people can easily associate the meaning with a figure and opposite cases. Accordingly, this study used eight types as shown in Figure 1 including figures that are simple and people can easily associate the meanings, and also figures that people cannot easily associate those meanings as possible.

(a) to (d) are general figures that are utilized for controllers of game devices. In addition, Figure (e) was created by combining two of Figure (d). For Figure (f) and (g), we referred



figures incorporated into Microsoft Office. For Figure (h), it is an original figure by considering “vertical and horizontal asymmetry”/“Fewer sharp vertexes”.

**2) Figure types used for experiment two**

This study further conducted the same experiment as Experiment One to 26 types of capital letters of alphabets, A to Z as figures having meanings as shown in Figure 2. However, we applied only colors of figures while not conducting the rotation of figures as described below.

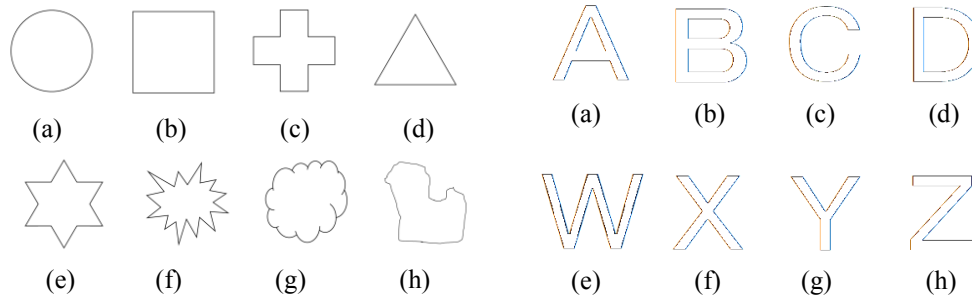


Figure 1. Used Eight Patterns

Figure 2. Used Alphabets (A to Z)

**3) Rotation of figures used for experiment one**

A figure may have another meaning when it rotates. For example, when + mark (Figure 3 (a)) rotates by 45 degrees, it turns into x mark (Figure 3 (b)) as shown in Figure 3. Thus, the meaning of a figure may be changed by rotating the figure.

In addition, the rotating angle may be limited (being the same figure after rotating) depending on the symmetry of a figure. In case of figures without symmetry, we rotated by 0, 90, 180, and 270 degrees per 90 degrees. Table 1 shows the angles of figures rotated in this experiment. It is possible to make some changes in impressions from subjects by applying such rotations even the same figure.

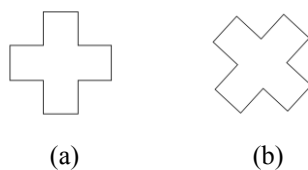


Figure 3. Example of Rotete

Figures

Table 1. Used Rotete Degrees

Figure	Rotete degrees	Figure	Rotete degrees
(a) ○	0	(e) ☆	0,45
(b) □	0, 45	(f) ☆	0,90,180,270
(c) ⊕	0, 45	(g) ☁	0,90,180,270
(d) Δ	0,90,180,270	(h) ⚡	0,90,180,270

**4) Colors used experiment one and two**

This study applies seven colors as shown in Figure 4 to figures in Figure 1 and 2. Three colors of Figure 4 (a) to (c) consist of achromatic colors: white, gray and black and Figure 4 (d) to (g) consist of chromatic colors: red, green, blue, and yellow. Chromatic colors may not be pure color because we use colors preset in Microsoft Office and the values are identified by RGB (red, green, and blue) in Table 2.

For Experiment One, we apply rotations by angles in Table 1 and apply seven colors in Figure 4 to eight types of figures. Thus, we use  $(1+2*3+4*4)*7=161$  patterns of figures (including different colors) for the experiment. For Experiment Two, we apply seven colors in Figure 4 to 26 types of alphabets. Thus, we use  $26*7=182$  patterns of figures (including different colors) for the experiment.



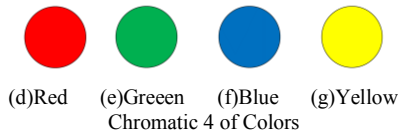


Figure 4. Used 7 Colors

Table 2. Used RGB Value of 7 Colors

Color	R	G	B	Color	R	G	B
White	255	255	255	Red	255	0	0
Gray	185	185	185	Green	0	176	80
Black	0	0	0	Blue	0	112	192
				Yellow	255	255	0

### 5) Research items for impressions on figures/colors

This study quantifies by values from one to five (five grade evaluation) to three items of a to c which are contrary associated words in Table 3. Item a and b include associated words mainly about the basic emotions of human while Item c includes associated words about social, moral, and higher level of emotions. We defined these as research items. In addition, this study added Item d to research if figures and colors had a meaning or not in addition to 3 items above. Furthermore, we modified “Hateful (Scary)” to “Not kawaii” in this experiment because the meaning of the associated word became an issue in the previous study.

Table 3. Used Associated Words

Items	5 <=	Value	=> 1
a	happy	<=>	unhappy
b	kawaii	<=>	not kawaii
c	strong	<=>	weak
d	with mean	<=>	without mean

### 6) Experimental conditions using moodle

This study requires a condition under which 100 people can participate in the experiment at the same time in order to collect objective data. In addition, in order to simplify and automate the experiment as possible, we structured the experimental conditions on Moodle (an open source of E-Learning system) that was regularly used for classes.

In particular, we used the feedback (survey) function of Moodle. In addition, we reduced support for the experiment while improving the comprehension to the experiment and the accuracy of the experiment by structuring the conditions to explain and practice the experiment as well. (Refer to Figure 6.) For the actual experiment, subjects reply to four associated words by five grades per image as shown in Figure 5.

B1. 1つの実験は、1つの回と4つの質問から構成されています。  
 B2. 1つの質問は、図を見て、5段階で回答して下さい。  
 B3. 質問には、あまり深く考えず、直感的に回答して下さい。  
 B4. 1つの質問には、2~3秒で回答して下さい。  
 B5. 1つの実験には、15秒以内で回答して下さい。

C1. 1ページの実験は、おおよそ5分程度で回答して下さい。  
 C2. 一連の実験(7ページ分)は、おおよそ40分以内で回答して下さい。

↓ 下の図は、実験のサンプルです。回答は出来ません。



Figure 5. Actual Practice Environment on Moodle

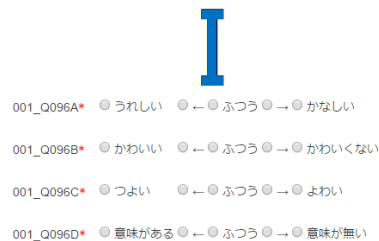


Figure 6. Actual Experimental Environment on Moodle

### 3. Experiment Results

#### 1) Subject overview of these experiment one and two

In this experiment, we had time constraints therefore all subjects were university student as shown in Table 4. The experiment results showed no significant difference for gender. Thus, we will submit the summary of data for all subjects regardless of gender for future experiment results. In addition, it took 35 to 45 minutes to “explain the experiment, practice, and experiment” on average, about 40 minutes for many subjects.

Table 4. Subject of This Experiment

		Exp. (1)	Exp. (2)
<b>student</b>	<b>sex</b>	<b>count%</b>	<b>Count(%)</b>
<b>university</b>	<b>man</b>	18 ( 23.4)	52 ( 32.5)
	<b>female</b>	59 ( 76.6)	108 ( 67.5)
	<b>total</b>	77 (100.0)	160 (100.0)

#### 2) Result overview of experiment one

As the experiment results of Experiment One, Figure 7 shows the average value of the research item d, “With meaning  $\Leftrightarrow$  Without meaning” in the vertical axis per figure. The  $\bigcirc$  patterns of marks in Figure 7 identify actual colors. In addition, marks shifted from the vertical line to the right side in each figure show rotation angles (four levels at maximum).

Figure 6 showed the following results:

- A value will be significantly different depending on the type of figure.
- \* A figure with more sharp vertexes tends to have a higher value.
- The rotation of a figure is less likely to influence the value.
- \* In case of  $\Delta$ , if we rotate by 180 degrees, it will be  $\nabla$
- The values tend to be higher for red and yellow while those tend to be lower for green, blue, and achromatic colors.
- Only for black with x, it shows an exceptionally high value.
- \* Black with x strongly associates with cultural (prohibition etc.) meaning.

These results show that the values of “With meaning  $\Leftrightarrow$  Without meaning” based on impressions on a figure from subjects are significantly influenced not only by the shape of a figure but also by the color.

As the experiment results of Experiment One, Figure 8 shows the average value of the research item d, “With meaning  $\Leftrightarrow$  Without meaning” in the vertical axis per color. The figures in Figure 8 show actual one. In addition, figures shifted from the vertical line to the right side in each figure show rotation angles (four levels at maximum). Naturally, Figure 8 shows the same trend as Figure 7.

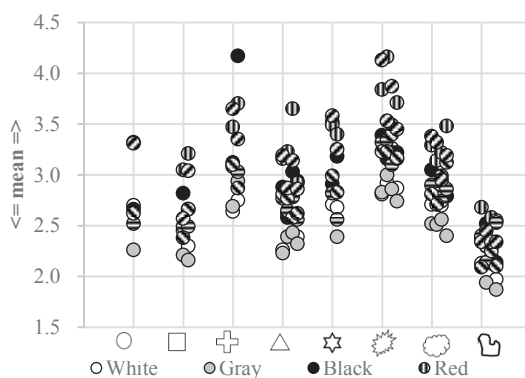


Figure 7. Rate of Meaning by Figure (1)

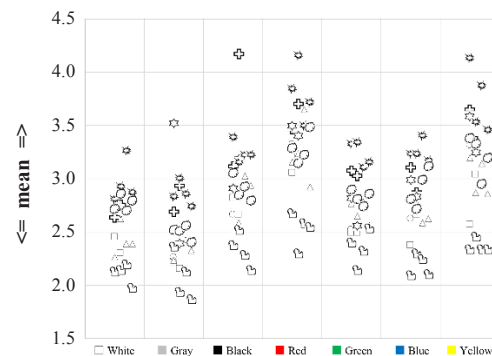


Figure 8. Rate of Meaning by Color (1)

### 3) Result overview of experiment two

As the experiment results of Experiment Two, Figure 9 shows the average value of the research item d, “With meaning  $\Leftrightarrow$  Without meaning” in the vertical axis per figure.

Figure 9 showed the following results:

- The type of a figure (alphabet) is less likely to influence the value.
- The values tend to be higher for red and yellow while those tend to be lower for green, blue, and achromatic colors.

These results show that the values of “With meaning  $\Leftrightarrow$  Without meaning” based on impressions on a figure from subjects are significantly influenced more by the color than the shape of a figure in case of subjects who are not native speakers of English.

As the experiment results of Experiment Two, Figure 10 shows the average value of the research item d, “With meaning  $\Leftrightarrow$  Without meaning” in the vertical axis per color. The figures in Figure 10 show actual one. Figure 10 shows the same trend as Figure 9.

At the beginning, for Experiment Two, we assumed that the value of with meaning would be higher for figures (alphabets) of S (Excellent)/A (Good)/B (Average)/C (Passing)/D (Failure) used for grading for classes of university students. However, such trend has not been observed especially in this Experiment Two. In addition, as well as figures (alphabets) such as X/Y/X used for mathematics, the value of with meaning was high especially.

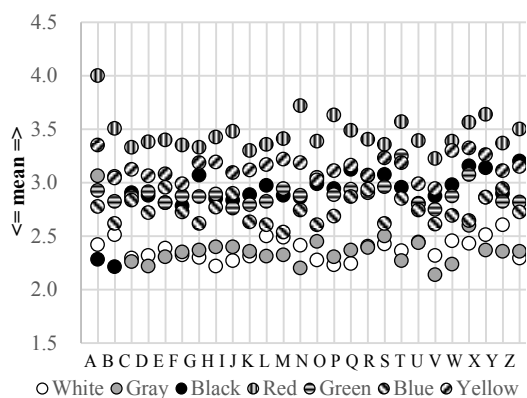


Figure 9. Rate of Meaning by Figure (2)

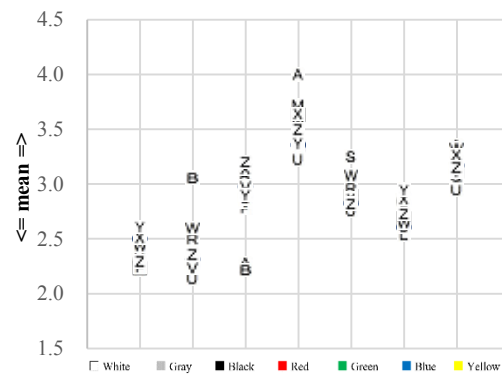


Figure 10. Rate of Meaning by Color (2)

### 4. Conclusion

This study experimented “the influence by colors between cases in which people can easily understand the contents (meaning) of a picture book (figure) and opposite cases” which was a future issue in the study results in 2016. This study results found the followings:

- A figure that may have a meaning is more likely to be influenced by the color.
- A figure may have a meaning is more likely to be influenced by the rotation.
- Alphabets do not have meanings so much.
- \* In case of subjects who are not native speakers of English, we found the followings:
  - The values entirely tend to be higher for chromatic colors such as red and yellow.
  - The values entirely tend to be lower for gray figure.

In this study, we used simple figures as shown in Figure 1 and capital letters of alphabets as shown in Figure 2 for the experiment. It was suggested a color may influence the meaning of a figure (image) for these simple figures as well. Thus, it was assumed that the mutual relationship and influence between the meaning of a figure and the color are more for complicated figures such as actual picture books.

## 5. Future Issues

This study will continuously work on the followings based on the study results so far.

- Create works with figures and colors in elementary schools and junior high schools.
- Implement the education for figures and colors on E-Learning.
- Recreate works with figures and colors in elementary schools and junior high schools.

Based on these, we will apply and practice the study results/performances obtained from this study to the actual education of arts and crafts, and arts for elementary school and junior high school.

On this occasion, we need to newly create the learning contents for E-Learning and the experimental data. However, we have actual results of the same study in the past (refer to Figure 11 and 12) without a significant problem therefore we consider that these will be able to apply and practice.

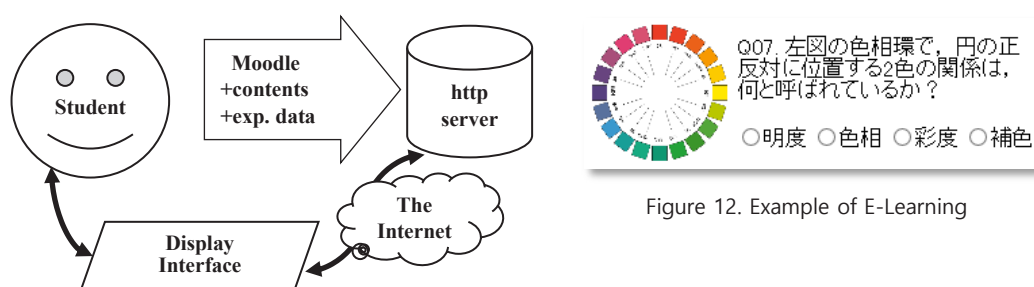


Figure 11. Conceptual Diagram of E-Learning

Figure 12. Example of E-Learning

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# Art, Technology and Society as an Integrative Formula to Claim a More Social and Culturally Engaged Higher Education<sup>1</sup>

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## 1. Introduction

On the basis of stated by teacher and researcher Stefany Hernández, “today, the schemas are changing, new technologies are causing repercussions on the learning method of students, which should motivate transformations in teaching methodology” (Hernández, 2008, p. 27). This is the reason why emerging and innovative methods based on Information and Communication Technologies (ICTs) and collaborative work processes are firmly postulated as serious elements to contribute to social improvement. As Sir Ken Robinson argues, 'we need teachers who are not only capable of teaching things, but also leave children spaces to cultivate their talents' (Robinson in Garde, 2009). Authors add that all of this could be framed also within our Digital Culture frame.

Dewey (2002) claims that the words 'environment' and 'medium' designate more than places close to humans, just because they designate specific continuity of these places with their own active tendencies. He continues: “[...] A being whose activities are associated with those of others has a social environment” (Dewey, 2002, p. 22). Designing bonds of union between education and students environment, is not only a way to contribute the growth of their own concerning related with their surroundings, but also a way to make them be awake about the intrinsic motivation that connect with what they really matter. Using the artistic way to achieve this goal is presented in this paper as a disruptive education option.

## 2. Connection between School and Community around the Case of Study 'Magenta BICYCLE'

'magenta BICYCLE' is a teaching innovation project led by teacher and artist Concha Barrera and carried out through a collective of artists called the same as the project itself. It was held in 2014 in a Spanish secondary education institution located in the village of Cañada Rosal, province of Seville, with the support of the city council of this place.

As a methodological principle, motivating a more real connection between an educational institution (and what it represents) and the group of citizens involved in the community, was a priority. In this way, a constructivist strategy was raised based on the fact that knowledge is constructed through interaction with the environment and its experience (Piaget and Inhelder, 1968) and how the social environment, at the same time, allows an internal reconstruction of the individual (Vygotsky, 1978).

In the case of 'magenta BICYCLE', the social component was the deep association between the village of Cañada Rosal and the use of bicycle as a means of transportation. From the origins of this town in the eighteenth century, by a group of settlers from

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<sup>1</sup> The participation to this event, the 35th World Congress of the Int'l Society for Education Through Art \_ InSEA is possible thanks to one of the Grants won by co-author Blanco-Barrera, called I.3. Grants for International Mobility of Personnel Dedicated to Research, belonging to the VI University of Seville's Research Plan.

Germany, France, Austria and Holland (Lora, 2015), bicycle has always been an emblematic symbol of this place (Cambrils *et al.* in López, 2015, m. 3'00''), used for all kind of transport tasks: going to work, shopping, training or just for having fun (Delis in Jifilter, 2012, m. 4'50''). Thus, the main goal was to promote awareness of the use of this means of transportation as a ecological tool that, in addition to being historical in the culture of the village, represents a series of values that are sustainable for society; such as respect for environment, road safety, healthy exercise and economic value accessible to users of any age.

Both the emotional component and the motivational pill that provoked this topic among the students of this academic institution were funnel through an artistic initiative, understanding this way as an appropriated solution for these students in order to be able to express themselves freely and without limitations.

But in addition to the social and artistic components already explained, this project had another key element to develop this educational process successfully: the technological component as part of the current language of the connected world in which we live. As a result, each elaborated phase of the project had a digital artistic part that designed and produced the event in order to adapt it to the different broadcast media. From the creation of a corporative image, press releases and posters, to the use of various information channels such as social networks and digital new media.

Each participant could participate to an artistic contest by executing an artwork of any discipline and technique that must deal with the theme of 'bicycle'. The prize established a selection of the best proposals, which were carried out by an expert jury. The nominated artworks were shown to the public through an exhibition at the *New Populations Interpretation Centre of the Municipal State of La Suerte* (Cañada Rosal City Hall, 2014).

Using the experience of 'magenta BICYCLE' as a methodological model of connection between school and community, two field studies are analyzed next. This time the study is focused in the higher education sphere addressing the described integrative formula to the university context.

### 3. Civic Responsibility in Higher Education: Two Field Studies

To compare and test this methodological formula among university students, two field studies were designed and implemented in two different universities. In addition, and in response to one of the premises to be taken into account in this methodological framework, the *artistic element*, both studies were carried out in centers with university *art* students. The two field studies were motivated to discuss their results in the doctoral thesis – PhD dissertation by Blanco-Barrera, under tuition of Spínola-Elías, entitled *Factors and Elements of Social Change in Digital Art Practice. Keys to Integrate University Art Education and Current Daily Environment*<sup>ii</sup>.

On the one hand, a more elaborate study was carried out in the affiliation center of the authors, the Faculty of Fine Arts of the University of Seville (Spain), during almost a month among the academic year 2015/2016 in the compulsory theoretical and practical course of the second semester called *Digital Image*.

On the other hand, and to account with other comparative notions, a second study was carried out in an institution of recognized international reputation, the Department of Art Practice of the University of California at Berkeley (USA), where the level of exigency for the admitted students is quite high. In this case, the experience lasted three days during the academic year 2016/17 in the compulsory theoretical and practical course of the first semester called *Senior Projects*.

<sup>ii</sup> The promotion of this PhD is possible thanks to one of the Grants won by the doctorate, called II.2. Predoctoral Contracts or for Trainee Researchers (*PIF*) for the development of the University of Seville's R&D&I Program, belonging to its V Research Plan.

The activity for this case was one where students could explore and discuss the relationship of themselves and their projects with the world around them, the social context in which they live. It focused attention on the outside instead the inside, contributing to the development of values based on group: community, solidarity and collaboration. Therefore, it was argued that the emotional, expressive and subjective component has always been ignored in education for being imprecise elements (Camnitzer, 2016), claiming the impact of art on the social and potentiating the commitment to a civic responsibility.

In the first case, the activity consisted in the creation by each student of the individual final project from the course *Digital Image*: production of an image through the design and/or treatment with digital tools. For this purpose, a mechanism of mediating action was used through the tuition of the student, simplifying them the way to get different possibilities. 'It is insisted that pupils are able to understand artistic proposals as a manifestation of the intellect and not just as a skill' (Abad, 2002, p. 422).

During the second case, it was used the same methodology as during the first one, but in the place where each student had to develop an individual project, all participants were in charge of creating one collectively: debating and negotiating ideas, sharing and generating interesting synergies in group.

Another important section in both cases and which has already been mentioned in the first one was the use of technological digital tools for the development of these activities as a component of special relevance for our contemporary lives.

#### 4. Results

As a result of the case of study 'magenta BICYCLE', 96 participants aged between 12 and 16 were involved, 58 of whom were selected for the exhibition, that was entitled as "Design the bicycle of your town" [Figure 1]. This art show got a great reception in the whole village, being popularized through social networks and mass media, both local and national, which will be continued with more related activities in the future.



Figure 1. Some of the Artworks Shown at the Exhibition Entitled "Design the Bicycle of Your Town", Organized by 'Magenta BICYCLE' in Cañada Rosal. Source: <http://www.localpapercañadarosal.es/?q=node/657>

The main goal of this experience's analysis was set to use it as a model to base the two universities field studies, also examined in this paper, connecting these three all in order to display the beneficial effects of a more social and culturally engaged higher education. So the first one acts as a good example to establish the other two in high education.

The evaluation of the two field studies' results was performed by two test questionnaires that were distributed to each participant before and after each experience respectively. The same questions were used before and after (except for the first one, which was slightly



changed to make sense), so that, based on their answers, they could draw a diagram as accurately as possible with the progression of the data obtained.

The University of Seville’s experience consisted of 30 students between 18 and 35 years old – 30% men and 70% women of first year from the Degree in Fine Arts and the Degree in Conservation and Restoration of Cultural Heritage, University of Seville (Spain). On the hand, the University of California at Berkeley’s field study got the participation of 10 students between 20 and 30 years old – 30% men and 70% women of last year from the Degree in ‘Studio Art’.

According to that, we can develop a series of tables and graphs that help to clarify the results. As we can see in the following table, there is a comparative contrast between the University of Seville (US) and the University of California at Berkeley (UC Berkeley). In this case we are using only the data obtained from the final questionnaires, taken from both places [Table 1]. Also, this table is designed as a learning ladder, where the order of the questions answered in the questionnaires coincides with its level of difficulty in terms of answers: from minor (down) to major (up).

Table 1. Comparative as a Learning Ladder of the Results Obtained from the Answers Received by the Participants between the Final Questionnaires Distributed in the Field Studies Conducted at the University of Seville and the University of California at Berkeley (2016).

Answers obtained from participant's questionnaires:	US	UC Berkeley
6. In response to question 6, the student believes that what he/she can do with art has a transforming power in the world	60%	60%
5. In response to question 5, the student believes that art has a transforming power in the world	86,66%	70%
4. In response to question 4, the student applies or relates what happens around him/her (local or international) to his/her art/professional/personal projects	90%	70%
3. In response to question 3, the student thinks that art has the responsibility and/or should be involved with society and its conflicts	83,33%	70%
2. In response to question 2, the student has a correct meaning about the concept 'current issues'	90%	90%
1. In response to question 1, expectations regarding the activity are extremely positive for the student	83,33%	50%

Visually, results obtained at the University of Seville are higher than the ones from the University of California at Berkeley. Question two (on the concept of ‘current issues’) and question six (on how they can transform the world with what they do through art) have the same records. It is surprising to see that the answers about the responsibility of art in the world around us are more positive, generally, at the University of Seville than at the University of California at Berkeley. This fact can be due because of the duration of the course, since at the University of Seville lasted longer (a long month) than at the University of California at Berkeley (just a few days), influencing perhaps the critical construction of student thinking, having the first ones more time to think deeply than the second ones.

Finally, it should be noted that the working atmosphere in both field studies was quite enriching, with inspiring debates that fed each other and where most of the students participated with enthusiasm in the challenges raised. This shows another proof of the motivation that awakens in students related topics to their living environment.

## 5. Conclusions

The case of study of ‘magenta BICYCLE’ and the field studies experienced at the University of Seville and at the University of California at Berkeley, show a positive feedback among the participants. With this, it can be verified that a closer artistic and socially mediated link can be generated between formal education and the civic responsibility of promoting a more committed and sustainable socio-cultural environment.

The motivation in which all participants have been influenced has been high in the three analyzed cases, because they were involved into their own environment experiences. It also suggests to believe that there is a deep concern about what is happening in the world, both local and international. We could assume the advantages to focus Education on this way can be numerous, such as increasing participation of students or creating more committed citizens for the future. However, the lack of a hundred percent of the answers obtained from participant’s questionnaires also indicates that there is still some distance or separation when dealing with these issues in the educational environment. To balance this fact, a more modern method of learning must be stimulated through creative and critical thinking.

Finally, it is necessary to emphasize the integrative hypothesis preserved in this paper; making a good use of the three methodological components that formulate it and that must be taken into account in a contemporary education. These are ‘Art’ as a special sensitive tool, ‘Technology’ because of the Digital Culture in which we live and ‘Society’ as the backbone with which to interact towards the future.

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## Role of Virtual Platforms in Visual Arts Education at Culture Transfer

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### 1. Introduction

Rapid developments in computer and technology, field transform human life and create new habitats in virtual world. In our era that social media and online virtual environments have hundreds of thousands visitors, life and directly culture may be represented on virtual environments. According to culture definition in final declaration of World Culture Politics Conference that is organized by UNESCO, “culture is that in its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs” (UNESCO, 1982, p.41). In this context, intangible cultural heritage means implementations, representations, expressions, information, abilities, cultural places and related tools that societies, groups and in some circumstances individuals define as a part of their cultural heritage. Intangible cultural heritage that is transferred from generation to generation always is recreated depends on interactions of societies and groups with their environment, nature and history and it gives the identity and continuity feeling to them. So it contributes to cultural diversity and respect to human creativity (Unesco, Intangible Cultural Heritage Convention, 2003, p.2).

In Turkish culture, one of the most important examples of intangible cultural heritage is Nasreddin Hoca. Anecdotes which are formed in environment of identity of Nasreddin Hoca who was born at 1208 in Hortu (now Nasreddin Hoca) village of Eskişehir, have increasing number for centuries and keep always their currency by given messages and they are among the most important products of our intangible cultural heritage (Tan, 2013, p.93).

According to Öztekin (2013), even Nasreddin Hoca anecdotes seem entertaining, serious messages lie behind them. The transformation that is lived while giving these messages is realized in different functions based on every country’s own culture. Quotation and of always re-writing these anecdotes as a main text by transforming make them more dynamic being as “a living object”. Even though Nasreddin Hoca Stories seem as a readable text because their meanings are clear and definite; repetitions of notices that are given at the end of story as apothegm in different context make global value gain not local.

Nasreddin Hoca whose stories, anecdotes and advices have been told from mouth to mouth, from generation to generation for centuries is known in many countries from Balkans to Middle East, from North Africa to Asia because of fact that is good at repartee, humorous, ironic and sends messages to all humankind.

One of the most important reasons to Nasreddin Hoca is known in multiple countries is that his anecdotes give global messages, maintain itself in popular culture and have productive structure. (Tan, 2013, p.93). These anecdotes that are studied by worldwide philosophers such as Oscar Brenefier, Isabelle Millon (2013) are used in an attempt to improve children’s thinking and criticizing ability. Nasreddin Hoca has a creative and humanist personality and his anecdotes have didactive quality with an anthropocentric philosophic overview.

Nasreddin Hoca who is chirpy, whip-smart and known with smiling face and similar names in several countries and tribes of Turkish World comes into prominence by his legendary features rather than his historical character in these geographies (Cenikoğlu, 2014, p.18).

Nasreddin Hoca stories have been always re-written by same or similar names in different geographies and different time (and continue to be re-written). Every culture placed Nasreddin Hoca stories on multiple structure based on difference of time and extension and repeats them in different dimensions by a kind of transformations under circumstances of time (Öztekin transfers from Aktulum 2013).

Hoca makes people face with themselves to be effective on people and show truth directly by killing the goose that lays the golden egg or waiting or entering coffin without death. Firstly a smile before this facing, and then thinking on existence of humankind spring. Hoca is a mirror of people who he makes them face by themselves. He provides people to look themselves in this mirror. First of all, certain resolving power and ability to use language is necessary to make laugh and then immediately make think. Laugh and make laugh is one of the unique sides of Nasreddin Hoca. (Demir Güneş, 2005, p.438). Nasreddin Hoca is one of our important national values, keeping him as a cultural heritage and transfer to new generations is quite important for our globalizing world.

Necessity to keep local and national culture against globalization is officialized with intangible cultural heritage agreement. "Best protection is to live" is known fact. Important and worth-stressing is how to realize this memorial (Turkmen, 2012, p.143). Today, one of the ways that can provide it is virtual environments and social media.

## 2. Virtual Environment Education and Culture Transfer

New communication technologies have a great importance today and the best indicator of this situation is that the Internet and computer users increase every day on the world and the Internet settles in every field of our daily life from following news to shopping, from establishing communication to education (Talas and Öztürk, 2015, p.118).

One of the necessary steps to conserve intangible cultural heritage by maintaining is transfer of cultural codes to new generations. There are different ways in this transfer. One of them is mass communication environment that is names as "social media" and contains also both written and visual-aural communication.

Individual's posts and dialogs that they make each other on the Internet form the social media. The Internet users have chance to reach information and content that they need thanks to the Internet websites and applications that let people to share content and information each other like social networks, blogs, micro blogs, instant messaging programs, chatting websites, forums. At first appearance, even it seems like dialogs that occur between individuals or small groups, number of people who are interested with information or content quite rapidly increase (Talas and Öztürk, 2015, p.108).

Multiple usage feature and opportunity of social networks help teachers to support education process with active, creative and cooperative learning, increase interaction of student-student, student-content and teacher-student, make their student's research, investigation and problem solving abilities use and improve (Talas and Öztürk, 2015, p.118-119).

According to Turkle (1995), the Internet is a great creativeness and test field to form virtual identities (Burbules transfers from Turkle, 2004). Students use several material and tools such as mobile phones, computers and the Internet effectively to explore and improve information.

Students and teacher can easily create an educational platform by following simple steps, make shares among themselves and receive feedback and communication. Additionally, social network websites also provide opportunities to support learning process by student by enhancing education process with materials like video, sound, image and help teachers about training and evaluation process (Toğay, Akdur, Yetişken, Bilici, 2013, p. 945).

Even though applications like Facebook and YouTube have further meaning to students for their own individual and social events, it can be expressed that these applications have institutional education technology qualification with their convenience to receive feedback and social learning and for this reason, relations of these applications with teaching and learning started to attract remarks of trainers (Talas and Öztürk, 2015, p.114).

A new page is turned over in interpersonal communication thanks to this kind of implementations. Ideas, innovations and different cultural features can spread quickly on the world thanks to usage of social media, digital tools and media literacy.

When it is thought that technology develop in dizzying speed, it can be foreseen that virtual environments and social media will be always renewed and keep its topicality. In this era, it is necessary to benefit from technological developments in art education field as every field.

### 3. Aim of Research

It is aimed students to meet Nasreddin Hoca who is one of our cultural values and resolve philosophic fundamental in his anecdotes by this research. Additionally, it is also aimed that students use virtual environment to transfer our cultural values in Visual Arts education.

### 4. Material and Method

Research is conducted by participation of 195 voluntary students who are continuing in 11. grade of Ankara Mamak National Education Minister Ali Naili Erdem Anatolian High School in second half of 2016-2017 education year. Range of the student who participated to research is 16-17. It is satisfied that verbal and visual information related with topic have been transferred to students and students have got information about research in four weeks lesson process of research. Participant students have done Nasreddin Hoca themed illustrations based on voluntariness. Then, workouts have been shared on Facebook and Instagram virtual environments, mutual information, document share and culture transfer have been realized. Findings of research have been evaluated based on preliminary test and last test results.

#### 1) Steps of research

Preliminary test have been applied to learn knowledge level of participant students about Nasreddin Hoca who is one of our important intangible cultural heritage.

Participant students have conducted researches to understand philosophy of Nasreddin Hoca and shared their researches in class in four weeks lesson process. After this conventional preparation, participant students have done Nasreddin Hoca illustrations in next four weeks lesson process. Done illustrations have been transferred to digital environment and enhanced in visual term by phone applications or computer programs that can be downloaded easily today. It is thought that used this kind of digital tools improve creative power of student.

Participant students shared illustrations that they made in Facebook and Instagram. They didn't share only illustrations; they have shared also Nasreddin Hoca anecdotes and information about Hoca in these accounts. Necessary information about respect to cultures and how to use social media is given to students before these shares.

At the end of implement, last test has been done to evaluate information level of participant students about Nasreddin Hoca.

### 5. Findings

Findings that are obtained at the end of research process are as follows.

After research process is completed, Facebook and Instagram posts (comment, like, share etc.) have been transformed to mathematical data and demonstrated as graphs in below.

It is seen that number of shared pictures is 1352, number of shared Nasreddin Hoca anecdotes are 787, number of shared several encyclopedic information related with Nasreddin Hoca are 302 and number of videos that are made by using digital tools are 12 in total by using digital tools or not using. It is determined total number of all posts are 2453.

At the end of implementation process of research, it is observed that 195 participants have got in research, 99 page followers and 93 page likes have been realized.

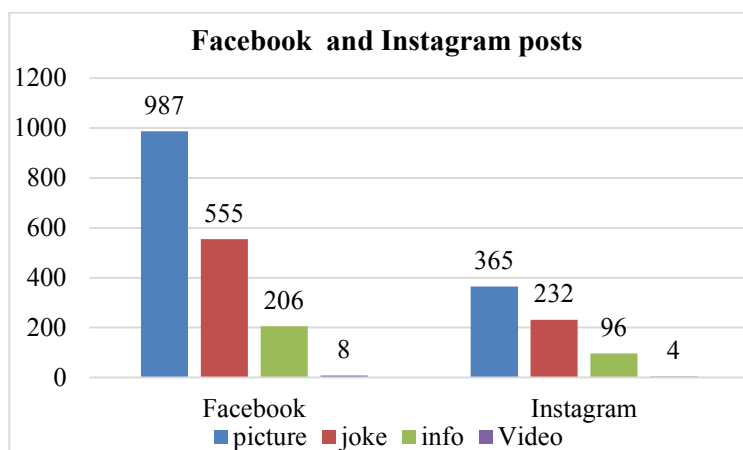


Figure 1. Facebook and Instagram Posts

**1) Preliminary test last test results**

Preliminary and last test have been done to participants to investigate role of virtual environments in culture transfer in visual arts education. It is wanted to study that whether there is significant difference in students’ information level after lesson teaching process, conducted researches and social media posts or not. 2 tests with same questions have been done to students before and after training to study this difference. The test that has been done before training is named as "preliminary test" and the test that has been done after training is named as "last test". Answer to our question has been searched based on answers of students in preliminary test and last test. (It is assumed  $\alpha=0,05$ )

H0 : there isn’t significant difference between preliminary test and last test

H1 : there is a significant difference between preliminary test and last test

Table 1: Paired Samples Statistics Paired Samples Statistics

	Mean	N	Std. Deviation	Std. Error Mean
Pretestmean	2,5162	195	,47279	,03386
Lasttestmean	1,9145	195	,26985	,01932

When we look at Table 1, preliminary test and last test means contain non close values to each other. When Table 2 is examined, H0 hypothesis is denied because significance level  $p=,000 < \alpha=0,05$ ; H1 hypothesis is accepted. Namely result of “there is a significant difference between preliminary test and last test” is reached.

According to results of preliminary and last test that are conducted on participants to study role virtual environments in culture transfer in visual arts education, a significant difference has been occurred in students’ information level before and after implementation. As a result of this, it can be said that given training to students have succeed.

Table 2: Paired Samples Test

	Paired Differences					t	df	Sig. (2-tailed)
	Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
				Lower	Upper			
pretestmean - lasttestmean	,60171	,53863	,03857	,52563	,67778	15,600	194	,000

### 6. Results

Results in terms of usage of digital tools are like that;

In this research, firstly students have done original drawings by hand, then they have searched different expression style by enhancing their design in visual term by using programs such as. For this reason, it is seen that technology is used as an important tool to transfer creative ideas to product PicsArt, BeFunky, Lidow, PhotoGrid, Photo Editor.

It is recognized that making visual designs, benefit from the The Internet and digital tools in art education classes by using several implementations in art education broaden students' overview to art..

Results in terms of usage of social media are like that;

It is observed that being in social environments, sharing designs and researches with many people have a positive effect to increase self confidence in participants.

It is thought that new technology and usage of social media in education field provide several learning environments in culture transfer and in-class training. It can be said that Facebook and Instagram that are the most popular social network of today and most of the students get in can be used as culture transfer tool (intercultural and intergenerational communication tool) addition to its social communication tool function.

It is observed that students take remarks at the beginning of this research into consideration and behave carefully and respectfully for other people and cultures while they are sharing something in social media.

Results in terms of culture transfer are like that;

In this study that is done by usage of virtual environments and social media in Visual Arts education, 195 participants have shared 2453 posts. As a result of this, it can be assumed that social media and virtual environments are suitable platforms for culture transfer.

It is thought that students resolve the overview to human and human relationships, value judgements, humor understanding in Nasreddin Hoca anecdotes.

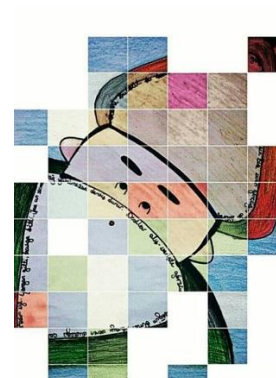




Figure 2. Examples of Illustrations Made by Students for Research

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## Art Activities in the Education and Therapeutic Contexts

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### 1. Introduction

In the beginning of the 21st century, mental health issues and social crimes have increased statistically and parallel in numbers which also appeared to develop more commonly. Children in most developing countries are growing to strive for attaining high level of intelligence and education to become successful adults, though many face various challenges in life and problems in adapting to fast changing aspects of modern and more competitive societies.

On current social, cultural, and environmental phenomenon, a number of children have been raised by untrained and lower educated parents making the problems worse, on which some of these children are likely to fall as victims themselves inheriting imbalanced personalities and unstable minds. On the bright side, it has been observed that academicians and experts have been trying to improve learning and teaching strategies to improvise suitable modalities for more complete development of our children, as our societies need populations who high level of intelligence as well as healthy minds.

To foster this development, many art teachers, educators, counselors, psychologists, and therapists have been employing art in their classrooms and sessions activities to serve the purpose to the development of their children in both personality and cognitive development aspects.

Within these education and therapeutic contexts, art has been employed to become central activities to child development practices. Thus art activities are an effective tool for learning and growing, and should be designed to serve in term of human development as well.

### 2. The Emphasis on Art Activities for Children Development

Art education has been included in standard academic curriculums in most parts of the world, but the intensity of its practices differ greatly from country to country. However, within the education advancement on theories and practices, art activities have been growing as part of children's activities both in the classroom and in their leisure times.

Most children have experienced school based art projects as well as community art based projects. These projects are becoming more available throughout educational systems. Art teachers and educators have made significant strides in developing effective art activities that can foster and enhance child development with necessary knowledge and skills.

Such emphasis on using art activities for child development strategy has been ongoing for decades and is currently becoming one of the highlighted activities.

Above all art activities have also been developing in the scientific sphere, as psychologist, psychotherapists, and counselors have also employed art and its resources within their therapeutic interventions. The professional mental health fields such as art therapy and psychotherapy have adopted similar art usage in their modalities. Thus art activities have important roles in the context of human development.

The art activities' functioned to stimulate the learners to focus on self-experiences, interaction, own exploration, self-discovery, and constructivist learning, which enhance the children observation, analysis, interpretation, and elaboration skills. These learning strategies and

outcomes can be fostered through art activities, and are usually assimilated within the prominent learning theories of the 20<sup>th</sup> Century.

Perhaps the clearest learning theory is by Jean Piaget who is one of the theorists to develop constructivism or “constructivist education philosophy”. Piaget focused on “how humans make meaning in relation to the interaction between their experiences and their ideas” (Piaget, 1976).

Through art activities the learners are able to experience the subjects and objects with their own eyes, as they are stimulated to enhance their sensory in the process of learning by doing activities. “Learning by doing” is a learning theory based on learning through own actions in making observations and reflections (Dewey, 1920). As a result, children may be more likely to remember concepts and knowledge discovered on their own (Bruner, 2009). Thus the children are more happy, excited, perceptive, and active in learning.

The art activities as such have certain functioning in terms of free expression, non-verbal communication, active participation and learning, interaction and sensibility, experiential and emotive, on which these functions are effective to cognitive and personality development.

### **3. Art Activities on Cognitive and Personality Development**

Development of thinking and understanding the subjects and objects as a child grows is an important development to become an adult of competency and wellness. This is important so that a child can develop other related thinking skills such as perceptual skill, analytical skill, and other skills associated with brain and cognitive psychology. Thus, a child’s cognitive development should be among the most important human developmental subjects. Additionally, cognitive development is related to a child’s personality development, as each child’s pattern of thoughts, feelings, behaviors, are connected to his or her cognition.

As these cognitive and personality development of a child are associated with psychological functioning and other influential factors, they should be attended with great awareness, so a child can develop other useful skills as growing, such as social skill, language skill, leadership skill, and self-balance skill, etc.

On the other hand, art activities allowed for a situation that learner’s behaviors developed in during the activities, can be a learning approach understood in term of the “situated learning theory”, also known as “situated cognition”. This is a theory in which knowledge is constructed within oneself and linked to the activity, context, and culture in which it was learned (Aydede & Robbins, 2009; Brown, Collins, & Duguid, 1989). Because such learning developed in children during art activities is linked to group work with interaction publicly, this learning experience is then social and not isolated, as children learn while interacting with each other through shared activities and through language; they discuss, share knowledge, and solve problems while carry on the activities.

Previous research has been studied on a series of art activities, to understand the mechanisms that drive expressions connecting human minds for understanding the human psychological and cognitive relationships as well as inner resources for cognitive and personality development of persons. The findings acknowledge that art has the power to change and develop an individual into a competent and well-balanced person. Any signs expressed in their artworks are identified to be associated with their subconscious minds, and indicate problems associated with learning development and wellness.

Thus art activities have certain functions that are effective for cognitive and personality development; by fostering individual growth of children’s various skills. The thinking and understanding can reach the stage of concrete reality, establishing clear logical ideas, making out reasons and appropriate judgments.

With constant cognitive development of children, the personality development can be much easier developed, undertaking positive values, developing pattern of appropriate behaviors, and conscientiousness, upon their active roles in art activities.

Therefore, the art activities acted out as a situated learning platform in creating the learning and quick absorption via thinking, feelings, and the expressing processes, and is central to brain and emotional development.

Moreover, art activities have the therapeutic effects on children. When children have their hands on art making, they developed concentration, self-confidence, self-esteem, openness to experience, and sense of balance.

This sort of learning experience built up competency and wellness of children. Their minds and brains, as well as the physical aspects are developed and work efficiently. The children learn better with art activities and are enhanced with various skills and sensory perception; enabling them to develop cognition and positive personality and mindsets. Thus, the art activities have significant impact on children development, see figure 1 for “Children Development Based Art Activities” pyramid.

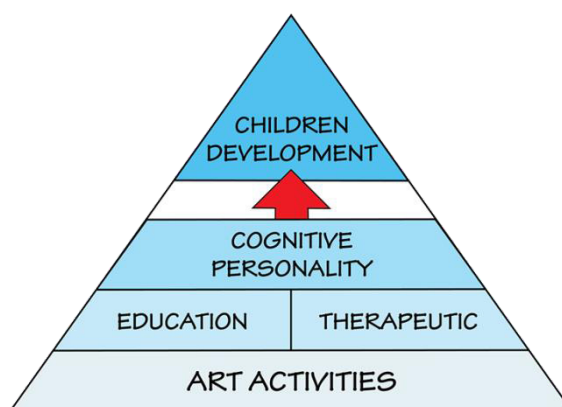


Figure 1. This pyramid of “Children Development Based Art Activities” showed the strategy of art activities as tool for education and therapeutic practices towards children cognitive and personality development.

The following are two examples of art activities for “children development based art activities”;

Frist art activity is “Free Drawings” which open the children’s imagination and experience for a freer expression and self-communication. The children can draw anything they want to, using simple art materials and techniques. This active activity stimulated the children’s ability to express and understand themselves. When the children worked in a group session, they developed with the sense of relationship, collaboration, and teamwork with improved social skill. (figures 2, 3, and 4)



Figures 2. The Two Girls Undertaking “Child Development Based Art Activities” Session.



Figures 3. Children were able to concentrate and release their imagination during the free drawings activity.



Figures 4. Children ended “Child Development Based Art Activities” session with happiness and self-esteem.

The second art activity is “Heart of Happiness” which had the children express their thoughts and feelings on the subjects or objects they felt happy or love about them. The heart shape provided them the personal and safe space for the children openness and thinking development, as they made connection to signs and symbols appeared in their piece of work. The children are very fond of this activity because they can project their egocentric, logical ideas, and own identity. (figures 5, and 6)



Figures 5. A child could tell her related thoughts via the art expression.



Figures 6. The “Heart of Happiness” artworks manifested the children world which confirmed their happiness, love and egos.

#### 4. Conclusions

Art activities have effects on children's learning abilities. Children learn more actively through interaction and self-experience. 21<sup>st</sup> century education should incorporate art activities as parts of an interdisciplinary learning method.

Art activities make education more interesting and exciting, as well as enhanced the children related skills, which made the children gained competency.

Art activities enhance children's cognitive development via logical thinking, perceptual skill, and imagination, as well as creativity, important for both sides of brain functioning.

Art activities stimulate minds, brains, and physical to exercise and work in synchronize with one another, which developed a sense of balance, and good for wellness of healthy mind and body.

Art activities enhance sensory perception, open minds, and consciousness, which are valued to personality development, as well as created positive mindsets.

The above summarization demonstrated that art education and art therapy have similarities in term of art activities' functioning in the education and therapeutic contexts. Though, they have different purposes and outcomes, at interdisciplinary level they shared an effective approach and modality for child development.

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## Using Second Life Virtual World to Develop Intercultural Dialogue

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### 1. Introduction

Customs, traditions, beliefs, thoughts and art are seen as elements of culture, and they vary from one society to another (Tanribilir & Sen, 2005, p.132). Culture is an adaptable and dynamic phenomenon and is shared by cognitive process, behaviors and material creations and it turns into symbolic systems with learning and transfer. As a second step, a constant change and adaptation process starts with innovation and spread. This process continues cyclically (Lenkeit, 2012, p.33).

Culture is a multi-dimensional phenomenon and visual culture is one of the stakeholders of it. Visual culture is a social and cultural analysis of visual experience. It is an interdisciplinary approach that focuses on how a person interprets the thing she/he sees. Visual culture is the combination of existing cultural structure; from visual culture which includes pictures, images, to folk culture and exclusive culture, and from multi-dimensional to one-dimensional culture. However, it is not possible for a thing to be an element of visual culture unless it is given a meaning culturally (Barnard, 2002, p. 27). In other words, it should include the indicators that reflect the beliefs and values of a society. Art is an important part of visual culture, so it is impossible to isolate artwork from culture. There is a continuous and mutual relationship between art and culture. In this relationship one is the other's indicator and also incentive (Erinc, 1987, p.50). Art is one of the values that make up the culture. It can be said that art is a part of a culture and reflects the material and spiritual values of that culture together (Kirisoglu, 2014, p.8). Visual culture contains structures such as customs, traditions and beliefs and it reflects such cultural characteristics as accumulation, transferability and changeability (San, 1982, p.137). In this context, recognition of visual culture elements produced by societies and developing insights towards visual culture elements provide knowledge about the culture of the society in which the artwork was produced. According to Kirisoglu & Stokrocki (1997), although an artwork has different qualities, its importance mainly depends on its culture based qualities besides its form and its instruments. Thus, when a person examines an artwork, it means that she/he has to examine the cultural life on the whole.

In today's world global power of the media eliminates the local differences than in the past. In contrast, it approximates the cultures to each other (Holmes, 2005). Increase in the power of the mass media necessitates cultures know and understand each other. This reality becomes a compelling reason for intercultural education (Koca & Simsek, 2011). Second Life virtual world, which can be used in intercultural communication, emerges as an area offered by new technology. Furthermore, Second Life virtual world provide opportunities to connect with various social media contexts and web pages. Consequently, users can benefit from the opportunities of web technology.

Three dimensional worlds allow users to establish a relation between others and objects through avatars and as a result they can develop interesting and engaging interactive experiences. Besides, those virtual environments can easily be used by the instructors because they offer more personal and enjoyable learning experiences to the students (Talor et al, 2010). Second Life virtual life is being popular day by day and it is being used by many disciplines, so it can be said that it becoming very common in the field of education (Kobak, 2013). Stokrocki (2014), reports that art educators have used their areas in Second Life as a classroom and have taught art to students by the help of various activities. In recent years, thanks to Second Life used in art education, Second life users have the advantage of visiting virtual museums and gallery with the help of avatars they have the chance to get

information about art works as visual culture elements (Han, 2011; O'Neill Schmitt, 2014). Moreover, Second Life includes many culture samples belonging to different cultures and it serves as an educational area where different cultures are learnt (Guenter, 2014).

In this study, we aimed to create a course model that is about transferring several examples of Ottoman Miniature art to Second Life virtual world. In addition to this, we wanted to contribute to intercultural communication by choosing samples from Ottoman Miniature art.

## **2. Method**

### **1) Research methodology**

Action research is a systematic research approach which is used to gather information about the quality of the instruction and how learning will be better. It is carried out by the researcher itself or together with another researcher (Mills, 2007; Johnson, 2005). This study is designed in the form of an action research. Since we want to try and implement an instructional innovation and see the outcomes of the process.

### **2) Participants and research process**

Due to the implementation of a new instructional approach, we will use typical case sampling method; a purposeful sampling method used to study an innovation (Yildirim & Simsek, 2006). The study group included six participants, four females and two males.

For the study, participants were required to acquire art history knowledge about Ottoman miniature art and choose miniature samples for art criticism. For this reason, we have designed a website that includes examples and information about Ottoman miniatures. We determined the title of the website as "Turkish Ottoman Miniature Art". After preliminary work for the website, the software and installation were carried out by Candost Kilic. It became ready to access.

We transformed an Ottoman miniature example to ARTARK area in Second Life. Subsequently, a link was created to enable participants to form a connection between the example transformed into second life and the website. Participants used the link on the miniature example to access the website. They also reached art criticism form via website. Miniature samples on the website have provided convenience in choosing the one to examine in detail. Each participant has chosen the one she/he wanted among the provided samples and criticized it.

### **3) Data collection tools and analysis**

The most suitable way and technique to collect data and the frequency of data collection is determined by the investigator or the study group according to the problem (Johnson, 2005; Mills, 2007: 55). We decided that document analysis method is suitable to collect the data that are required to answer the questions related with the purpose of the study. In art criticism we decided to use Stokrocki's form was developed by using the studies of Feldman-1994, Mittler-1980, Hamblen-1985, Sturken and Cartwright-2001.

For action research, Mills (2007), states that written or visual handmade products are rich sources of data. For this reason, we thought that students 'artistic works that are created during the implementation process could be used as the second data collection tool.

We collected data for two months. We sent e-mail messages to participants inviting them to participate in the study. Data included their art criticism questionnaires and they all made their own miniature paintings. We read them and found emerging themes (similarities) in their answers. We then used content analysis techniques (Stokrocki, 2007; Yildirim & Simsek, 2006), a process of forming convincing explanations. We borrowed theme categories from previous research and other categories emerged from the data.



### 3. Findings

#### 1) Explaining the examples of ottoman miniature paintings

##### (1) Description of art objects in the artwork

Participants' answers related to description step were explained with the codes of "description of art objects in the artwork" and under the theme of "major line", "major shape", "major color", "major textures", "value", "name the pattern/ texture".

The females described the humans and their clothes and the males talked about inanimate things, such as the land and the boat and its parts. They reacted to the hard/soft quality of the land and objects. Participants have given information about the front structure of the miniature and the art objects used in the miniature. Examined miniature samples and responses given by participants have been compared and it is seen that their answers about the front structure of the selected miniature were correct.

##### (2) Analyzing the art elements and principles of the art work

At this art criticism stage of the artwork we explained the responses given by the participants with the codes of "composition relationship", "color relationship", and "technical qualities" that take place under the theme of "analyzing the art elements and principles of the art work".

For the "**composition relationship**" participants stated that shapes on the work were "asymmetrical" and "circular", "grid", "overlapping", and "flat" style.

Regarding "**color relationship**" code, Participant B expressed that dark and light colors were used together but bright colors were used more frequent than dark and light ones and added that color harmony was provided with complementary colors. Participant C stated that although dark and light colors were used together, bright colors were more significant. For the color harmony participant C states that "There is no color harmony, background contains of warm and cold colors that are grey and light blue, bright colors in the boat, and a little dark grey in the bottom of painting". Participant D stated that light colors were mostly used in the art work and color harmony was created with the values of brown.

The technical features of the artwork and how the technique is used by the artist were explained with the code of "**technical qualities**". Participants' responses depending on the "technical qualities" code were as follows:

**How did the artist make this?** - *"Paint in layers", "I think this is a painting done on paper/vellum or leather"*.

**What materials did he/she use?** - *"Ink or tempera", "oil paint", "specific dyes"*.

**What is the source of the material?** - *"Natural dyes", "handmade materials using oil and pigment from nature"*.

**Where do you find the materials?** - *"Vegetables or gold leaf; blue comes from indigo plant", "in nature", "in everywhere", "These materials are found in and on the earth's surface"*.

**How do you prepare the materials?** - *"Boil dyes, paint on paper or special silk", "The dyes used in miniature were made by mixing sesame oil, madder and glue paste"*.

**Where do you start?** - *"Start from background to front –overlap (foreground or plan every section)", "Middle", "It was started from the figures", "It appears that the artist started in the center of the painting, describing the city first"*.

**What do you next or build up the piece?** - *"Paint background first, white and gold last", "Start with a rough outline and then paint the details", "At first, start with design on the paper, which includes all design elements and details. Then color it", "Start with draw all the elements and then paint the details"*.

**How do you add color, if necessary?** - *"Overlap", "Based on how they were in reality"*.

**When do you know that you are finished?** - *"When there is enough detail to accurately depict the war", "Finish coloring", "When the elements are painted"*.

**How do you protect it?** - *"Glaze", "Keep it out of direct light. Mount it and frame it without piercing the image"*.

**How do you frame or present it?** – “Cover or frame it”, “Frame it and cover it with glass”, “By using normal frame”, “Cover it inside the glass”.

When participants' analysis of the process or techniques of painting the miniature works are compared, it can be seen that they provided accurate explanation about how the artist made it.

### (3) Interpreting the art work in terms of its message and emotional content

At this stage of the art criticism, we explained the participants' responses under the theme of “interpreting the art work in terms of its message and emotional content” and depending on this theme we used “the feeling of the art work”, “the event in the art work”, “symbols in the art work”, and “the name given to the art work” codes.

Most of the participants denoted calm peaceful, nature symbols. When the participants' statements are analyzed regarding interpretation stage, the feeling that the artwork has created, what the possible symbols are and what those symbols refer to were questioned. At the same time, they made inferences about the event in the artwork and they tried to predict the artist's purpose in creating that work of art. When the selected works and participants' interpretations were examined, it can be said that they had correct inferences about the message of the artwork and as a result they tried to understand the artwork.

### (4) The judgment stage related to the art work

According to the judiciary, we can mention that Participant B and D finds miniature important since it bears the qualities of a “useful” historical document. In addition, Participant B found the miniature valuable since it was created with great effort and produced in a long time. Participant C is of the opinion that, it was created for (useful) religious, educational or publicity reasons. Considering the creation reasons behind Ottoman miniatures, it can be said that participants had correct justifications about the artworks. Participants used three aesthetic values: imitative, expressive and useful. No one responded to the unique artwork form (formalism). Therefore they were all correct in understanding the reasons of historically documenting events.

## 2) Artistic works that are created with the inspiration of the examined ones

We asked the participants to make an artistic work using a contemporary theme inspired by miniature work they examined. Some Ottoman Miniature and participants' artistic work can be seen below.



Figure 1. (a) “Hippocrates Riding Simurg to Mount Kaf to Get Medicine”  
(b) The Artwork of Participant A



Figure 2. (a) “Mohac War”  
(b) The Artwork of Participant B



Figure 3. (a) "The City Plan of Baghdad" (b) The Artwork of Participant E

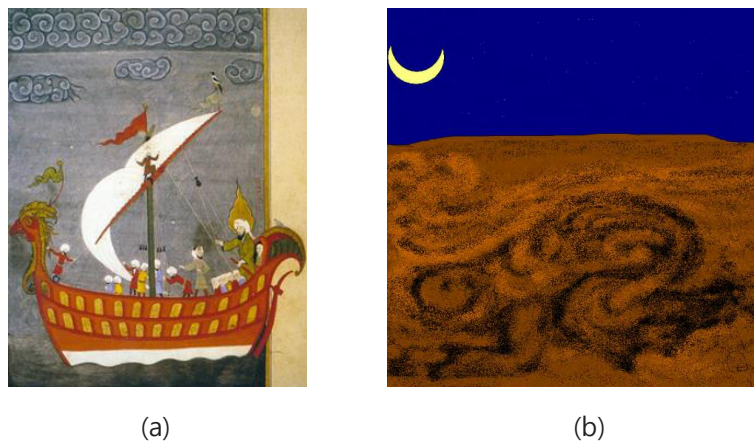


Figure 4. (a) "Noah's Ark" (b) The Artwork of Participant F

At the end of this research period, participants created an artistic work starting from the examined work. The impact of the work can be accepted as the beginning process of their artistic creativity. Participant A, has established a connection between herself and Hippocrates after examining the miniature in which Hippocrates had gone to Mount Kaf to find medicine. Similar to Hippocrates' adventure, she created an artistic work that reflects her adventure in searching art. Participant B, was affected from the theme of war in miniature, and created an artistic work mentioning the current crisis between Russia and Ukraine. In his artistic work, Participant C used the image of a ship reflecting the historical period of West and figures in oriental clothing together. Thus he made an artistic work that integrates elements of visual culture of the West and the East. In the same way, Participant D, has joined the image of the western woman with the traditional instruments of Eastern music in order to combine the elements of the cultures. Participant E used Muslim, Jewish and Christian holy places of in his work and emphasized the unity of religions. In addition, Participant F, has used Turkish-Islamic cultural symbols and created a work that shows his connection with this culture.

#### 4. Results

In this study, we fundamentally explained the contribution of visual culture elements to intercultural communication. So as to make local culture elements recognizable, we tried to create a model that was designed according to the use of digital media tools. In this context, using second life and website as media tools and Ottoman miniature art examples as a visual culture element was our starting point.

In the art criticism form, they tried to understand Ottoman miniature and they used the evidences depending on the work and explained why it is valuable. Starting point of those artistic works was the influence of the examined work on their soul but they used a completely different way of expression.

This shows that examined miniature models created new thoughts and feelings. One of the results of the research is that all the participants were highly interested in Ottoman Miniatures. Participants had expressed their positive thoughts about the miniature works through unstructured interviews with the researchers. Basically, participants' thoughts have accumulated around the pleasure of knowing other cultures, and desire to learn eastern art.

While the other participants criticized the work using the artwork analysis form, one of the participant's art work examination took place in Second Life environment. Some questions have been asked to reveal participant's thoughts about the miniature art. This correspondence has taken place in Second Life environment. According to this correspondence, we can conclude that although it is impossible to come together in real life, digital media provides opportunities to share thoughts about visual culture elements of a different culture.

### First Author Note

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## Korean Traditional Art-based STEAM Curriculum Development: Considering the Possibility of <Project Hana><sup>1</sup>

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### I. Research Background

This study intends to explore the possibility of museum-school connected education programs that make Korean traditional arts collected in museums a medium of class reconstruction in school education. The purpose of this study is to learn the conditions and background in which an artwork was born by examining not only the aesthetic and formative aspects but also the historical and social backgrounds, political systems and economic aspects of the artwork and to find a museum curriculum that can explore the present status of traditional arts, while agonizing over what significance such learning can have in our present life and, especially, what interface it can create with school curriculum.

For this, this study designed a workshop that will enable intensive understanding of an artwork by selecting an artwork that has been preserved in the museum and, based on the contents of the workshop, this study will examine "Project Hana" that exhibited the class course of the teachers who participated in the workshop and the class results as well. This is a study on the museum-school linkage model that connects the museums possessing traditional Korean arts with schools, an inquiry-based learning that explores the surroundings by using art works as cognitive milestones. In addition, it is a study on actual object-based education that can add realism and concreteness, students-centered curriculum based on background knowledge and interest of students, and convergence curriculum that can help students unleash their humanistic and artistic imagination on traditional art.

### 2. Purpose of Study

Modern and contemporary art so far has accepted the research results of acceptance aesthetics and aimed for an open interpretation that leaves a room for subjective interpretation of the viewers, while the interpretation of traditional art has strongly emphasized the pursuit of the truth of historical facts that leave no room for subjective interpretation of the viewers. In general, subjectivity can intervene in the like or dislike of artworks. However, the traditional art has been regarded as an area where right interpretation and a wrong interpretation is heavily weighted on rather than personal and subjective interpretation. In other words, objective and historical facts based on historical peculiarities should have precedence over subjective and personal responses. Because of this dual attitude toward traditional art, the traditional art has become a permanent and absolute kind of art with values that must be remembered, passed down, and worshiped though it is boring, formal, and far from life both in education and life. The author has pointed out the duality in interpretation of Korean traditional arts from long ago (Choi, 2006a, 2006b) and analyzed that the duality resulted from the special characteristics of

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Korean people who had undergone colonial rule and did not escape from influences of Orientalism that had been infiltrated at that time (Choi, 2011, 2015a).

Looking at this issue from a structural point of view, we can see that it is related with the manpower structure of museum education staff. The museum education in Korea began with the implementation of the weekly five-day class system in 2005 when the public began to get interested in the education that the museum could provide to visitors as people's demand for museum visit was amplified. Of course, education had been carried out in museums before but the education at that time was merely centered on lectures on art history, lectures by well-known people, cultural arts drawing contest and calligraphy rubbing. Most of the educational programs in the national museums were only regarded as opportunities for one-time experiential learning and they were not recognized as a space where creative, organized and systematic learning can take place (Kang, 2012; Ryu, 2002; Lee, 2012; Choi, 2012). Thereafter, a new occupation called museum educator (or educator) emerged according to people's interest in and demand for museum education. While the curator was responsible for the curatorial work such as museum exhibition, the educator was in charge of the public relations and promotion of the museum, especially focusing on such duty as exhibition commentary. Sometimes, the educators who majored in education were employed as curators in charge of education but in most cases, the curatorial workers selected to take charge of the curator's work in the museum are placed in the education department in the form of circular work, and they are developing programs while learning education and managing docents or instructors at the same time. With the increase in the number of museum education related university departments and graduate schools, the education majors are increasingly taking charge of the education but the curators who have academic backgrounds such as art history, history, and folklore still have the final decision right in education departments.

In this situation, the opinions of curators are more reflected in the development and execution of educational programs. To be precise, the transfer of essential and important knowledge in terms of conveying contents is more emphasized than what the visitors, the educational beneficiaries, want to learn. In their book "Learning from the Museums: Visitor Experience and the Making of Meaning", the museum scholars John Falk and Lin Dierking criticize this situation as not considering the specificity of learning conducted in museums (2000). This means that the accuracy of the delivered knowledge is more important than the way in which the content of knowledge is conveyed. Consequently, only the change in delivered contents takes place rather than consideration of learners, research and serious discussion on teaching method. I am not arguing that only the teaching method is important and teaching contents are not, but what I am trying to say is that it is the appropriateness of the teaching method that is imprinted on learners as much as the accuracy of the teaching contents. Curators are professionals with expertise in art history, history and etc. And education is not an area that can be implemented only by the presence or absence of expertise in terms of the educational contents no matter it is conducted in museums or schools. Furthermore, in the case of museum education that should be targeted on the unspecified number of people, the expertise of education specialists in museums is much more required. However, the current manpower structure in museums can not be expect the intervention of such educational specialists.

Another structural problem is that teaching contents in museums are separated from school curriculum. Regarding the connectivity with the school curriculum, Jae-man Ryu (2008) pointed out that the worksheet, which is mainly used by most school students visiting the museum, is developed impromptu, which makes the systematic connection with the school curriculum difficult. In contrast, Seong-ha Guk (2008) who studied the state of the UK museum education in the Victoria Albert Children's Museum, the British Museum, and the Natural History Museum reported that museum education in the UK is playing a role of supplementing and improving school education through complete analysis and planning of the achievement standard of curriculum of national level, school curriculum, and exhibition contents of museums in complete connection with school education.

The museum collections are open to all parents and teachers as open source, but in order to use museum objects in accordance with the curriculum, parents have to rely on private tutoring for museum education and teachers should invest their private time and efforts to connect museum sources to classes. To solve these problems, education specialists who are well acquainted with the school curriculum should be incorporated into the museum education but it still has a long way to go considering the professional manpower structure of Korean museums.

In this situation, understanding of traditional artifacts held in museums is enjoyed separately from school textbooks. If museum collections can be enjoyed in close connection with school education, school education will be able to promote a deep and wide understanding of the artifacts. However, due to the lack of this connection between museum education and school education, the understanding of Korean traditional arts at school is simplified and formalized. Because teachers do not know how to connect their teaching with reality, their teaching is naturally centered on knowledge to memorize, and despite the antiquated teaching method, the learners have to rely on the necessity of learning, 'We must learn it because it is our traditional culture'. Therefore, the understanding of traditional art becomes more and more simplified and formalized. At this point, we need an integrated education that can contextualize the understanding of the traditional arts, gain an insight into the age and culture, and further promote the understanding of our present life through the understanding of one artwork. As an alternative to the educational reality both inside and outside the school, this study selected an artwork in a museum and intended to explore the possibilities of the art-centered integrated fusion education curriculum so that we can understand the era, society, and people that created the artwork, starting from multidirectional understanding of the artwork.

### **3. Design and Implementation Result of <Project Hana>**

#### **1) <Project Hana> workshop**

The <Project Hana> workshop was held at Ewha Womans University Museum for 5 hours from 1:00 pm to 6:00 pm on Saturday, July 25, 2015. Selected work was a collection of Ewha Womans University, <White and Blue Plum Porcelain> (presumed to have been created in the 16th century) exhibited at Ewha Womans University Museum Special Exhibition <Joseon White Porcelain> in 2015. The workshop was conducted in four different sections, starting with the guided tour to <Joseon White Porcelain> Special Exhibition. The guided tour was conducted in the form of a special tour to show the contextual/syntactic understanding of Joseon white porcelain under the discussion with the researchers in accordance with the planning intention of the <Project Hana>, not in the form of general tour. Work Introduction I, which was the start of a full-scale workshop, was made by the presenter in front of the <White and Blue Plum Porcelain> in the exhibition room. The first introduction of the work was very briefly conducted for fifteen minutes, followed by discussions composed of questions to understand the formative, stylistic and symbolic characteristics of the work as well as questions that intended personal contextualization of such knowledge. Questions that intended personal contextualization included the contents that made the questioners raise a doubt to their own beliefs and existing notions. In her previous study, the author of this study theorized that when you can find the connection between the work you are appreciating now and your personal life, that is, when personal contextualization can be achieved, the boundaries between the work and the viewer can be broken down the true appreciation can be created. In addition, she also emphasized that the exhibition-linked education program of the museum should play the role of intervention, facilitation, and assistance to enable such creation (Choi, 2013; 2015c). In this way, the Work Introduction I of the

workshop was designed to digest the contents that will be developed in Work Introduction II and Work Introduction III with its own point of view.

Work Introduction II: The artistic history approach was made in the direction of the transfer of the history knowledge of <White and Blue Plum Porcelain>. A major in white and blue porcelain was invited and information on <White and Blue Plum Porcelain>, such as origin, development, meaning, deformation, hardness, soil, pattern, user, function, and times, was learnt from him. Work introduction III was composed of a historical and cultural approach to the <White and Blue Plum Porcelain>. A major in the 16th century Korean history was invited to learn from him about the aesthetic sense of the gentries who were the bearers of the 16th century culture of Joseon Dynasty.

The final session was planned, organized, and conducted by this researcher and it was conducted as a group discussion format in which teachers gathered and shared ideas so that they could internalize the information they heard so far and reconstruct the contents for class. The purpose of this session was to give some questions and derive changes in thinking in a way similar to the Work Introduction I that I was leading. It also included thinking about the connection with the other subjects so that this artwork can be connected with various subjects.

## 2) <Project Hana> curriculum development

Among 18 teachers who participated in the workshop in July, 12 teachers participated in the class development and exhibited their class outputs and records of their class process in the exhibition of <Project One> titled <Justified Transformation of White and Blue Plum Porcelain>. The exhibition was held for 7 days from December 15 to December 21, 2015 in “Another Way of Seeing” gallery located in Samcheong-dong. The following are the title of the class, school year, school name, and local information of the class displayed at the exhibition.

- #1 Wake up the sleeping White and Blue Porcelain! (Seoul, Alternative space for art education)
- #2 Korean beauty, how about this? (Seoul, School for the Deaf)
- #3 White and Blue Porcelain Containing the Global Village Problem (Seoul, Elementary school 5th graders)
- #4 Am I the White and Blue Porcelain or is the White and Blue Porcelain me? (Gangwon, High school 2nd graders)
- #5 Who made this porcelain? (Seoul, Elementary school 6th graders)
- #6 You Porcelain! You are so attractive! (Seoul, Elementary school 5th graders)
- #7 Collaboration, the linkage between you and me! (Seoul, Elementary school 5th graders)
- #8 The White and Blue Porcelain and plum flower that survived the cold winter. (Gyeonggi area, Small library 1st-2nd graders)
- #9 The life of the White and Blue Porcelain (Seoul, Elementary school 5th graders)
- #10 Soaking into the White and Blue Porcelain! (Incheon, High school 2nd graders)
- #11 Bamboo that came from the white and Blue Porcelain! We came here to play in the bamboo forest! (Seoul, Atelier 1st-4th graders)
- #12 Let's put the White and Blue Porcelain in my room and decorate it! (Seoul, Elementary school 6th graders)

Due to lack of space, the introduction to each project and analysis of educational significance of curriculum development will be dealt with in the follow-up study and this study will briefly describe what was the theme of each class development project. In this paper, I will briefly explain what each project is about. Each project dealt with the history



of 16th century (#5, #9, #10, #11), technical aspects of pottery making (#5, #9), the emergence of the 16th century Neo-Confucianism and appearance of the White and Blue Porcelain viewed in the culture of the gentries (#10), the formative beauty of lines (#2), the meaning of white porcelain in architectural context (#12), the approach that emphasized the physical properties of bamboo, one of the motives of the White and Blue Plum Porcelain (#11), the mental aspect of the plum flower (#8), the class connected with society, human right, and international issues (#3), approach to self-reflection through the White and Blue Porcelain (#4), costume design, product and character design (#1, #6), self-identity problem (#4, #7), understanding of our village (#7), storytelling (#1, #7, #9), and stop motion (#9) as main themes and skills.

#### 4. Significance of <Project Hana>

In the course of preparing <Project Hana>, some advices and worries that I have heard from art history scholars can be roughly summarized as follows; First, select an artwork with definite calendar year. Two, select an artwork of national treasure level. Third, do not talk about uncertain stories. These advices and worries clearly show an aspect of people's awareness about the understanding of traditional art that lacks plurality, diversity, experimentality, openness, and subjectivity. What <Project Hana> tried to pursue in this situation was integrated education based on appreciation education targeting Korean traditional arts, the majority of which have no calendar year and are not artworks of national treasure level with no certain stories. In other words, this can be regarded as an approach, which is based on historical facts, open to the unknown facts and fills them using humanistic and artistic imagination. When teachers are able to experiment with the possibilities on students' academic backgrounds provided through the workshops, the empty space will be filled with diverse stories and diverse perspectives.

The uniqueness of this study lies in the fact that this study tries to find the possibility of convergence education centered on traditional arts in museums that was rarely discussed in existing Korean art education. This study can find its significance in that it showed the possibility of transformation of traditional art education from knowledge-delivery focused education to education rooted in people life, from cursory education to concretized education, from education that shows a monolithic view of the world to education that shows a holistic view of the world, and from education based on necessity to education for understanding the present. In addition, it is expected that the creativity of learners, complexity of knowledge and nowness will be able to be solved in the framework of self-directed inquiry learning in the form of extended convergence education that has not been covered by the existing convergence curriculum. In terms of social contribution, this program will become a new type of school linkage program conducted in the museum and it will play an important role in transforming the frame of Korean museum education into a more consumer-oriented education policy. In addition, considering that most museums possessing traditional arts are national museums, it is a program that can satisfy the aspect of publicity expansion, which all the national museums should aim for, through education. Furthermore, this program will be able to meet new demands for professional competence of teachers, in other words, the class recomposition ability of teachers, in terms of school education.

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## **Building a Sustainable Creative City through Art with Social Purposes: An Autoethnographic Account of Being an Arts Commissioner**

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### **1. Overview**

In 2004, my husband and I drove cross country and settled in the City of Richland. According to the American Automobile Association's description, the region is a pleasant oasis with a breathtaking view of Rattlesnake Mountain, the world's tallest treeless mountain. A five-mile George Washington Way leads to an innovative Pacific Northwest National Lab. With Yakima River in the west and Columbia River in the east, City of Richland is a science-focused city that was established for the Manhattan Project during World War II. Known to be the home of the Bombers in the 40's, much of the civic development reflects its history as a make-shift, temporary nature, where the presence of the arts has been non-existent until the recent wine industry boom along the Columbia Basin and an increase in migration from other states for its weather and stable economy. Richland is now ranked in the top ten most desirable, affordable and stress-free towns to raise children or to retire. Little did I know when I first moved, that the desolate environment also extended to art. Although a treeless environment can be changed by irrigation, art scenes require more effort and a long-term vision.

My journey as a city art commissioner was triggered by a trashcan art contest for children. Because of the placement of the art for this project, it prompted me to investigate the ambiguous and somewhat heated relationship between public art and the community at large (Cooper, 2014). During the research, I was intrigued by the foundation of the art commission and the community's value of it. Eventually, my curiosity led me to apply for a position. On December 17, 2013, my appointment as Richland City Art Commissioner was approved by Richland City Council.

This autoethnographic narrative retraces my three-year journey as an art commissioner for the City of Richland, WA. There are two purposes this paper will investigate that are related to the complexity between civic development and art:

First, (re)define and (re)frame the arts commission. Autoethnographic research recognizes the value of "fractions of experiences" (Grant, Short, Turner, 2013, p. 2.) and the open-nature of ever-changing possible meanings for any given narrative. In addition, multiple forms of representation expand the boundaries of the subjectivist narrative, inviting me (as a researcher, a research subject, and a writer) to embrace the pluralistic and diverse happenings. Further, my reflective poems and doodles allow me to explore the dynamic interplay between cultural policies, art, community, urban structures, and city-identity in the context of collaborating on several community revitalization projects. Using metaphors effectively in poetry helps evoke emotions that are too difficult or too complex to explain (Grisham, 2006). Wilson (2011) believes narrative metaphors can be an effective autoethnographic tool to reduce and analyze overwhelming biographical data. Metaphors provide indefinite linkages to form coherent conceptual system structures; to find or create new similarities from a range of experiences (Lakoff & Johnson, 1980). Being an English as a Second Language (ESL) immigrant, I view metaphors as lifelines to comprehend complex ideas. Thus, the use of metaphors in the form of poetry has become a reflective method which enables me to reconstruct the role of art commissioner in critical social and cultural context.

The second purpose is to (re)discover and (re)confirm social identities spun from being an art commissioner. Intersectionality presumes identity is socially constructed (Crenshaw, 1991; Collins, 2007). My social identity (race, gender, and social class) is integrally connected to my involvement in advocating arts across for-profit and non-profit agencies. The evolving social identities include authentic expressions of self, sense of place/belonging (Ingils & Donnelly, 2011; Ingils, n.d.;

Campelo, Aitken; Thyne, and Gnoth, 2014), and sense of community (civic and political participation) (Mannarini & Fedi, 2009).

The poems address the role of art commissioner through an exploration of how one's associated values and principles of aesthetic autonomy liberate or constrain social interactions with community members (Kester, 2011), how one comes to navigate and advocate a space for the arts when arts and policy collide, and how my identity as an Asian immigrant has been shaped and transformed through this journey of arts advocacy in the community.

## 2. In Between

### Lost in Translation

I read  
 Robert's Law  
 Word by word  
 All in favor  
 Motions  
 Passes  
 Seconds  
 Entertain  
 Nah

Phobia is contagious, it  
 spreads like brush fires,  
 Tongue stuttered  
 Feet bonded  
 Loops by loops  
 Grips after grips  
 My Lotuses sway  
 Along with tumbleweeds

Established in 2004, City of Richland Arts Commission aims to provide and support arts projects that are aligned with city's municipal codes and council goals. Currently, the commission consists of 6 professionals or arts enthusiasts and one youth board member across arts disciplines. However, the roles of the arts commission are not clearly defined. Blurring the lines between an advisory board and a volunteer crew, arts commissioners' hunger to assist or create projects have inevitably led to misunderstandings and confusion. In addition, without establishing a permanent Percent-for-arts program initiative or any designated funding, Richland Arts Commission is constrained in its goals and what it can deliver. Tangled by hidden individual agendas, shifting political climates, and even different aesthetic values, conflicts occurred and may have become road blocks for potential involvements and developments in the arts. Furthermore, the invisibility of the Arts Commission only intensifies the pre-existing uncertain status in the eyes of the city council.

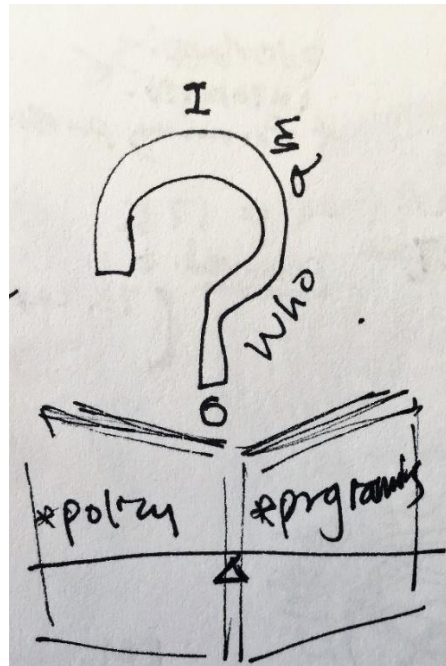


Figure 1. Who am I? (The role of Arts Commission and the placement for arts remain undecided.)

The clash between institutional expectation and the arts commission's ideology is not new. While some cities acknowledge the need of an arts commission board to oversee and support artistic developments, namely, beautification and enhancement of arts for long-term economic growth, it is hard to justify or translate into monetary means (Fuller, 1979). It is equally difficult to achieve art-for-all simply because beauty, taste, and perception are subjective (Cooper 2014). The case of Hopper vs City of Pasco<sup>1</sup>, in which nudity has been censored in public buildings, has been casting its decades-long shadow to caution policy holders to avoid using public art or arts in general as venous for controversy. However, as Tri-cities' growth rate has been climbing steadily, the quality of life has become a necessity to shape modern living. It is important to establish an effective and approachable liaison to foster and facilitate arts in greater spectra.

### 3. Less Me, More WE

#### Round About

A Tree in a hole  
Merrily we go  
Round' n around,  
That's how we work.

<sup>1</sup> City of Pasco is part of Tri-Cities, located right across Columbia River from City of Richland. The case of Hopper vs. City of Pasco occurred in 1996. Artists Janette Hopper and Sharon Rupp's print was removed from an exhibition at Pasco city hall for the reason of inappropriate display at public property. In 2001, on behalf of the artists, American Civil Liberties of Union won the case. Today, City of Pasco is still reluctant to form city arts commission.

Growing populations brings new challenges. The city has been faced with demanding changes to accommodate new expectations from post-Manhattan project generations and migrants from nearby metropolis. Facing insufficient funding, it requires creative thinking to include arts in city planning. Using collaborative efforts as a guiding principle, in the past few years, Richland Arts Commission has successfully partnered with various public, private, and non-profit organizations to install arts in various city-wide projects.

CJ Rensch's 'Tree of Seasons' is an example of combining efforts from local farmers market and the City of Richland (namely, Public Work and Arts Commission). Installed right at the center of a roundabout, this kinetic sculpture is designed to reflect the growth of farmer's market (Figure 2). Symbolically, this artistic roundabout has become a landmark and a meeting place. In truth, this project resonates with how art and life encompass function and beauty.

This successful project has led to other similar roundabout beautification projects. They support and align with the new traffic pattern in preparation of a new bridge, Duportail Bridge, that will be completed in 2020. Because of the success, Public Work teamed up with Arts Commission once again to create aesthetic elements on the body of Duportail Bridge. 'Street furniture', such as public arts, contribute to identity, character, quality, and the development of urban spaces (Carmona 2003). Like a silk road, from the Tree of Season to the future Duportail Bridge, these transformations are an awakening of a nuclear town. Through arts, the process of planning and creating, artistic elements not only adorn physical structures but reshape our living space.



Figure 2. 'Tree of Seasons', CJ Rensch, Metal, Full size: 267x320, 2014. Photo provided by CJ Rensch. Use with permission.



Fast forward to present day, Richland and Hanford are like a pair of conjoined twins, they have gained worldwide attention by the over-the-top 112 billion budget for nuclear waste clean-up and the occasional radiation removal operational hiccups. Despite the stereotypes, more and more residents begin to critically examine the identity of Richland 70 years after WWII. In addition, how to sustain the economic growth once the clean-up has been completed is a lingering question for all.

In search of an answer, in 2008, the Richland City Council identified 7 Keys for Success:

- Key 1: Financial Stability and Operational Effectiveness
- Key 2: Infrastructure and Facilities
- Key 3: Economic Vitality
- Key 4: Central Richland and Island View Revitalization
- Key 5: Natural Resources Management
- Key 6: Community Amenities
- Key 7: Housing and Neighborhoods

(City of Richland, 2008)

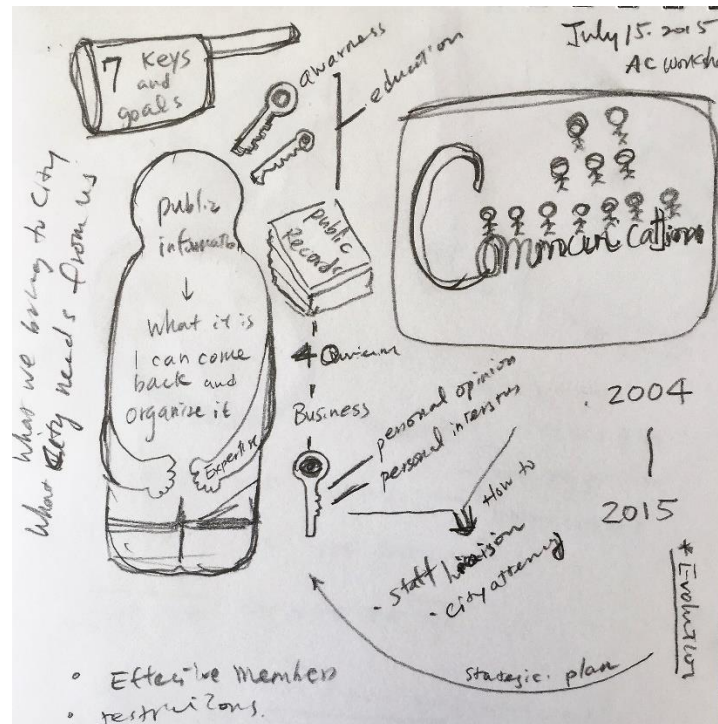


Figure 4: In Response to the 7 Keys to Success, Since 2015, the Arts Commission has undergone a serious restructure to meet city's new expectation.

On May 2<sup>nd</sup> 2017, the City of Richland released a report, Draft Comprehensive Plan Supporting Analysis (Oneza & Associates, 2017). The report painted Richland as a city with economic prosperity, highly educated workforce, and affordable housing, all of which are attractive for waves of migration from other big cities. Indeed, Richland recently has been named as a top affordable and must-see water-front community. Yet, how to break away from the makeshift mindset remains a puzzle to many. The report recognizes that city should leverage a *second paycheck* such as natural landscape and lifestyle amenities as assets for long term economic growth. It is not surprising that arts and cultural activities are mentioned as they aligned with key factors to sustain economic growth.



But is it enough?

## 5. Sustainable Spectrum

Focusing on collective life aspects helps to steer civic development beyond utilitarian concerns. Yet, social interaction/social networks in the community should be considered along with community participation, pride and sense of place, safety/security as critical factors to sustain city development (Dempsey, Bramley, Power & Brown, 2011). Indeed, making a physical ‘place’ may not be enough to respond to citizens’ need for an urbanizing small city. After all, it is people who make a space memorable.

As the former City of New York’s Chief City Planner Amanda Burden once said, “Public spaces always need vigilant champions, not only to claim them at the outset for public use, but to design them for the people that use them, then to maintain them to ensure that they are for everyone, that they are not violated, invaded, abandoned or ignored” (Burden, 2009). It is true that arts and cultures are creative agents that make ‘public spaces’ where there should be no constraints on social hierarchical and economical connotations. Arts commissioners could be the champions for such causes, a voice for arts that open possibility for inclusion, tolerance, compassion, and diversity.

Recognizing that environment, economic, and social equality are fundamental to developing a sustainable community, ‘happiness’ is an alternative objective to achieve social equality, which in turn, provides more opportunities for community involvement. The Sustainability Through Happiness Framework (STHF) consists of five stages: happiness visioning, participant engagement, profit inventory, systems planning, sustainability interventions, to foster community development (Cloutier & Pfeiffer, 2015). Putting happiness at the core, it provides a clear vision and communication means to effectively engage community members.

### When There’s a Will

Hush was the past  
Buried in the vein of the land  
Rivers merge  
Rivers spilt  
Dust coupled with the wind  
Hills rolling  
Hills fading  
Where should we go when the sun and the earth meet?

Besides Food, Shelter, Health, and Wealth,  
What makes people happy?

So, let’s play a game of SimCity  
Roll our sleeves for what is becoming  
From here to there  
Access granted for walkability  
Murals speak for revivability  
Hit an enter a stage is built  
Sing a song of dances and  
a cheer is heard

“And there is a place for everyone  
Under heartbeat city’s golden sun<sup>2</sup>”.

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<sup>2</sup> *Heartbeat City* by The Cars

## 6. Conclusion

As a new immigrant settling in a town that had historical significance in altering the course of the WW II, I observed the evolution of the uncertainty and struggle to find a new city identity. My involvement as a city arts commissioner sheds new light on how arts can be a vital cause for city planning. In my opinion, togetherness can be achieved through soft powers such as arts and culture. Simply put, the arts and cultures are creative agents that sustain, secure, and support a city's identity. Thus, the meaning of sustainability needs to be put in a broader point of view, where people's physical, mental, and social needs are met.

Furthermore, policy matters, for it drives projected expectations and outcomes. While the demand for quality lifestyle is higher, one needs to examine what make the change possible. As a result, I believe the tasks lying ahead for arts commissioners are more than just continuing socially responsible planning through arts, but also to seek proper channels to advocate and to re-educate city officials and stakeholders on the value of arts.

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## Emerging Voices from the Data Visualization Working Group

Yichien Cooper,<sup>1</sup> Karen Keifer-Boyd,<sup>2</sup> and Yu-Hsiang Chen<sup>3</sup>

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### 1. Introduction to the Data Visualization Working Group

Recognizing an increasing focus on the use of data in research and pedagogy within art education, the National Art Education Association (NAEA) Research Commission launched the Data Visualization Working Group (DVWG) in 2013. DVWG was established to promote, with members, the usefulness of data visualization with an array of research and applications. The DVWG was created with a dual purpose. First, the DVWG responded to the Commission's goal of "Organizational Vibrancy" whereby the application of data to increase knowledge was recognized by the DVWG as a viable path for promoting the *culture of research*. Second, the DVWG perceived data visualization as an approach to compiling and analyzing data that might address many of the issues raised by the NAEA membership.

Led by Chris Gordoski, Randi Korn, Graeme Sullivan, and Enid Zimmerman, DVWG quickly grew in the NAEA organization and held its first panel discussion at the 2014 National Art Education Association convention in San Diego. The same year, the DVWG utilized the NAEA Research Commission Interactive Café as a platform to introduce members to research and applications that related to data visualization. The topics included demographic research (Ward & Grodoski, 2014), social justice (Katzew, 2015), representation (Wilcox, 2015), concept mapping (Cooper & Zimmerman, 2015; Keifer-Boyd, 2015), and art museum pedagogy (Neves, 2015). By the end of 2015, the NAEA Interactive Café had hosted 23 events with more than 9000 participants.

In 2015 and 2016, DVWG continued to exchange ideas and share experiences using data visualization as research and teaching tools. In March 2017, the DVWG members exhibited their visual presentations at Teachers College at Columbia University during the NAEA convention. In July, the DVWG hosted a webinar series, *Data Visualization and Art Education*, featuring dynamic studies using data visualization.

Over the years, DVWG members have addressed topics such as: demographic data available from national surveys, student-teacher ratios, distribution of minority art teachers in the U.S., a means by which to conduct participatory research with field members, art education policy and advocacy, and national surveys with demographic data updated annually. In addition, members published articles and chapters, hosted online events, as well as conducted over a dozen presentations and workshops. Starting in May 2017, Yichien Cooper began leading the DVWG with a team of scholars including Juan Carlos, Yu-Hsiang Chen, Chris Grodoski, Karen Keifer-Boyd, Sheri R. Klein, Richard Siegesmund, and Enid Zimmerman. The team is developing objectives and goals for the next phase of the DVWG and, in doing so, recognizes the urgency to reach out to the global art education data visualization community. As a first step toward an international reach, seven research projects by DVWG members will be featured in a book published in Chinese in 2017 by Shanghai Education Publishing House.

In what follows, DVWG members present applications of data visualization in art education teaching and research with the intention of identifying and discussing implications and directions for continuing to build a robust Data Visualization Working Group community. Following sections by the three InSEA panel presenters, we conclude with contributions by DVWG members Enid Zimmerman, Pamela G. Taylor, Justin P. Sutters, and Chris Grodoski.

## 2. Interactive Visualizations of Relationships that Matter

### Karen Keifer-Boyd

Artists and art educators have long known the power of visualization of ideas. Data visualization is a broad term for numerous approaches to present information visually. Charts, graphs, and maps are common forms of data visualization. Nina Katchadourian's artworks are maps and charts that reorganize the visuals that sell products to appear as family lineages such as in her work, *Genealogy of the Supermarket* (2005). Artist Maya Lin makes art of data in which the form of the work in relation to the viewer's interactions provides intimacy with the vastness of data such as touching a name carved into the stone wall of the *Vietnam Veterans Memorial* (1982) in Washington, DC, or finding a specific location on her science-based artwork, *What's Missing* (2010), a digital memorial about the disappearance of species habitat degradation and loss.

Data visualization can bring surprising new insights and be influential because large amounts of information are placed in relation to each other showing patterns and trends. Yet the tool or apparatus—whether camera, paintbrush, or computer—entangles the subject with object, knower with known, and data with context. Visualization of data sets is knowledge of the data in relationship with other things, people, and/or the environment. Therefore, in one of my course assignments, I ask students to select a theme, trope, code, lived experience, privilege, concept, bias, awareness, or human value and use Google maps, or other media to set up an interactive visual map in which others can contribute to the mapping of knowledge and experience.

Both in my teaching and research, I find data visualization useful to reveal relationships. For example, in a preservice art education course, I ask students to find two or more texts about their selected concept to data mine for similarities and differences. I provide links to data visualization tools such as Flowing Data, Google Maps, Google Trends, Infographics, Manyeyes, ngrams, Regender.com, Voyeurtools.org, Wordle, and a site with the Top 20 Data Visualization Tools. For an example of a student response, Emily Smith posted on her course blog: "I decided to use nwmissouri.edu to create a concept web laying out the main ideas from my two articles. ... I thought this would be a better graphic tool to use a thought organizer rather than Voyant to fully grasp these articles main ideas."

I also ask students to map position and power of a selected concept in tropes, products, ideologies, and practices. Or, select a product that they use/wear/see and create a visual map that traces its social, environmental, political, and health performance. These maps provide insights in creative ways similar to how Nina Katchadourian maps and charts everyday objects to convey social issues of power and privilege.

Another pedagogical application of data visualization for diversity awareness is to situate self in contexts of power and privilege using the following process. By responding to the following four questions and then placing text-based responses in Wordle, which is an application tool to visualize prominent words through scale and color differentiation, a background map is created.

1. Which social identities are privileged by oppression of others?
2. What are forms of privilege by oppression?
3. Which social identities are the targets of oppression by unearned privileges granted others?
4. What are forms of oppression experienced by the targets of oppression?

Next, students draw lines to all of the identities that they have occupied or currently occupy on top of the Wordle visualization of their responses to the above questions. They use lines in different ways (e.g., dotted, dashed, wavy, colors) to distinguish fluid identities or identities that have changed. The following discussion questions can be used for students to introduce their map to others in the group:

- When you look at your map what is featured?
- Are you surprised by any aspects of your map?
- What did you notice about places where you are privileged/targeted?
- Any new awareness?

From the data visualization, reflection and discussion can be facilitated regarding student narratives of incidents, experiences, or gradual processes in terms of giving or lacking privilege or power. Such a discussion helps to understand self in relation to others, and to bring awareness of equity and social justice.

### **3. An Experiment: Research of Pre-service Teachers' Application of Visual Maps in Curriculum Development**

#### **Yu-Hsiang Chen**

Chen studies the influence of visual maps on pre-service teachers' ability to design an arts curriculum. The purpose of Chen's study includes: (a) the impact of application of visual maps on different aspects of arts curriculum design with control of background variables of the pre-service arts teachers and (b) the attitude and reaction of pre-service arts teachers toward the effectiveness of applying visual maps in their curriculum design. Chen's methodology adopted a nonequivalent experiment control group design with pre-and post-tests. Two classes with a total of 39 pre-service arts teachers from a university were divided into an experimental group and a control group. The teaching of mind maps and concept maps was added to the curriculum for the former, whereas the latter received standard teaching without the maps. Lesson plans with the same arts theme were collected on pre- and post-tests. The lesson plans were further graded by the experts and scholars with regard to learning objectives, learning content, organization and structure, learning activities, and strategies for evaluation. The scores from the pre- and post-tests were compared and analyzed and attitude questionnaires were given to probe into the pre-service teachers' attitudes and reactions toward the application of visual maps in the curriculum.

Results of the analysis of covariance, based on the adjusted means of the pre-service teachers' curriculum design under the influence of pre-test scores and background variables, indicated that scores acquired by the pre-service teachers from the experimental group in aspects of learning objectives, learning contents, organization and structure, and learning activities were significantly higher than those obtained from the control group. In addition, analysis of attitude questionnaires suggests that while the pre-service teachers from the experimental group showed no significant difference from the ones in the control group in subjective understanding of the effectiveness of applying visual maps in curriculum design, these pre-service teachers were more content with the structure and organization of the curriculum than those in the control group. Results point out that intervention of visual maps improved the pre-service teachers' curriculum design abilities and also suggests that application of visual maps be adopted as an effective tool for pre-service teachers' learning curriculum design and strategies for applying visual maps.

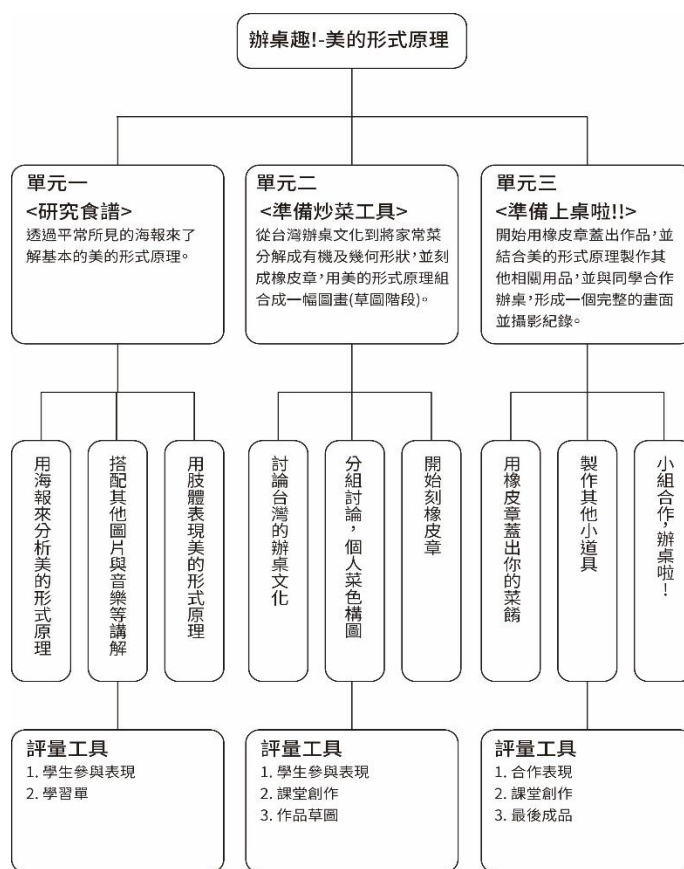


Figure 1. The Aesthetics of Traditional Taiwanese Banquets

#### 4. Using Data Visualization in a Pre-service Teacher Program

Yichien Cooper

##### 1) Infographics, word clouds, and synthesizing skills

Data visualization, a visual tool used predominately in science and business, is now receiving attention in the field of education (Chandler, 2004; Linn et al., 2006; Segel & Heer, 2010; Davis & Quinn, 2013). In the United States, teachers across curricula are encouraged by core standards to use multimodality to encourage deeper learning. For example, the U.S. National Coalition for CORE ARTS Standards (NCCAS) has included media arts as a fundamental skill for students, believing that media arts enable them to “relate artistic ideas with social, cultural, and historical context,” to “synthesize meaning and form cultural experience,” and to “relate to various contexts, purposes, and values” (NCCAS, 2014). In part, I believe, this rising interest in the United States is the result of focus on programs where disciplines such as science, technology, engineering, arts, and math (STEAM) are connected and integrated closely into everyday teaching. As a synthetic communication tool, data visualization such as infographics and word clouds can effectively convey complex information in simplified visual form. Thus, I believe educators need to recognize data visualization as a tool to assist students to visualize complex knowledge into visual forms in which the relationships of large data sets are easily understood. Examining samples of data visualizations made by college students, in 2014, I investigated the relationship between the creation of data visualization and synthesizing skills as well as how the creative

process of data visualization coincides with synthesis. I found that the process visualizing data requires students to utilize critical thinking strategies, prior experience, and knowledge across curricula. There are three stages of making an infographic. Stage one is to *Reduce and Thin-Slice*, which requires the ability to decode and sort bodies of knowledge by relevancy. Stage two is to *Reflect and Connect* by utilizing prior knowledge and visual signifiers to communicate effectively with diverse visual readers. Stage three is to *Recreate and Emerge* by recreating from what has been condensed. Making infographics requires constant adjustment and evaluation to assess whether the data visualization conveys an idea being considered (Cooper, 2014).

## 2) Infographics and social justice

Infographics can offer effective pathways to address complex and difficult issues. Acting as visual metaphors, infographics can become spaces for creators and viewers to think and reflect. A typical infographic consists of a main topic, data, narratives, sectional descriptions, and visual approach. Similar to a story, I believe a good infographic should be able to connect with its readers through text, visual, and messages that are present and hidden. Thus, when discussing social justice topics, I choose infographics as a creative outlet for students to respond. Students select social, cultural, racial, or political issues that are important but difficult or controversial for them or others to encounter as data for their infographics.

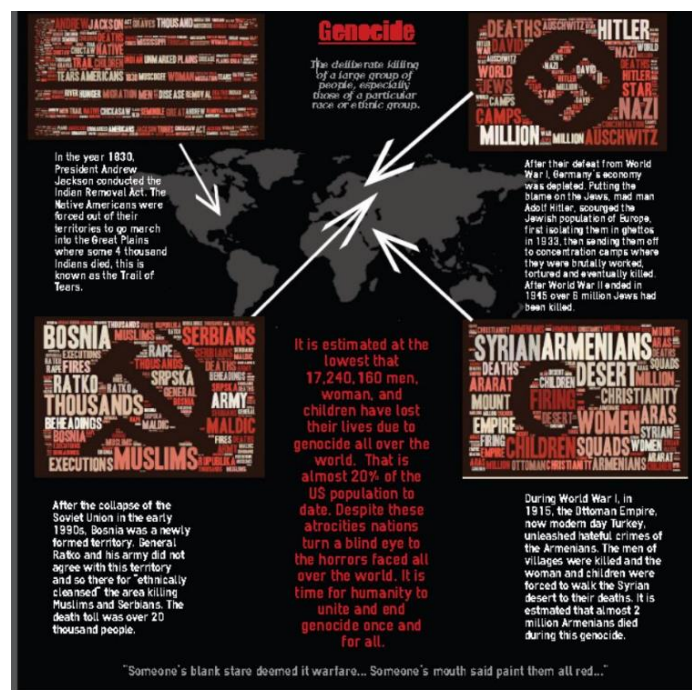


Figure 2. Genocide. Infographic by David Isley and Anna Grigg, Washington State University Tri-Cities Pre-service Teachers

## 3) Concept mapping and curriculum design

Mapping approaches have been used to investigate knowledge integration. Specifically, cognitive mapping reflects how learners' prior knowledge and their view of the world (i.e., Lifeworld) are intertwined and interrelated (Koroscik, 1982). Paying attention to the occurrence of intersections among different disciplines not only allows educators to apply diverse theories to these *paths of intellectual travels* (Efland, 2002), but also encourages learners to obtain competencies such as system-thinking

strategies, process-based learning, and synthesizing skills. From my experience, I have found that being able to connect and apply knowledge across curricula is relevant and particularly useful in the era of technology. The fluidity and flexibility of concept mapping, thus provides a platform for multi-modality in teaching arts integration.

Focusing on how to represent strings of ideas that relate to different domains of subjects, I developed an integrated arts curriculum framework that requires teachers to act as a bridge to make meaningful connections between new and old knowledge across curricula (Cooper 2013). In order to assist my students visualizing how an integrated curriculum is formed, I encourage them to create concept maps in a lesson plan format. At first, many pre-service students were puzzled by the assignment. From their previous training, some students firmly believed lesson plans *should be* text-based. Some thought concept mapping is a type of flow chart that *only* belongs to science fields. Many asked if what I meant by educational organizing tools was K-W-L charts or GLAD® (Guided Language Acquisition Design). Pioneered by Donna Olge (1986), K-W-L is a teaching strategy. K stands for what a student knows, W refers to what a student wants to know, and L stands for what a student has learned. I was not surprised by their initial response. In fact, to some extent, some characteristics and applications of concept mapping do overlap with the ideas of K-W-L chart or GLAD®. For one, they help categorize and sort our thinking processes; for another, they encourage in-depth learning to address teaching topics. However, I believe concept mapping goes a step further; it expands knowledge by seeking possible connections and relationships to other areas. Such clarification and relevancy are two key factors to develop meaningful integrated arts curriculum.

Through theatrical connections, these pre-service teachers designed curricula that are suitable for pre- and post-museum visits, highlighting museum collections with meaningful content-based instructions based on history, science, script writing, and drama. Through the spirit of maker-space, students explored possibilities of installing creative problem-solving in STEAM curriculum. Over the years, through the process of making concept maps for integrated arts curriculum, students in my courses have learned how to effectively apply their prior knowledge and develop synthesizing skills, as critical thinking strategies, and organization skills. Blending visual elements and text, they also can recognize how the processes of making concept mapping curricula can help solidify teaching concepts and put them into practice (陳怡倩 /Cooper, 2016).

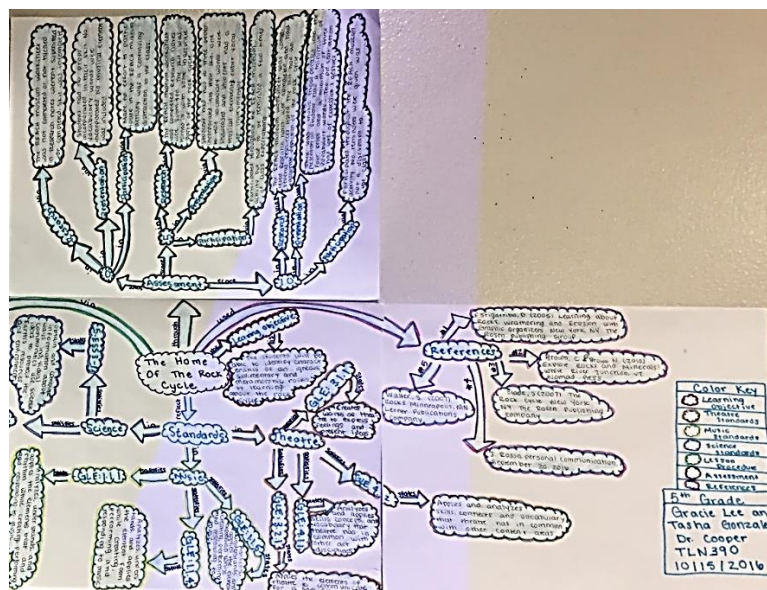




Figure 3. The Home of Rock Cycle, a STEAM Curriculum Design Concept Map (detail) by Grace Lee and Tasha Gonzalez, Washington State University Tri-Cities Pre-service Teachers.

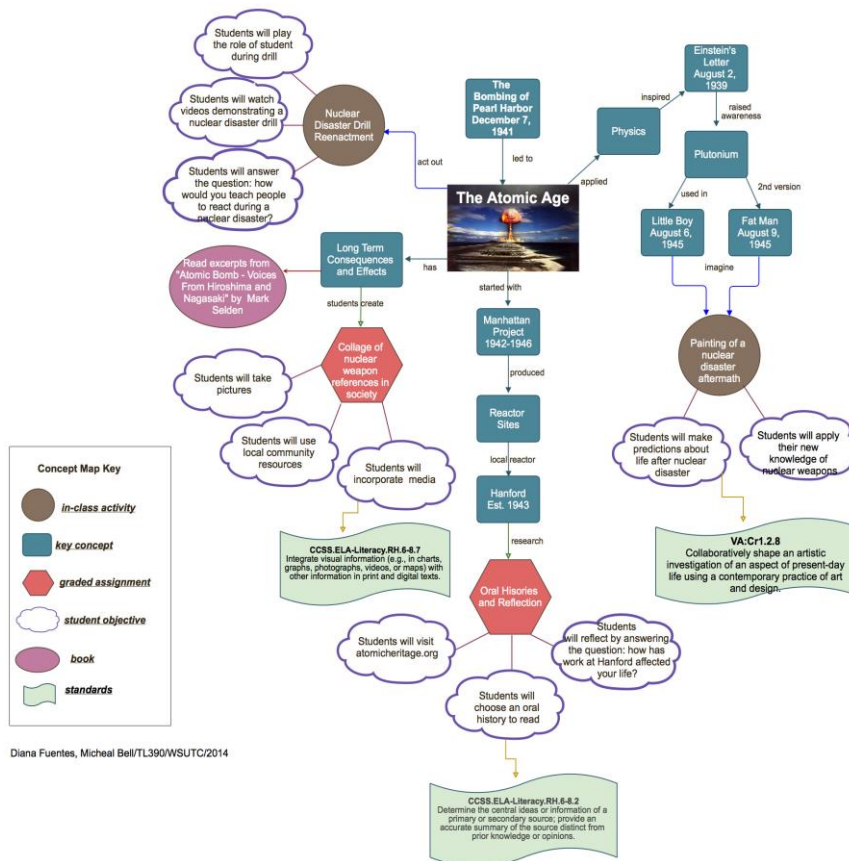


Figure 4. Museum Connection Curriculum Design Digital Concept Map by Diana Fuentes and Michael Bell, Washington State University Tri-Cities pre-service teachers.

### 5. Conclusion: Highlighted Research from DVWG Members

We conclude with a sampling of data visualization research by DVWG members. Enid Zimmerman’s recent search for expressing meaning visually can be traced back to her concept mapping of leadership through a feminist lens and recently to how data visualization can be used to express meaning through creating visual notation narratives. She has used concept mapping data visualization strategies over many years (Zimmerman, 2015b), most recently as an evaluator for the National Art Education Association (NAEA) sponsored Summer Vision DC (SVDC) Program (Zimmerman, 2015a) and as co-evaluator of the NAEA School for Art Leaders (SAL). Based on a decade of research and practice about leadership in art education, she and Frances Thurber (1997, 2002) mapped empowerment leadership models for art education. Zimmerman used their Development of Voice for In-service Education concept map to evaluate developing leadership in the SVDC museum-based summer art education program (Figure 5).

This model was extended to evaluate four years of SAL (2015-2018) with the addition of developing organizational voices along with personal, collaborative, and public voices (Figure 6).

As an evaluator for both SVDC and SAL programs, Zimmerman also used Renee Sandell’s *Marking and Mapping* methodology, that is an open-ended, visual notating approach for collecting data and translating experiences into visual maps (Sandell, 2013; Sandell & Henry, 2014). This data visualization mapping process provided Zimmerman with opportunities to express herself through a visual language and use her art skills for self-expression. A map she created during SAL (Figure 7) involved storytelling as participants engaged in several storytelling scenarios. The *Marking and Mapping* notes Zimmerman created demonstrate steps taken to tell personal stories about leadership. This data visualization evidences ways that simply listing leadership communication stages would not impart. It displays humor, difficult steps taken to negotiate meaning, uncertainty of outcomes, and what was done to build a supportive community of art educators.

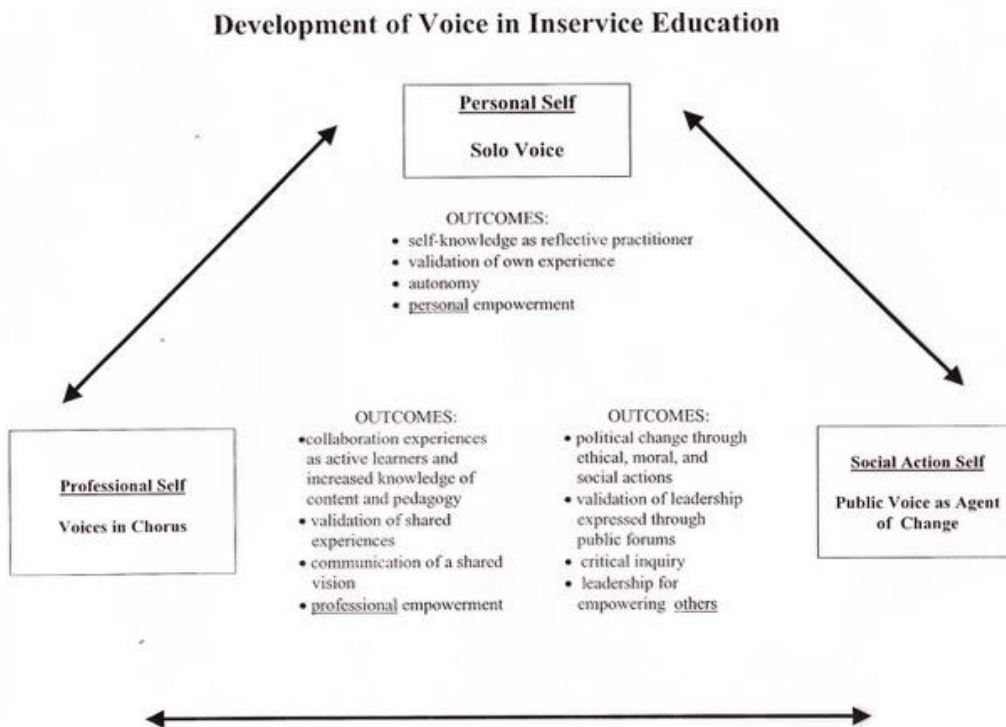


Figure 5. Enid Zimmerman’s Concept Mapping of Personal, Professional, and Social Action Self

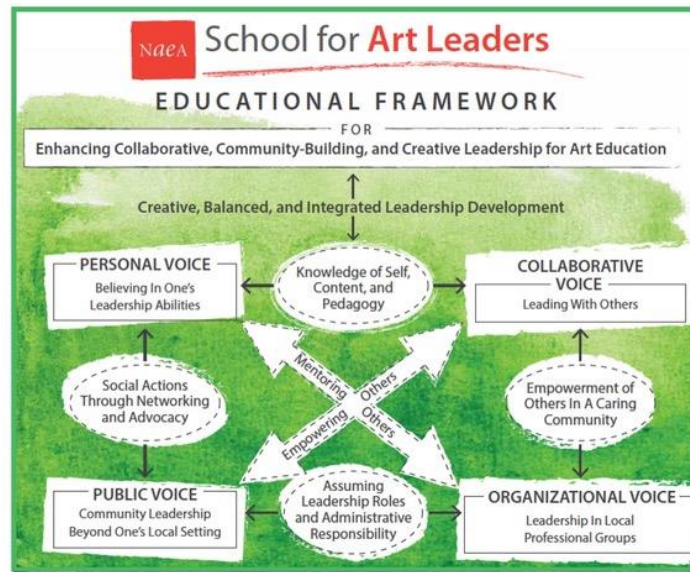


Figure 6. Enid Zimmerman’s Concept Mapping of Organizational, Personal, Collaborative, and Public Voices

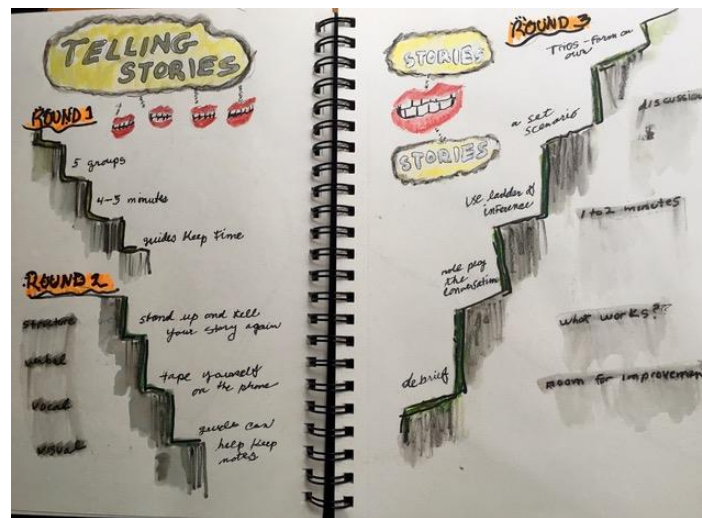


Figure 7. Enid Zimmerman’s Concept Map of Developing Leadership Voice

Visual art educators Pamela G. Taylor, Justin P. Sutters, and Chris Grodoski explore the questions: How can seeing or envisioning the development of art education differ from reading about it? What does learning look like when student's artwork is created in art education classrooms? Does the idea of data visualization expand professional opportunities for artists and art educators? The work of these art educators with data visualization in research, teaching, and making art capitalize on and challenge perspectives of the field by mapping genealogies of art educators’ mentorship relations and research lineages, and by developing conceptual mapping techniques for conducting literature reviews. In the area of teaching, they guide student-generated representations of their own learning.

The DVWG encourages data visualization of professional opportunities that are afforded artists, designers, consultants, and educators. As an emerging field of study and learning skills, the DVWG extends an invitation to educators and researchers who are interested in data visualization research and pedagogy to contact DVWG core team members.

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# Metacognitive Processes of Experts and Novices in the Visual Arts

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## 1. Introduction

### 1) The problem statement

Though the history of the visual arts goes as far back as the beginning of mankind, yet to this day, the process of artistic creation remains largely unknown. As a professor of interior design for 35 years, as well as an art aficionado, I have become more interested in understanding the creative process, especially how artists use their metacognitive skills to create works of art. Metacognition has so far been explored in sports, architecture, literature, sciences, mathematics, and education. But no similar studies have so far been done on the visual arts.

The study, thus, asks: How does metacognition proceed among visual artists as they engage in art creation? Does their path of art creation follow the three-stage (awareness, evaluation, and regulation) process of metacognition proposed by Wilson (1999)?

### 2) Significance of the study

The study would be the first to examine the metacognitive processes of visual artists. Its results would shed light on their ways of thinking, the components of art creation and metacognition, and the interrelationships involved therein.

The results of the study may provide ideas towards formulating a theoretical basis for new institutional approaches to the enhancement of learning through the development of thinking skills and processes. Educators and teachers may devise strategies to maximize students' thinking processes, and to instil inspiration to help students appreciate and develop their metacognitive skills. The study may also be a basis to revise the art education curriculum with appropriate classroom learning strategies integrate into it.

### 3) Scope and limitation of the study

The study limits the coverage to only the visual artists, that is, painters and sculptors. Among them, only six painters and six sculptors broken down into three experts and three novices per group are included as participant-respondents. Each case study focuses on the metacognitive skills of the visual artists in relation to their artistic production.

### 4) Review of related literature

Metacognition. Metacognition is an area of study that falls under the general branch of cognitive psychology, or the study concerned with understanding the nature of human intelligence and how people think (Anderson, 1980). Cognition is the act or process of knowing or thinking, while metacognition is thinking about thinking or knowing about knowing (Flavell, 1979). Metacognition concerns the ability to reflect, control, and understand, in a self-aware mode on one's learning and cognition (Schraw & Dennison, 1994). Metacognition is also defined as the learner's knowledge about his processes of cognition and the ability to control and monitor those processes as a function of the feedback the learner receives via outcomes of learning (Metcalfe & Shimamura, 1994). Schon (1983) places metacognition as a higher-order version of cognition.

Components of Metacognition. Studies look at metacognition as made up of three components. Wilson (1999) organized metacognition into awareness, evaluation, and regulation. Combs, Cennamo, & Newbill (2009) also do the same. Planning is often cited as a very important metacognitive skill of regulation. In planning, one develops an initial understanding of a problem (Davidson, Deuser, & Sternberg, 1994; Sternberg, 1982). Planning is preparation (Wallas, 1926); and it is thinking how to approach a task, how to monitor, and how to evaluate progress (Livingston, 1997).

Visual artists more often work with a plan. Absence of planning implies inferior performance (Getzels & Csikszentmihalyi, 1976). Visual artists spend time to deal with a problem before settling down to work. Having a plan removes some of the burden placed on memory by self-monitoring and allows thinking to flow smoothly (Shore, Rejskind, & Kanevsky, 2003). The activities that support planning include recognizing the existence of a challenge, assessing personal knowledge, understanding one's own abilities, and allocating resources.

Differences between Experts and Novices. Metacognition operates differently among experts and novices. De Groot (1965) inquired on why world class chess masters out-think their opponents. The knowledge acquired over thousands of hours of chess playing enable chess masters to outplay opponents. Flexibility, divergent thinking, and using another appropriate solution strategy are additional metacognitive marks of the expert as he relies on a large repertoire of strategies and knows effectively how to draw selectively from them. Experts in separate domains prefer complex tasks.

Experts “chunk” various elements of a configuration that are related by an underlying function or strategy. They have well-developed representations of knowledge or schemas on the subject matter and can relate the schemas in order to operate intelligently. Novices represent problems literally and use knowledge of surface structures whereas experts use action schemas (Chi, Feltovich & Glaser). Novices only become experts by passing through a stage of analysis where problem solving time increases until they develop the representations and strategies characteristic of experts.

The US National Research Council (2000) lays out six principles of the experts’ knowledge from which potential implications for learning and instruction may be derived:

- 1) experts notice features and meaningful patterns of information not noticed by novices;
- 2) they acquire a great deal of content knowledge that is organized in ways that reflect a deep understanding of their subject matter;
- 3) their knowledge cannot be reduced to sets of isolated facts or propositions but reflects contexts of applicability; knowledge is “conditionalized” on a set of circumstances;
- 4) they are able to flexibly retrieve important aspects of their knowledge with little attentional effort;
- 5) they know their disciplines thoroughly, but this does not guarantee that they are able to teach others; and
- 6) they have varying levels of flexibility in their approach to new situations.

## 2. Methodology

Research Design. The descriptive research method through the multiple case study design was used, with embedded single case studies. Being an exploratory study with multiple case study design, embedding single study, the mixed method research was deemed appropriate. Mixed methods research (Creswell, 2003) combine quantitative and qualitative approaches thus giving a better understanding of research problems than either approach alone. In this study, the unit of analysis was the metacognition of the visual artist.

The data from the 12 single case studies are independently gathered but the findings from each are analysed and organized as a whole to build up a composite picture of the metacognitive skills of visual artists. Each case study focuses on two major thematic areas: 1) manner of work, procedures, styles, methods, techniques, and 2) the thinking processes involved using Wilson’s components namely, self-awareness, self-regulation, then to self-evaluation as a guide for analysis and comparison, as well as the Metacognitive Assessment Inventory (MAI) components of planning, information management, comprehension monitoring, debugging strategies, and evaluation.

The Artist-Participants. The 12 artist participants were chosen from the book by M. Duldulao (1998) entitled *Twentieth Century Filipino Artists* and from the directory of the Arts Association of the Philippines (AAP), an organization of more than 100 professional Filipino artists. Other participants were chosen from among colleagues, both teaching and practicing artists, or through friends. Selection criteria included popularity and eminence in their respective sub domains, number of works exhibited, number of patrons who recognize their artistry, number of awards won, and number of years of professional practice. Those with at least 10 years of practice were deemed experts; those with less than 10 years were considered novices. If any of the chosen participants later declined or may not be available for some reason, a second set of visual artists were reserve-listed for replacement.

Codes were used to ensure the privacy of the participants, to wit: EP 1 (Expert Painter 1); EP 2 (Expert Painter 2); EP 3 (Expert Painter 3); NP 1 (Novice Painter 1); NP 2 (Novice Painter 2); NP 3 (Novice Painter 3); ES 1 (Expert Sculptor 1); ES 2 (Expert Sculptor 2); ES 3 (Expert Sculptor 3); NS 1 (Novice Sculptor 1); NS 2 (Novice Sculptor 2); and NS 3 (Novice Sculptor 3).

**Research Instrument.** The study used three instruments to gather data: 1) Interview guide to obtain information on the environmental influences on the artist's practice, career goals, and to measure expertise and success; 2) the 22-item survey questionnaire to discover the artist's opinions on the purpose of art, working strategies, mistakes made during the art creation process, professional development activities, family-related influences; and definitions of success and failure, among others; and 3) the MAI to collect data on the artist's metacognitive processes.

**Data Collection.** Formal letters were sent to the artists to request for an exclusive interview. The preferred interview venue was the artist's studio or workshop to satisfy the requirement of the qualitative approach which situates the participant in his usual workplace, and to catch outright the artist's thoughts, words, and acts in a natural setting. The audio-taped interviews almost lasted for seven to eight hours, starting from 9 a.m. to 5 p.m. Follow-up interviews were conducted for additional discussions and interpretations of their works.

**Data Analysis.** In the MAI, each item that respondents answered as true will be considered a point, while a statement answered as false is scored a zero. Scores of respondents were added for each of the sections dealing with awareness, evaluation, and regulation. Regulation included such sub-skills as planning, comprehension monitoring, information management, and debugging strategies. Group statistics, including sample size, minimum and maximum values, means, standard deviations, and significance were presented. MAI scores for each individual were first tallied. Then, visual artists were grouped based on as experts or novices, MAI scores were then compared between groups using the Mann Whitney U test.

Due to the small sample size and the nature of MAI scoring, the Mann Whitney U test. This test was used to compare the MAI mean scores for awareness, regulation, and all the sub-set skills of regulation (planning, information management, comprehension monitoring, debugging strategies, and evaluation). The obtained U value was then compared to the critical values for U. Depending on whether the obtained U value was within or outside the critical U values, it was concluded whether there was a significant difference between groups.

On artist's metacognition in stages as theorized by Wilson, the transcribed interviews were content analyzed to discern patterns of awareness, evaluation, and regulation.

### 3. Findings

**Stages of Metacognitive Thinking.** All the visual artists showed a marked awareness of inspiration as the first step in the art creation process. Awareness is often associated with perception, but tends to be unpredictable. An artist sees an image that captures his imagination. Novices seem to be more concerned with a visual object/s; experts concentrate more on their mental states, mental images, or mental preparedness. Sculptors say that inspiration always involved a mental inventory of the tools and materials that they need, or else the art creation process can get frustrating.

Contrary to Wilson's theory, most artists combine regulation and evaluation as a second step in the process of art creation. Sculptors often consider their artwork as something alive or something that grows. Likewise, painters say that their paintings improve or evolve additional narratives, thus becoming a compendium of narratives. Rather than a distinct metacognitive stage, evaluation may be part of regulation than as a separate stage. Artists often, if not always, evaluate their work once these are finished and after most of their regulation-related activities are done. Most visual artists also agree that they must constantly improve through evaluation.

On the different sub-skills that they employed, experts already have standard heuristics as they do their art work, such as planning including goal-setting. Sculptors tend to talk more about planning than painters, maybe because there are far less consequences for a painter than for a sculptor. For example, a mistake on a marble stone is harder to correct than an error on the canvass. In the latter, the painter can just lighten or paint over on. Also, sculpture employs more specialized tools, media, or technology, and so planning seems more critical to sculptors than to painters.

Debugging strategies are needed to solve problems, to check if one has missed anything, to clarify things, to recompose and re-orient oneself, to sum up what one has learned, and to assess if the present context needs the use of past instructional data. One expert sculptor said that art works are non-routine problems that require debugging strategies.

Comprehension monitoring, was examined in two areas: 1) the need to periodically review important relationships, and 2) to assess the usefulness of learning strategies. Novices seem to be more concerned about the elements in their artwork while experts tend to think about general principles like balance and harmony. Strategies may be useful in applying past strategies to the present problem, or that even as the goal may be long achieved, accidental beauty in one's artwork counts as a good result. Strategies also include reflection and introspection, and having several possible alternatives. All responses seem to point to the need for flexibility in art working.

Most artists agree on activities related to information management than on any other skill. These specific areas included focusing attention on important information; creating examples to make information more meaningful; translating information into one's own words; breaking down studying into several steps; and focusing on overall meaning rather than specifics. While novices tend to concentrate on the specifics, experts tend to focus on the big picture.

The artists also know where their strengths and weaknesses lie, from being easily distracted to being aural or creating mental images and symbols when dealing with information. The artists also talked about the need to break down the art creation process into manageable steps.

Artists all agree about the critical nature of evaluation for improving one's art. Evaluation is also done to find a

second inspiration; get a sense of when and how to start and stop during the art creation process; make decisions on the elements of the art work; create a new style, and zero in on the elements which need to be improved.

For almost all variables, except evaluation, experts have higher averages than novices. In comprehension monitoring, experts and novices have the same average of 6.33. The scores point out that experts tend to be a more homogeneous group than the novices.

Table 1. Metacognition Group Statistics of Experts and Novices.

Metacognitive stage	Artist category	n	Minimum	Maximum	Mean	Standard deviation	Significant difference
Awareness	Experts	6	9	17	15.33	3.14	NS
	Novices	6	9	17	14.5	3.08	
Regulation	Experts	6	20	35	31.67	4.59	NS
	Novices	6	24	35	29.5	6.09	
Planning	Experts	6	5	7	6.67	0.82	NS
	Novices	6	3	7	6	1.55	
Information management	Experts	6	8	10	9.17	0.75	NS
	Novices	6	4	10	7.83	2.32	
Comprehension monitoring	Experts	6	4	7	6.33	1.21	NS
	Novices	6	5	7	6.33	0.82	
Debugging strategies	Experts	6	2	5	4.33	1.21	NS
	Novices	6	2	5	4	1.10	
Evaluation	Experts	6	3	6	5.17	1.33	NS
	Novices	6	3	6	5.33	1.21	

Table 1 shows that the differences in values between novices and experts are not significant.

Table 2. Metacognition Scores of Experts and Novice Visual Artists

Subject	Awareness	Regulation	P	IM	CM	DS	E
EP1	9	28	5	9	6	4	4
EP2	16	34	7	9	7	5	6
EP3	17	35	7	10	7	5	6
ES1	16	24	7	8	4	2	3
ES2	16	35	7	10	7	5	6
ES3	17	34	7	9	7	5	6
NP1	17	35	7	10	7	5	6
NP2	17	34	7	9	7	5	6
NP3	13	31	6	9	6	4	6
NS1	9	24	3	6	6	4	5
NS2	17	20	6	4	5	2	3
NS3	15	33	7	9	7	4	6

Note: P(planning), IM( information management), CM(comprehension monitoring), DS(debugging strategies),



*E(evaluation).*

In Table 3, the mean ranks for awareness scores of novices and experts are close at 5.8 and 7.3 and the  $U_A$  value was 13.5. This closeness in values is also seen in the mean rank of scores for regulation, planning, and information management; for comprehension monitoring; for debugging strategies; and for evaluation. In summary, all the mean ranks of experts were higher than those of novices for all the metacognitive stages and skills. The calculated  $U_A$  values were also within the two critical values of 5 and 31. Thus, it can be concluded that there is no significant difference in the awareness, regulation, planning, information management, comprehension monitoring, debugging strategies, and evaluation scores of experts and novices. This simply means that experts and novices are aware; they regulate and plan; use information management, comprehension monitoring, and debugging strategies; and they both evaluate.

Table 3. Results from the Mann-Whitney Test.

Metacognitive stage or skill	Group	n	Mean Rank	Mann Whitney $U_A$	Critical U values	
					Lower limit	Upper limit
Awareness	Experts	6	7.3	13.5	5	31
	Novices	6	5.8			
Regulation	Experts	6	7.4	12.5		
	Novices	6	5.6			
Planning	Experts	6	7.4	12.5		
	Novices	6	5.6			
Information management	Experts	6	7.4	12.5		
	Novices	6	5.6			
Comprehension monitoring	Experts	6	6.8	16		
	Novices	6	6.2			
Debugging strategies	Experts	6	7.3	13		
	Novices	6	5.7			
Evaluation	Experts	6	6.4	18.5		
	Novices	6	6.6			

#### 4. Conclusion

The study modifies the three metacognitive stages proposed by Wilson in that after awareness, the next metacognitive stage combines both regulation and evaluation. The study, using six painters and sculptors, pointed out that differences in metacognitive skills characteristics among experts and novices are not significant.

#### Implications

Many implications may be gained from the study, especially on which interesting methods and strategies in the creative pursuit of visual artists may be imitated or considered in order to reach an individual's full potential, to achieve higher levels of creative expressions, and even to develop habits of critical thinking among students.

There is a strong need to bridge the gap between product-orientation and process orientation both in teaching and actual practice. The search for meaning in art speaks of sensitivity and awareness both basic to making, appreciating, or teaching. Teaching art is intimately bound up with the behavior of the student. Student attitudes and reaction in the classroom have direct bearing on the quality and direction of both the teaching methods that are to be stressed and the creative process-product of art, even that of the artist as creator.

The study serves as basis to facilitate teaching and learning in and out of the classroom. The student's metacognitive abilities grow in an environment where actual processes of thinking are part of the regular instruction and conversation. It is important to model thinking processes to affect student's metacognition. Modelling learning strategies, such as methods of comprehending texts (e.g., asking questions), or solving word problems (e.g., identifying variables), are effective methods for teaching students learning strategies. All is rendered useless unless awareness, regulation and evaluation are explicitly addressed, leaving modelling with no effect on student's metacognition. Students should not only understand what strategies are available but they should also become capable of adequately selecting, employing, monitoring, and evaluating their strategies (Hallahan, et al. (1979).

For future researches, one can increase the sample size for the artists under study. A total sample size of at least 30 respondents will allow for the use of more sophisticated parametric tests like the t- test. Research on other types of

artists (e.g., theatre actors and actresses, dancers, musicians, etc.,) will further enrich the role of metacognition in art creation and art performance.

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## NABERs International Arts Research: Critical Debates and Critical Practices for PhD Studies

### The Structure of PhD Programs in Egyptian Art Education

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#### 1. Introduction

Art education have been an important subject in Egypt' schools. A famous pioneer in this field, Habib Gorgi (1892-1965) was an artist of the turn of the century pioneer generation of Egyptian modern art. He graduated from Teacher Training School then received a scholarship to England in 1920 to study pedagogic methods of art teaching, and watercolors. An early pioneer of art education, and the author of the first Arabic book on the subject in 1936. He taught graduates of the Fine and Applied Arts Colleges to prepare them to become arts teachers and get their National Teacher's Certificate. He established the Art Advocates Society in 1928 for artist investigating Egyptian identity through art, and watercolors in particular.<sup>1</sup>

Ministry of education have determined the general objectives for art education and improve it continuously through the past decades to be used for all level of education through art.

General objectives for Art Education as written in the ministry of education website "translated by author":

- Definition of aesthetic and artistic values of the components of the environment and folk crafts, work on the development of innovative ideas, according to the capabilities of the students.
- Know the environment materials and its relationship to the methods of implementation in the plastic arts and work to rationalize consumption.
- Developing students abilities of artistic taste of aesthetic values and encourage them to share ideas.
- Developing the emotional and sentimental aspects by practicing art work, which helps the welfare of common sense and adapt to the surrounding environment.
- Training senses for the unlimited use toward innovation and creativity.
- Work in order to work, a gain benefit from the achievement of working value.
- Giving students the ability to note, preference and proficiency.
- Giving students a variety of culture by identifying global Fine values.
- To discover artistically talented students and take care of them.
- Participation in beautify the environment and society.
- Accustom students to work various ores and concentrate on the environment ores to link student with their own environment and homeland.
- Leisure investment in the various works of art production.

All general objectives for Art Education is main in all levels in education from elementary to post graduate studies.

<sup>1</sup> [https://en.wikipedia.org/wiki/Habib\\_Gorgi](https://en.wikipedia.org/wiki/Habib_Gorgi)

## 2. Post Graduate Programs

Most of graduate system education based on credit hours. Credit hour is a unit of educational study of the student that should be a practical and essay experience. It is equivalent of one hour per week in case of theoretical lectures or two hours a week in the case of practical lectures or applications. Credit hours are the basis for determining the course load for students each semester in accordance with the provisions of these Regulations. The scientific section competent specify the number of credit hours for each course of study, as this regulation governing the number of credit hours required to overcome as prerequisites for a degree.

Semester basic is the time period between the start of the study and at the end range duration between 15-17 weeks, including the exam period consisting of the school year of two semesters basic, and may, after the approval of the University Board on the proposal of the Faculty Council offer courses in the summer term and according to the rules and conditions determined by the College board.

Students study many basics subjects which are a demand for all majors for 8 hours such as, advanced study in Statistics and Computer, advanced study in scientific research in art education curriculum, tests and Measurements and Panel discussion. They also study the major's subjects which covers about 6 hours in the week. They also study 6 hours of support requirements subjects.

Students study and search with the most advanced level available, using the latest references and media tools, they apply their work on undergraduate students or on school students that sometimes are very limited in supplies and art tools or equipment's.

In the art education post graduate's studies, there are about ten art majors as follows: Design – Drawing – Painting – Weaving – printing – Artifacts – metalwork- woodwork – sculpture – Poetry.

The Ph.D programs in Art education in Egypt concentrates on enriching experiences, skills and information through visual arts. Dissertation' students concentrate on a certain major and apply their experiment on two kinds of students: school students whether they are elementary, prep or secondary school or elder people who are members of a clubs.

Art education dissertations demonstrate different fields to help develop curriculum and in case to improve the students' skills and make a difference in building students' creative thinking through arts. Dissertations target many axes in art education research field, they are represented in:

- Art education curriculum.
- Art therapy.
- Comparative researches.
- Cultures, criticism and Art Appreciation.
- Art techniques and its applications.

In the field of improving criticism and Art Appreciation there are many doctorate researches in history and culture. A rewarded dissertation in art education titled " Symbolic and Aesthetic Indications of Motion Value in Paleolithic Ages Paintings in El-Gilf Al-Kebir Plateau<sup>1</sup> and Uweinat Mount in Egypt" explain that "Paleolithic Egyptian left drawings and engravings, in several caves and rock shelters in El-Gilf Al-Kebir plateau and Uweinat<sup>2</sup> mount of western desert in Egypt during its green and enriched history since 6000 – 10000 years B.C when there were new

<sup>1</sup> **Gilf al-Kebir, Jilf al Kabir**) is a plateau in the New Valley Governorate of the remote southwest corner of Egypt, and southeast Libya. Its name translates as "the Great Barrier". This 7770-square-kilometre sandstoneplateau, roughly the size of Puerto Rico, rises 300m from the Libyan Desert floor.

The name Gilf Kebir was given to the plateau by Prince Kamal el Dine Hussein in 1925, as it had no local name.<sup>[1]</sup> It is known for its rugged beauty, remoteness, geological interest, and the dramatic cliff paintings-pictographs and rock carvings-petroglyphs which depict an earlier era of abundant animal life and human habitation. [https://en.wikipedia.org/wiki/Gilf\\_Kebir](https://en.wikipedia.org/wiki/Gilf_Kebir)

<sup>2</sup> is a mountain range in the area of the Egyptian-Libyan-Sudanese border. The mountain lies about 40 km S-SE of Jabal . [https://en.wikipedia.org/wiki/Jebel\\_Uweinat](https://en.wikipedia.org/wiki/Jebel_Uweinat)

lithic tribes who left rock arts that consisted of cave drawings and rock arts that consisted of cave drawings and rock tools indicating that this art is of their own creation”.<sup>1</sup> Researcher wrote about his experience discovering the value of a unique cave which is not known by students and clarify the culture importance for everyone to see more about art and its importance of the community life, the importance of sharing life experience when walls were the only flat surface to record their expressions and feelings. This research and many researches studies the cultures and history give students in all levels how importance to let art show the identity and belief in their unique life.



Figure 1. Seens from the Uwinat Mountain Wall Drawings with a Clear Drawing by the Researcher in the Middle.

A researcher in hand weaving applied the philosophical concepts of Nubian arts to create contemporary hand weaving. The dissertation exhibited the history of Nubian arts and crafts, specially its social dimensions. Researcher analyzed the art works of Nubian people and its concepts, histological study. She explained and summarized patterns, materials and techniques used in making their arts and crafts. Exploring all the traditional designs with a new vision in hand weaving daily used products such as bags, table watches, wall hangings, belts and accessories. This dissertation shows many strategies to teach hand weaving to all levels of education through simple products. It is a way to show how to respect culture, crafts and make life more valuable. “Experiment photos, 2-4”

<sup>1</sup> Abdu Allah, Akmal 2010: Symbolic and Aesthetic Indications of Motion Value in Paleolithic Ages Paintings in El-Gilf Al-Kebir Plateau and Uweinat Mount in Egypt



Figure 2. Weaving a Belt with Nubian Traditional Design

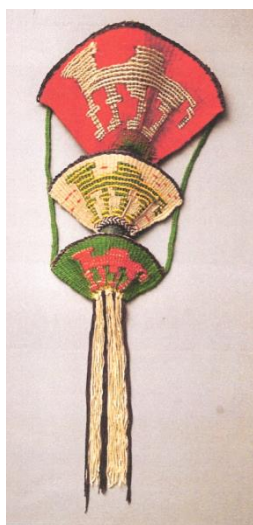


Figure 3. Wall Hanging Using Weaving with Nubian Style



Figure 4. A Mirror Frame with Woven Nubian Patterns.

### 3. Conclusion

Different dissertations were introduced focusing on the field of art education. It shows that researchers *have used many advanced tools to reach the information and experiment the art techniques*. Graduate students work in schools with very limited supplies or equipment's. It seems that researchers seek to have the most professional studies in their majors which they can't apply it in the field of art education through schools. I think schools is the most important targets to improve the social culture. Children are the main filed to study and experiment with, if we really want to build a generation of people who use their mind beautifully. So, The most challenging aspect of this work is disjuncture between researchers using advanced and updated technology and media knowledge as compared to the limited use of technologies and media knowledge in the schools'. Despite knowing this, researchers' are unable to have much impact with improving technology in schools. It is time to give art education a stronger connection with schools in order to help improve the School environment for more effective art program.

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## Human Rights Education through, in and by Arts: A Case study of pre-service Art Teachers preparation in Oman

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### 1. Introduction

With understanding and promoting human rights, we build a strong foundation of freedom, justice and peace in the world (Universal Declaration of Human Rights, United Nations). Human rights are "rights that we all have whatever our nationality, place of residence, sex, national or ethnic origin, colour, religion, language, sexual orientation or any other status. We are all equally entitled to our human rights without discrimination. These rights are all related to one another, dependent upon one another and indivisible from one another". (Australian Human Rights Commission, 2010, p.5).

According to Universal Declaration of Human Rights, teaching and education should play a crucial role to promote human rights and respect these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance, both among the peoples of Member States themselves and among the peoples of territories under their jurisdiction.

Human rights represent a path to a number of principles and trends that organize human interactions with each other, after human suffering from wasting those rights through world wars and collapsing of all the values that keep humanity from the mad leaders whose pushed their people towards destruction without regard to the humanity and the human rights of divine religions, they are inherent in all human beings no matter what their nationality, place of residence, national or ethnic origin, color, religion or language, without distinction. They are rights mutually supportive and indivisible. Universal human rights are often expressed, guaranteed by law and in the form of treaties, which guarantee the formulation of general principles to which all countries in the world are committed.

Human rights education can contribute to these noble goals only if it is methodologically sound and fully relevant to the learners, so as to have a genuine empowering or sensitizing effect (International Centre for Human Rights Education, 2011). This contribution requires special process of ensuring and measuring the impact of human rights on the learners and their communities. requires the use of evaluation approaches through all stages of education and training development — from design to delivery and follow-up.

Starting with definition of what is human rights education? Simply stated, human rights education (HRE) is all learning that builds human rights knowledge, skills, attitudes and behaviours. It is a process of empowerment that begins with the individual and branches out to encompass the community at large. (International Centre for Human Rights Education, 2011, p.9)

Simply stated, human rights education (HRE) is all learning that builds human rights knowledge, skills, attitudes and behaviours. It is a process of empowerment that begins with the individual and branches out to encompass the community at large.

McLeod and Reynolds (2010) state that the aims of Human rights education are to build an understanding and appreciation for human rights through learning about rights and learning through rights.

Human rights are closely related to the curricula offered by educational institutions around the world, this curricula in general depends on the content of the culture of societies and the values and principles that have been established for everyone to adhere to, including educational institutions. The Ministry of Education in the Sultanate of Oman has sought to develop its curricula through the integration of many human rights concepts in curricula such as the convention on the Rights of the Child and the Universal Declaration of Human Rights.

Art education is closely related to human rights in terms of the adoption of art teaching on expression, the imagination, thinking, research, conclusion and composing to realize meanings of the values and principles are often cannot be materially embodied, but are symbolically expressed through art tools and data. Thus, the nature of human rights emphasizes the subjectivity and the authenticity of man and his right to expression, freedom, dignity, education, health and others, they are overlapping rights indicate the integration and interdependence of the human needs of spiritual, emotional, cognitive and sensory. Therefore, the study of human rights through art and its tools sheds light on the values of life we desperately need. This study focus on students' attention on issues and implications related to human rights directly and indirectly.

## **2. Research Problem**

The problem of the study stemmed the teaching by the two researchers (teaching methods of art education course) for students in the stage of the diploma of educational qualification in the discipline of art education in the college of education at Sultan Qaboos University; Oman. In this course, Students are required to design or re-design unit plan from the art education curriculum (grades 1-12) according to template provided by the college of education. Unit plan assessment is intended to assess their ability to design instruction in their major of study where students examine in terms of contextualizing a unit plan within educational, socioeconomic and cultural context and linking theories within practices, ability of setting goals and objectives with reference to assessment tools to be used to assist the outcome of this unit. In this study, students were introduced to concept of "Human Rights" as a mean them for discussions and implementations a teaching unit through disciplines of visual arts, where students are in need to work on developing content teaching processes and make these contexts affable and more relevant to community issues. This problem dues to a lack of knowledge and information about the human rights for both pre and in service art teachers. Therefore, this study try to educate students on the concept of human rights through adapting different art approaches and techniques on processes of teaching and learning. In generally, this study aims to show the results of the pre-service art teachers preparation in deigning teaching units in the light of human rights.



### 3. Research Questions

- 1 -What are diploma students' perceptions at SQU about the concepts, principles and issues of human rights and their relationship with visual arts?
- 2- What is the program impact on training student on designing teaching units based on concepts of human rights as a starting point for developing of the visual arts curriculum?
- 3- What is the effectiveness of the training program on the research sample regarding students ability to express their feeling and thoughts about the issues related to human rights in relation to visual arts?

### 4. Research Objectives

This study aims to achieve the following:

1. To Improve students' perceptions and knowledge about the concepts, principles and issues of human rights and their relationship with visual arts.
2. To design a program and train research sample (diploma students) to deal with international issues such as "Human Rights" and measuring their abilities to design a teaching units based on concepts of human rights?

### 5. The Importance of The Research

This research may contribute to the following aspects:

1. Develop students' awareness of the multiple roles that human rights principles can emphasize in teaching and learning processes in the discipline of Art Education.
2. Enrich the students' abilities in teaching planning for different art disciplines of art education and activating the concepts and principles of human rights through planning mechanisms with all of related elements for designing teaching.
3. Introduce new approaches to teach art education based on the principles of human rights and their applications in the daily life of students.

### 6. Research limitation

This research is limited to the following parameters:

- Providing the general framework of the concepts, characteristics and principles of human rights and studying the relationship between these concepts and the visual arts curricula. The human rights studied from perspective and principles of freedom and free expression in arts.
- This study is limited within a sample of the diploma students of Educational Qualification program at the college of Education, SQU with total of 20 students.
- The design of an educational module that extended to 4 lectures within course of "Methods of Teaching Art Education" for diploma students in semester Full 2016.
- Research implementation was in Full semester 2016 including pre and post theoretical exam and application of designing a teaching unit based on concepts of human rights. (Only 10 teaching units were analyzed)
- Students were asked to create art productions based on concepts, principles of human rights. Therefore, total of 20 artworks were produced by the current sample and theses artworks derived from different art discipline such as drawing, painting, printmaking and Graphic design.

## 7. Research Tool

The design of study was quasi-experimental with a written pre-test, an instructional for designing teaching unit based on concepts of human right, and a written post-test. Because students met only once a week for three hours, the instructional time were added according to students time availability. The written pre and post test was designed to include 16 different questions (Multiple choice, completion and article) based on three mean human right: Civil and Political Rights, Social and economic rights, and Educational and Cultural. The total test score was 20 (See Appendix A). The relative weight of the test items was distributed in accordance with the various human rights classified as the following:

Table. 1: The Distribution of Human Rights Questions in the Pre and Post Test

<b>The Focused human rights</b>	<b>Number of questions</b>	<b>percentage</b>
Civil and Political Rights	6	37.5%
Social and economic rights	5	31.25%
Educational and Cultural Rights	5	31.15%
<b>Total</b>	<b>16</b>	<b>100%</b>

In addition to the pre and post test which aims to exam students' knowledge and perceptions about chosen human rights, the researches free expression approach as a assignment for students participated in this study. After completing the course, student must producing an artwork expression his/her feeling and thought about one of human rights. He or she must linked his/her artwork within instructional design for teaching unit that required.

## 8. Research Procedures and Implementatio:

The following research procedures and steps have been taken:

- 1- Studying the literature, research and studies related to the concepts and principles of human rights and employment methods in the curricula, especially the curricula of art education.
- 2- Designing an educational module that includes 4 lectures to train the research sample on the methods of employing human rights principles during planning processes for teaching in art education.
- 3- Designing Performance test of the achievement in human rights concepts, rules and principles, including (16) questions ranging from multiple choice to completion and identification of specific aspects through photos of art works.
- 4- Applying the Previous test to the research sample.
- 5- Training the sample responses to planning methods in art education by employing one of the human rights classifications.
- 6- Applying the subsequent test to the research sample.
- 7- The sample produced artistic work related to the human rights concepts that were addressed in the unit planning for each individual in the sample.
- 8- Discussing and analyzing the results of the percentage averages resulting from the application of the Previous and subsequent test.
- 9- The research recommendations.

## 9. Research Methodology

The researchers used the analytical descriptive method in studying the conceptual framework of human rights and its relation to educational curricula, specifically the curriculum of art education, and were used a quasi-experimental method during the training of the research sample and the application of the research tool.

## 10. Research Terms

### Human rights:

In this study, it is intended to address human rights as a set of principles and facts related to the spiritual, emotional, cognitive and sensory needs of man, and study of the premises related to the fundamentals of visual arts through the focus of learners on values and issues and content related to human rights directly and indirectly. This is considered an introduction to educate learners the Interaction with the human rights system through art.

## 11. Theoretical framework

### 1) Human rights in the field of education

The Universal Declaration of Human Rights is the first text to proclaim the universality of these rights. It enshrines the 32 fundamental rights that signatory States have undertaken to respect and implement within their jurisdiction. Today, many States have included some of these rights not only in their own laws but in their constitutions. (Universal Declaration of Human Rights)

The principle of universality of human rights is the cornerstone of international human rights law. This principle has been repeated, which was first highlighted in 1948 Universal Declaration of Human Rights in many international human rights conventions, declarations and resolutions. At the Vienna World Conference on Human Rights in 1993, for example, it was pointed out that it was the duty of States to promote and protect all human rights and fundamental freedoms, irrespective of their political, economic and cultural systems.

Human rights involve both rights and obligations. Countries have obligations and duties under international law to respect, protect and fulfill human rights. The obligation to respect means that countries must refrain from interfering in the enjoyment or curtailment of human rights. The obligation to protect human rights requires States to protect individuals and groups from violations of human rights. The obligation to fulfill human rights means that countries must take affirmative action to facilitate the enjoyment of basic human rights. While we are entitled to our human rights, we should also, individually, respect the human rights of others.

The Arab Institute for Human Rights (2001) dealt with these rights as those that recognize the human dignity of all human beings and govern the way people live as part of society, how they treat each other, their relationships with their governments, and their obligations towards them.

## 2) Education in human rights through art

Contemporary art education focuses on understanding the cultural context of art rather than on the process of art making. The field of art education has become a field in which the components of visual and non-visual arts are integrated into cultural inputs to the various forms of art. Thus, art education is linked to the human-cultural context of different art forms, in order to build a thinking system surrounded by the learner.

Art education becomes a powerful communication tool for activating, persuading, dazzling, enjoying and accepting. They are all vital communicative processes, and arts have become one of the most important tools of communication at the personal, societal, national and international levels.

Sedki (2011) confirmed that education according to new data should rearrange its priorities and prepare new and specific frameworks such as universal and economic awareness, calculated risk and visual culture, in order to emphasize higher skills, contemporary technology and communication towards linking education with life and work skills. Thus, verbal language is no longer sufficient in communication and communication through the educational system. Other communication languages have become necessary in the use of verbal, visual, motor, auditory and rhythmic skills, which have a stronger influence in contemporary communication processes, particularly through the use of the creative potential of these communicative languages.

The content of art education under the skills of the twenty-first century go beyond the local boundaries to the universal boundaries, which allows the learner in this perspective to learn in the field of art through the cultural diversity of human beings, which carries many experiences contributing to and support for learning, Humanism is always works to unify the vision between human beings. Human rights are universal, and the language of art is universal, and the expression is responsive to all over the world.

The study of human rights and education through art strongly influences the learner to see a self-vision for them self - through the Situations of learning in art - stimulates his motivation as an integral part of this planet in the context of an integrated and interactive universal system governed by the rules and principles of human rights in its universal language, The art content that is taught Interacts with the broader cultural and cultural dimension of that content, By learning one of the concepts that widens the boundaries between different societies and environments. Human rights take a material framework that can be built upon and contribute to the development of the learners' vision of the principles of human rights and their awareness of many dimensions related to the remnants and events that affect societies and are based on human rights. When we educate students about human rights through art, we see them crossing the boundaries of spatial and temporal space to the local pattern of human rights culture, using their creative potentials and the associated processes and mental structures in understanding and analyzing many relationships and linkages on one of the concepts of human rights. This will be done only through the design of curricula that activate and stimulate the values and principles of human rights through the elements of the curriculum such as objectives, content, aids, activities and methods of assessment and evaluation.

Education on human rights through studying arts is rooted in the idea of stimulating the processes and creative products of practitioners with strong humanitarian incentives, this is when we put the daily issues and events into consideration of study and research, in order to draw and deduce the principles of the human rights system. The nominal goal of human rights education during the teaching of art is the diversity of ideas and the advancement of creative thinking and logical analysis to produce a creative character, "The idea generates the

creative flashing through which a new creative work can be carried out (Shaker, 2005).

Sedki (2012) refers to "Eisner" when he points out that enhancing pupils' awareness of visual forms associated with the environment and society helps in forming integrated ideas and build ideals. Therefore, the study of human rights principles becomes an input to build these ideals among students, especially when they are studying these rights from universal and global perspective, which combines the concepts of the learner and harmonizes the different nuances of the human rights vision of many societies, how each group interacts with these rights, and works to achieve them through their potential.

It is therefore necessary for learners to have the opportunity to study the multiple dimensions of human rights and their global perspectives and allowing in-depth researches in the various visual dimensions of the social and political culture of the human rights system. This could make the ideas and subjects that are practiced in the art education room representative of the conscious choice of students and therefore learning and knowledge is a natural product of their thought. Practicing discussion and critique of artworks is a practical challenge to students' ideas in this field. The right to freedom of expression as a distinctive aspect of democracy can be reflected in the aesthetic decisions chosen by students in both discussion and art making. By discussing different decisions, a culture of dialogue and democracy is established, and more understanding of when and why these decisions were taken as a result of dialogue within the classroom sittings which lead to creative solutions to our problems.

## 12. Results and Discussion

### 1) Students' perceptions and knowledge

To answer the first question, "What are diploma students' perceptions at SQU about the concepts, principles and issues of human rights and their relationship with visual arts?", the researchers do design a quasi-experimental with a written pre and post test to measuring students' knowledge and perceptions about concepts, principles and issues of human rights. Table (2) presents the result of the Pre and Post Test regarding Human Rights used with the sample of Study.

Table. 2. Grades and percentages of the Pre and Post Test regarding Human Rights of Sample of Study.

Sample of the study	Pre-test		Post-test	
	Grade	percentage	Grade	percentage
1	3	10 %	11	55 %
2	2.5	12.5 %	13.5	67.5 %
3	3	15 %	15	75 %
4	1	5 %	11	55 %
5	4	20 %	9	45 %
6	2	10 %	8.5	42.5 %
7	2.5	12.5 %	13.5	67.5 %
8	4	20 %	14	70 %

9	3	15 %	16.5	<b>82.5 %</b>
10	1.5	7.5 %	11	<b>55 %</b>
11	1	5 %	12	<b>60 %</b>
12	3	15 %	14	<b>70 %</b>
13	4	20 %	13.5	<b>67.5 %</b>
14	3	15 %	12	<b>60 %</b>
15	1.5	7.5 %	12	<b>60 %</b>
16	3.5	17.5 %	13	<b>65 %</b>
17	4	20 %	16	<b>80 %</b>
18	2	10 %	14	<b>70 %</b>
19	1.5	7.5 %	11.5	<b>57.5 %</b>
20	2	10 %	12	<b>60 %</b>
<b>Total</b>	<b>52</b>		253	
<b>Average percentage</b>	<b>13 %</b>		63.25 %	

Grades and percentages of students test for the three human rights (Civil and Political Rights, Social and economic rights, Educational and Cultural Rights) before and after the course are presenting in the above Table (2). The average percentage for each of pre and post testes were calculated for all participants (see Table 2). This table presents the grade and percentage for each participant. The result shows that the grade and percentages of post test (63.25%) was higher than the grade and percentage of pre-test (13%). The results also show that there was a statistical significant difference between the score of pre and post test as the score of the post test was significantly higher than the score of the pre-test in students' perceptions and knowledge about human rights.

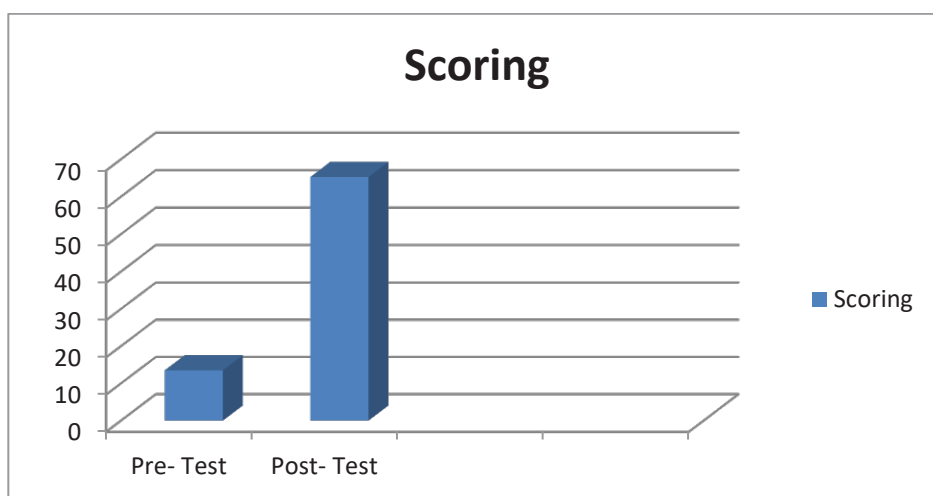


Figure 1. Overall Average Percentage of Both Pre and Post Test

From both Table 2 and Figure 1, it can be said that the use of art instructional for educating students about human rights had a significantly greater positive effect on sample of the study. when comparing the average percentage of pre and post test before and after course works, it appears that there was an improvement in score average of post test and this result support the use of art education as a great approach in teaching the concepts, characteristics and principles of human rights.

This remarkable increase can be attributed to the effectiveness of the educational model, which extended to the lectures of (Teaching Methods of Art Education) course for the diploma students of educational qualification and the review of human rights concepts in general, and the discussion of international declarations and conventions on human rights, and discuss the system of application of international conventions in the field of human rights in the countries of the region such as in Oman, as well as review the role of the movements of fine art through the ages in dealing with human rights issues and concepts. Moreover, linking human rights classifications with the works of many artists through art history, and contemporary arts, accordingly the students were discussed in the multiple roles of the visual arts curricula in the teaching human rights.

## **2) Designing teaching units based on human rights**







To answer the second question, "What is the program impact on training student on designing teaching units based on concepts of human rights as a starting point for developing of the visual arts curriculum?", students were asked to design teaching unit based on human rights. Therefore, during the training course, students developed their knowledge of the principles and rules of human rights, and they designed integrated teaching units in the fields of art education (drawing, painting, Sculpture, graphic design, artistic works).

In this study, students were able to design (20) teaching units; each unit is related to one or more of the human rights classifications. This was done during the introduction of the unit design with reference to criteria used by art education department, SQU in assessing and evaluating such designed unit. Each unit should includes (3) full planed lessons related to the subject of human rights and focused on one of art disciplines.






The research sample used all types of educational sources, including books, scientific journals, web sites, and illustrated materials. Various educational tools have been designed using photographic means, models and samples, all related to the content of the unit and its artistic field. These tools were chosen carefully from many of the materials depicted in daily life and from the artists artworks through the different period of art history.






Table (3), summarizing the teaching units of (20) students participated in the current study. Each teaching unit was titled with the unite name, focused human rights, art discipline, lessons number, artistic expression of the unit.





Table 3. Summary of designed Teaching Units based on Human Rights

N	Unit name	Focused Human Rights	Art Discipline	Lessons number	Artistic expression of the unit
1	External migration	Civil and political rights (The right of movement - the right of an aviary - The right to political asylum)	painting – Impressionism was a source of explanation and artistic expression	3	
2	Freedom of thought	Civil and political rights (The right to think)	Collage/cubistic and abstract expressionism movement were a source of explanation and artistic expression	3	
3	Security light shines On the world again	Civil and political rights (Right of security)	Watercolor / Emotional and abstract trends were a source of explanation and artistic expression	3	
4	Omani culture in our lives	Education and cultural (rights Education and cultural rights)	Watercolor / Realistic Direction were a source of explanation and artistic expression	3	
5	Life is in peace	Civil and political rights (Right to life)	Ceramics / traditional and contemporary trends (abstract) in the art of ceramics as a source of expression of the right to life as one of the basic human rights	3	
6	Violence against women - Women Tales is a heroine of novels	Civil and political rights (The right to human dignity - violence against women)	painting through the creation of a painting expressing the rights of women and their suffering in communities / schools Expressionism and Surrealism were a source of explanation and artistic expression	3	



7	human health	Social and economic rights (right to health care)	Graphic printing on life scenes that reflect topics related to the right to health care/ Various models of realistic art and pop arts were a source of explanation and artistic expression	3	
8	Intellectual property	Education and cultural rights (Intellectual property right)	The water colors drawing of for the formation of expressions of intellectual property rights / realistic and impressionism trends was a source of inspiration for the explanation and Artistic expression	3	
9	Art and the phenomenon of child labor	Social Rights (The right to liberty and leisure) Education and cultural rights (Right to education)	Drawing and expression in water colors on the problems of work at an early age and the work of artistic configurations combining art Sense and social sense / The realism in the photographs was a source of explanation and Artistic expression	3	
10	Humanity address	Civil and political rights (The right to life - the right to security)	Oil painting of subjects related to the suffering of refugees and forced immigrants / classic and realistic trends were sources of explanation and artistic expression	3	
11	Education for All	Educational and cultural rights (Right to education)	painting of topics on the role of the Sultanate of Oman in supporting the right to education, both old and new / The realistic trend and the work of the artist "Corbioh" was a source of explanation and artistic expression	3	

12	Against discrimination	Civil and political rights Freedom of expression - the right to equality - The right of human dignity	Mosques for racial discrimination and related to issues of discrimination against humans / classical trends in mosaic art, as well as realistic behavior in painting were sources of explanation and artistic expression	3	
13	Our rights, world	Social and Economic Rights(Right to rest and leisure Education and cultural rights (Right to education)	computer graphic productive works on the subject of children related to the rights of children to live, play and entertainment / impressionism and realistic trends were sources of explanation and artistic expression	3	
14	Arts and the right to education	Education and cultural rights (Right to education)	watercolor drawing works related to the right to education / realistic trend was source of explanation and artistic expression	3	
15	We have the freedom to express our opinions	Civil and political rights (Right to freedom of opinion and expression)	Oil Painting for scenes related to freedom of expression in the Arab world/ multiple trends Various trends from "Leonardo Da Vinci" to "Henry Domet", Omani Artist " Anwar Sonia" were a source of explanation and Artistic expression	3	
16	Health is right	Social and economic rights (right to health care)	Drawing of life scenes on topics related to the right to health care / various forms of art were a source of explanation and Artistic expression	3	

17	Education and the future	Education and cultural rights (Right to education)	Oil Painting for subjects related to The right to education and the issues of this aspect/ Realistic trends and works of the artist ."Edward Manet" were a source of explanation and Artistic expression	3	
18	Water is our life	Civil and political rights (Right to life)	Design through the use of collage to design awareness campaigns against the dangers of water scarcity and to increase awareness of conservation / realistic trend in photographic images was a source of explanation and artistic expression	3	
19	Freedom	Civil and political rights (Right of freedom)	Oil painting of subjects related to individual freedom, social freedom, individual rights and duties / Surrealist and Impressionist orientation were sources of explanation and artistic expression	3	
20	Live as if you die tomorrow and learn as you will live forever "	Education and cultural rights (Right to education)	Collage of subjects related to The right to education / Cubist trends and some pop art were sources of explanation and artistic expression	3	

From above Table, it appears that students were succeed in relating the concepts of the human rights in teaching and learning of art education. The sample also developed completed unit plan including many objectives, which varied in knowledge, skill and direction, thus confirming the nature of the human rights input chosen by each individual in the sample. They also designed criteria for assessing performance in knowledge, skill and direction by setting rules for correcting students' performance in the event that these units are applied to samples of schoolchildren. (For more details, See appendix B regarding the sample of the designing teaching units).

### 3) Art expression about the issues of human rights

To answer the third question, "What is the effectiveness of the training program on the research sample regarding students ability to express their feelings and thoughts about the issues related to human rights in relation to visual arts?", students were asked to express their feelings and thoughts about one issue related to the human rights. Students after completed their program training on human rights, they were applied to produced artworks that reflect the subjective vision of each individual about his/her personal perception of the human rights approach, which this happed a lot on designing teaching unit. The sample of study provided 20 different artworks between Drawings, paintings, graphic printing and advertising design. However, the researchers presenting only 10 artworks as examples for students ability to express their feelings and thoughts about the issues related to human rights in relation to visual arts.

Table 4. Students' Art Expression about the issues of Human Rights

	
<p>Artwork (1) shows the right to life with reference to the negative side of migration</p>	<p>Artwork (2) shows Intellectual freedom with reference to right to think and write</p>
	
<p>Artwork (3) shows civil and political rights (right to life - right to security)</p>	<p>Artwork (4) raises awareness against risks of water scarcity and increased awareness of saving it.</p>

 <p>Artwork (5) expresses the Women rights</p>	 <p>Artwork (6) shows the rights of the child to enjoy the means of living and decent life / real schools).</p>
 <p>Artwork (7) shows the children's rights to decent living, play and entertainment.</p>	 <p>Artwork (8) expresses the educational and cultural rights (right to education)</p>
 <p>Artworks (9) expresses the social and economic rights, more focused on the right of human ealth</p>	 <p>Artwork (10) shows the civil and political rights with more focused the girls right to freedom of expression.</p>

### 13. Conclusion and Recommendations

As a conclusion for this research, it can be said that the use of art instructional for educating students about human rights had a significantly greater positive effect on students' performances and artworks and ability to design teaching unit based on concept of human rights. The result in this study shows that the grade and percentages of post test was higher than the grade and percentage of pre-test which means there was an improvement in students'

perceptions and knowledge about human rights. pre score average of post test and this result support the use of art education as a great approach in teaching the concepts, characteristics and principles of human rights. Regarding designing teaching units, students also were able to design (20) teaching units; each unit is related to one or more of the human rights classifications. Moreover, they were applied to create artworks and express their feeling and thoughts based on human rights visually. Based on the result of the current study, this research end up with following recommendations:

1. The Fine Arts Curriculum in the Oman should be developed based on the principles and issues of human rights and their relationship with visual arts the principles.
2. The pre-service art teaching programs at the higher education institutions should include training program of how teach and designing instruction based on the principles of human rights in order towards the adoption of these principles during the teaching and visual arts curriculum in schools.
3. Doing more further studies about the relationship between visual art education and the principles of human rights such as instigating the children development in relation to perspective of human rights, concept art grow and human right grow, instigating artists creations in relation to issues of human right and how including these recourses in teaching and learning of art education. Furthermore, someone could investigate human right in doing and creating art from different perspectives including children, adults, man and women and so on.

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## Can iPads be used to teach Art?

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### 1. Introduction

As a modern society, we are becoming more and more dependent on modern technology. Should we use it in classrooms as well? One-to-one pedagogy is a novelty in our school system. The integration of tablet computers\* into the classrooms is a phenomenon that is quite often in modern schools.

But the question remains: “Does the usage of tablet computers makes sense in the Art class? And if it does, how?” Presented as a case study, the paper offers insight into one such national project called “Innovative pedagogics 1:1 in the light of competences of the 21st century” during which we were checking the use of different applications and abilities of tablet computers in the class. The paper probes the question how art education prepares the fourth new era of students. In my study, I tested the use of iPads\*\* in different aspects during Art class - from planning to making art products, learning and revising of new subjects and learning new forms of art expressions. I found the use of iPads as a good tool in different art subjects and techniques. They can offer added value in understanding traditional subjects such as painting, drawing, sculpturing etc. The students have also learned some new forms of art expression such as animation and graphic and video design. The aim was to learn the capabilities that can be brought to Art class by using iPads. This study reveals the challenges and benefits of such a process. I will show different applications that I have found useful for the Art class. During the process, one can also learn how the use of tablet computers allow the added learning value in the Art class. How does this effect on teaching taxonomies and the process of student's understanding of visual arts?

\* When referring to tablet computers it is meant in general, regardless of their software or manufacturer.

\*\* When referring to iPads it is regarding only Apple products with IOS software.

### 2. Innovative Pedagogics 1:1

“Innovative pedagogics 1:1 in the light of competences of the 21st century” is a project that has included several primary and high schools throughout the country. The project has tested the implementation of tablet computers, its benefits and its challenges. The main focus was to develop competences such as critical thinking, context-based learning, computational thinking, creativity, improving achievements, increasing competitiveness, improving the way we approach to teaching and learning. The main aim was to develop a new culture of learning, supported by technology in which the learner is in the center. The system is the one that is flexible by supporting personalization of the learning process.

In all European models, strategies and paradigms of education we can note one collective theme. They all agree that knowledge and skills that were the basis of progress in 19. and 20. century are no longer sufficient in the 21. century. It is necessary to make progress especially in the field of skills and competences and to include modern technology as teaching assistant in introduction of modern didactic and pedagogy. (Blažič, Ivanuš-Grmek, Kramar, & Strmčnik, 2003)

Each school in the project has received funds for purchasing tablet computers and use them with students for a period of three years. The age of students in primary school was between 13 and 15, in high schools between 16 and 17. The purpose of the study was to meaningfully integrate tablet computers into one third of hours of each subject. Students in the study group were given iPads for a period of two years. They used iPads during classes, for homework and different projects. They were also allowed to take devices home and even use them during holidays. Because of all this, the school had to accept regulations of discipline in case a student was mishandling a device or was misbehaving. Classes were given to students and their parents on safe use of internet and social media. Parents were also included.

These changes are quite a challenge for traditionally organized schools their headmasters and their teachers. But it also presents a challenge for educational system, especially in form of long term connection between education and work force. (Svetlik, 2005, p. 24).

Before the project, certain logistical and technical problems had to be resolved. First, the teacher that didn't have any experiences with iPads, had to learn how to use them. Six months before we started using iPads with children, teachers had to undergo certain educational workshops and they were encouraged to become familiar with devices. It is important that a school has a good computer engineer that helps teachers to learn and overcome the difficulties that may appear during the process. Teachers were encouraged to explore and to find apps that would be useful in their classes. We had meetings where we exchanged our ideas and helped each other. Certain applications can be useful for all the teachers and others are useful just for a certain subject. It is also important that a school has a good internet connection and that Wi-Fi works in all the classes. The more extensive study of the implementation of the project was described by project coordinators in Modern cognitive education and transdisciplinary models of education. (Aberšek, B., Flogie, A. & Šverc, A., 2015)

The main question that should be asked before starting integrating tablet computers into the classroom is: "Will this have an added value to pupils learning and experiences?" All the children will be excited at first when starting using iPads. But pretty fast, the novelty of using them will wear out. As such, the computers themselves must not be the main motivation. The purpose of tablets is not just to replace standard writing utensils such as paper and pencil or to use them just to look for the information on the internet. A teacher must be able to enrich a student's learning process. Will it enable them to learn better, to develop their critical thinking or to even express themselves in a different and better way? Otherwise, the use of tablets isn't justified.

You may ask yourself: "Why tablet computers, why not the regular ones? What difference do they have in schools?" At first, tablet computers are portable and therefore they can be used in different classrooms or study environments. They can also be used outside schools in the fieldwork. Secondly, they can be used as recording devices so they allow students to take photos, audio or video records of their work. They can edit their records on the same device and then share them through different internet platforms. All of that eases the process since all can be done on the same device. It is also important that all the elements that are involved in the process work on the same platform and device so you might not encounter problems with incompatibility.

### 3. Art Class with iPads

In Slovenian primary school's children have two hours of Art class per week from the first to the fifth year and one hour per week from the sixth to the ninth year. The study is mainly focused on practical work and for students to learn art theory and history through the use of different media and art techniques. The problem is how to integrate tablet computers into a subject that mainly focuses on art expression through classical art media such as drawing, painting or sculpting. Should students neglect the fine art kit and just stare into screens? Of course, that is not the case as it adds no special value to the class. As a teacher, you have to be creative in finding new ways to motivate children to learn. The usage of



traditional media should not be replaced. I find that iPads can be a very useful tool in the Art class but the use of them should be carefully implemented and should not replace classical media - unless it adds value to the class.

Other teachers from around the world have also started to see the benefits of modernizing art education. Fuglestad (2017) found: "I'm teaching the elements and principles of art every day whether using paint on paper or digital paint on the iPads. However, this amazing tool is giving my students experiences that they couldn't have in any traditional medium. They are learning to work in layers with transparency, undo their mistakes, zoom in for more detail, resize/crop/rotate to create good compositions, all in an intuitive interface that frees me from being a technology teacher to an art teacher using technology."

In the process of research of useful ways to use iPads during the class I learned that there are four ways to do so. Firstly, a teacher or students can use photographs or videos to look for motives or to document their creative process. All tablet computers have this function and it is really useful because students can also share either photos or videos in online classrooms. Secondly, there are apps or internet sites that are designed as online classrooms and that allows teachers to create different educational content such as quizzes or tests. They can share their content with the students or they give them different assignments. These study platforms are not exclusive for art education and they can be used by all the teachers. The third category are apps, designed specifically for the art class. Those are apps, designed by national galleries or museums, apps about art history or specific artists, apps that explain art theory in interactive ways or the ones that allow the student to design the 3D sculptures or models of interior design. They can make animations or graphic design. This is the widest group that is constantly changing and growing so as a teacher you must constantly explore. And the last group of apps that must not be overlooked are the apps that are not designed specifically for the art education but can still be useful. Those are apps that are designed as games or entertainment but in certain educational context they can be of great value.

A typical structure of an art lesson contains the following four segments: opening motivation (warm up), learning about a certain art problem (discussion of a new subject matter or learning about a specific topic in art), the creation of an artwork and evaluation. In the first step of the lesson we try to excite and motivate the children about the art problem that is presented to them. Then we proceed to explain or demonstrate the art theory and how it is used to solve a certain artistic problem. For example: an Art problem can be a certain colour contrast and how it could be used. Or it can be a certain new artistic technique such as a linocut printing. When children learn about that, they are faced with an art project in which they have to use the skills that were learnt and created in an art work. In this phase, teachers help to facilitate children individually. When the art project is finished, works are critically valued and discussed by the teacher and students together. I found that tablet computers can be used in each step of the process.

In the warm up stage they can be used for children to find certain examples of an artwork that represent subject matter. Videos and animations that a teacher has made or the ones available online can be shown so the children can watch them at their own pace or within a group work. Different types of apps can be used in art theory. Children can research famous painters, visit virtual art galleries or learn from virtual time lines on specific period in the art history. There are many apps designed to teach different art subjects from painting to sculpting. Deciding which apps to use and in what extent is an autonomous decision of an art teacher. The question I have always asked myself was: "Will this enable a certain lesson to improve the process of learning, make it more interesting and explicit?" Later, in their process of creating an artwork, students can use iPads when planning for the art work by creating a digital sketch. They can take a photo of a certain motive and process it in different photography apps. One such example is when I gave children an exercise to use google maps applications and in function street view had to take a photo of a street in an optional city. Then they had to analyse the photo and in a drawing app draw lines that show perspective, horizon, vanishing point ... The photo was then used as a sketch for their own drawing. Such digital sketches and edited photos can be used as reference pictures for student's artwork in either drawing, painting, sculpting, print making etc.

iPad can also be used as a media to create an artwork. Students can take photos of their own, previously made paintings and design digital artworks or posters. We can then discuss the purpose of digital art in commercials, media and conceptual art. New media art can be implemented in lessons that are otherwise difficult. For example, students, can make animations where they learn the process of digital and stop-motion animation making. One of the art subjects we also teach is the architecture and interior design. In this subject, I had students using interior designer app within which they could design

3D models of apartments that they had decorated. When using iPad in an art class I believe that context is very important. We can't just give students tablets and just let them play with them. Their use has to have a specific purpose. Each assignment must be designed so the child has to solve a specific artistic problem or apply knowledge in a practical way. It is important that we encourage problem-solving and creative thinking. Therefore in the end of a lesson we must have a discussion. The evaluation of their work however briefly allows students to learn from their own mistakes and develop critical thinking.

Unfortunately, thirty-five hours of Art per year is not enough to do this properly, so I found that the usage of iPads had made it easier to do this outside the classroom. Students that wanted to explore certain subjects even further in their own free time could do so. And certain homework assignments were therefore easier for them. Children could also use online e-textbooks that were interactive, content videos, 3D animations and interactive revision tests. Tiedemann (2017) described what I found to be true: "Learning how to create and share digitally will provide students the essential skills they can build upon as artists, which they can also use to design presentations throughout their education and in future careers. Teaching these concepts in the art room opens the door for students to create digitally. This helps to develop a foundation, which could encourage independent exploration. Many students who have used the iPad as a creative tool in my class have shared that they have downloaded the same apps at home to expand and enhance their skills." In this case students can learn on their own and experience art in a new and exciting new way.

#### 4. Conclusion

I found the tablet computers in the Art class extremely useful. Of course, I do not plan to integrate them in each and every lesson. Nor do I plan to use them for the entire duration of a lesson when not necessary. As in all things in life, there must be a moderation. I typically try to incorporate apps that will offer digital extensions to the current units of study. Their use must have a specific purpose and that is to be used as a tool to learn and create. But as tools they allow the teacher to use new and innovative ways of teaching. Classical art media must still be included, but we must also integrate the new ones. The project presented many challenges-both administrative and practical. We, the teachers, had to adapt our teaching process and a way we did certain things. For some of them, the process came naturally, but for the others that was not the case. For some teachers, the fear of new technology presented problems. Others had language barriers because lots of apps are in English and designed for different school systems. But as teachers we must often adapt, improvise and improve. Certain schools had better success rate than others, but the result of the entire project was a huge success. We found that the children adapted and became independent in the use of tablet computers. And I can say that the result of their knowledge and understanding of the subject has improved. Their use also allowed crossover learning and gave children a wider context of knowledge. Learning in informal settings such as virtual museums or online classrooms can link educational content with issues that matter to learners in their lives. These connections work in both directions. Students can connect their work in schools with experiences from everyday life; informal learning can be reached by adding questions and using the knowledge from the classroom. These connected experiences spark further interest and motivation to learn. A lot of our project work by using tablet computers in different settings was based on computational learning.

In the title of the article I presented a question: "Can iPads be used to teach art?" And I can definitely say that the answer is yes. I found them as practical and useful tools especially in the age of modern media and art expression. The effect the project had on teaching taxonomies and the process of students understanding the visual arts was notable. If nothing else, it expanded the perspective of how students experience learning. Teachers were able to assign group work to students that transcended typical classrooms. The purpose of art education is to enrich children in how to visually express themselves and use their knowledge in everyday life. It is also very useful for developing divergent and creative thinking. We can't predict what kind of jobs will be needed twenty years from now. Just as we couldn't predict a current job market twenty years ago. The main difference between now and then is that changes are faster. They demand individuals that are able to adapt. What we can do is to teach children to be expressive, creative and to create individuals that will be productive, successful and happy in their lives. And of course -to be better artists.

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## Art Scene in Festivals and Fiestas

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### 1. Introduction

The Philippines has numerous of festivals and fiestas, well, as boasted one for each day of the year, and yes, most towns have their own in addition to the national ones. Filipino hospitality and knack for celebration is well-known and at no time is it more in evidence than at this time. At this time also, the pageantry of designs and decorations are prominent in the locality, performances of vivid and extravagant presentations enhances the festive atmosphere

The fiesta is indeed part and parcel of Philippine culture. Whether in good times or in bad times, the fiesta must go on. Each city, town and barangay has at least one festival of its own, customarily on the feast of its patron saint, this is why there is always a fiesta going on somewhere in the country for each day of the year. But the major and most elaborate festival of all is Christmas, the Yuletide season is celebrated with all the splendor and spectacle the high-spirited Filipino can bring about. The Philippine fiesta is a lot more that it seems to be on the package. It is the link that bridges Filipinos from an area together, to reunite with your family and countrymen. Doesn't matter whether you are expected to attend. It is a time to celebrate.

They say that Fiesta and Festival are one and the same, but in reality they are uniquely different from each other. "Fiesta" is a wide term that includes many types of events and activities, ranging from having a party in your house to a national party, where the main idea is to celebrate something or to have fun in any way. For many people, having alcohol with friends is a "fiesta". Whereas a "Festival" is an arranged event that typically features music or any other artistic display.

### 2. Objective

This paper processes the impression and background of the arts in Festivals and Fiestas in the Philippines. The culture and way of life that these festivities have on the community and the opportunities and challenges to celebrate moments in history that defined identity, polity and locality.

The study seeks to address the significance of art involvement in festivals and fiestas and the luxury and richness in the celebration of these fiestas that is almost always noted by spectators and attendees.

### 3. The Arts in the Philippine Festivals and Fiestas

In the Philippines where there are numerous festivals and town fiestas that are celebrated year round. These are events where people unite and become important opportunities for artistic engagement. As artistic endeavors especially in the Philippine rural area are always eager in settings and opportunities for artistic engagement, it is in these gatherings that the artists find their audience.

Appreciation of Filipino colonial art is not complete without the reference of the decorations made especially for fiestas. Usually, these are short-term, made for a particular event or for a brief period of time. A township celebrating its patron saint's feast day or some other local festive event, for example, bamboo arches that marks its entrance and its main roads embroidered with baskets and other ornaments, whittled and crafted to perfection. Buntings or "*banderitas*" that are threaded along poles, trees, and even houses to make the festive spirit alive.

A lot of fiestas in different parts of the Philippines vary or have similarities, but all of them have their own unique flavor and craftsmanship on how to decorate and design to make the festive

atmosphere come alive in each one of them. The fiesta creates in immeasurable ways the inheritance of the Spanish colonial period to Filipino art.

The Philippine festival calendar is full. Every province, town and city celebrates foundation days, patronal fiestas and historic celebrations. The festivals and fiestas are an assortment and bustle of commercial activities, oftentimes culture and the arts are the vital themes of the celebrations allowing artists to explore and take part in new endeavors. Depending on the indigenous know-how, festivals and fiestas become the phase for home-grown visual arts, music and dance festivals. Multicultural centers feature modern arts and others highlight customs and traditions indigenous to the locality.

#### 4. Data Gathering

The data that were collected is used to gain understanding of primary reasons, opinions, and inspirations. The data provides insights into the topic or helps to develop ideas or hypotheses for potential quantitative research. Thus, the data that was gathered and presented were utilized in the analysis and interpretation. Responses were collected with respective responses of the respondents.

The findings presented by the study are structured according to the following three key questions:

1. How prominent is the Art scene in festivals and fiestas in the Philippines?
2. Are festivals and fiestas part and parcel of Philippine culture? Why?
3. What Philippine Fiesta / Festivals has the most creative impression? In terms of :
  - a. Performance
  - b. music
  - c. props and design

Each of these questions addresses a subject of the most noticeable within the current topic setting.

The first questions acknowledges the distinction of the art scene in Philippine festivals and fiestas, wherein it is predominantly seen in all festive gatherings.

The second question responds to the status of festivals and fiestas in the Philippines as a way of life and culture.

The third question explores on the creative impression of different festivals and fiestas in the Philippines.

The result was obtained primarily by using questionnaire. Each respondent was given a questionnaire, to fill up based on their knowledge or experience of the topic.

Top Three (3) Answers per Question from the participants of the survey.

1.1 The festivals and fiestas celebrated are more colorful and vibrant now more than ever. It shows how creative Filipinos are in showcasing their local products and their devotion to religious figures. Performing arts and visual arts are used to express these and it is largely the reason why people are looking forward in seeing and experiencing these festivals and fiestas.

1.2 Yes, Festivals and fiestas are an important part of Philippine culture. It showcases the rich history of the province, the creativity and artistry of Filipinos, as well as the values that these festivals/fiestas bring.

1.3 A. Sinulog; B. Sinulog; C. Panagbenga

2.1 It enriches the aesthetics of every festival. It can be visually appealing or it can be entertaining, nonetheless, art scene is still a prominent part of the festival through designs, performance, fashion and even its roots of celebration.

2.2 Yes. Some Philippine festival are rooted in celebration of arts, livelihood or legends. Festivals show the uniqueness and pride of each locality, wherein celebrations are very diverse from religious practice, arts appreciation and even cultural heritage.

2.3 A. Ibon-Ebon; B. Sinulog; C. Giant Lantern

3.1 Very prominent because it involves all forms of art from painting and sculpture to music and dance. Not just limited to fine art, but crafts and traditions are present as well.

3.2 Yes. It is through the festivals and fiestas that we recall and recount to the current and future generation the traditions and lifestyle unique not just to Filipinos as a whole but to the specific region or locale.

3.3 A. Sinulog; B. Dinagyang; C. Higantes

## 5. Conclusion

The paper illustrates the culture of the art scene that is celebrated in the festivals and more. Developing the art scene every year in the different festivities throughout the Philippines. The data presented in this study suggests that the involvement or inclusion of arts and design in festivals and fiestas are an inevitable part of the festivities and has a supplemental influence for the occasion.

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## A Report of the Current Situation of Art Appreciation Education in Schools in Japan and a Study of the Effect of Utilizing the Art Appreciation Rubric

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### 1. The Purpose of This Research Report

In this presentation, we will report the current situation of art appreciation education in schools in Japan in detail and the effect of utilizing art appreciation rubric specifically.

### 2. Current Situation of Art Appreciation Education in Schools in Japan

We, the research team of Art Education Society of Japan carried out a survey using questionnaires of art appreciation education which were given to elementary school teachers all over Japan in 2014 and had 784 responses, as well as to junior high school teachers in 2015 and had 930 responses.

From an analysis of the result, two hypotheses were supported.

1. Though the study of art appreciation education has been developed recently in the world of art education in Japan, the practice has not spread to elementary and junior high schools sufficiently.

2. Teachers of elementary and junior high schools want an index of goals and guidelines for the evaluation of art appreciation education.

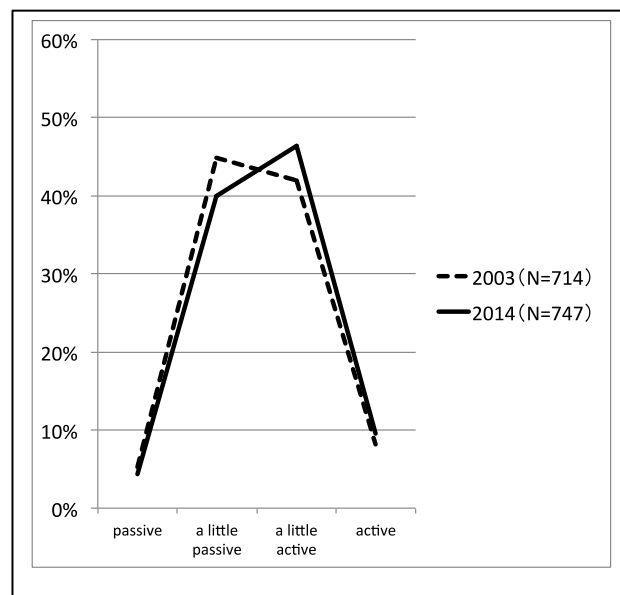


Figure 1. Changes in the Degree of Active / Passive about Art Appreciation Education (Elementary School Teachers)

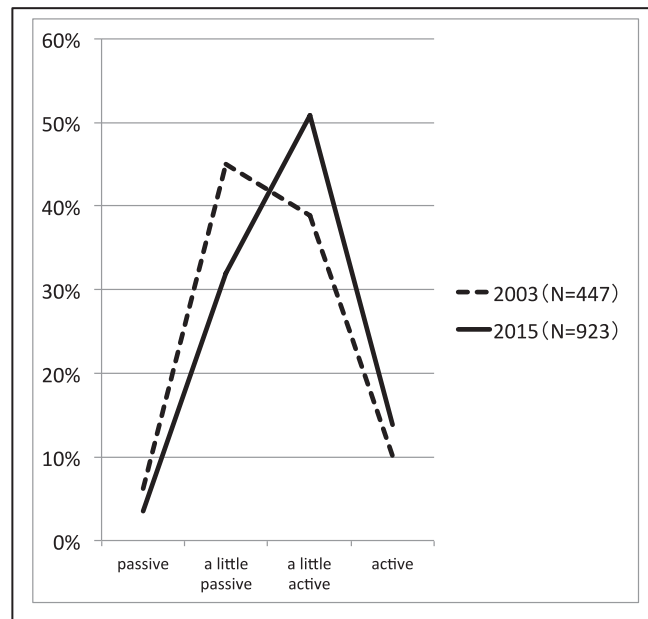


Figure 2. Changes in the Degree of Active / Passive about Art Appreciation Education (Junior High School Teachers)

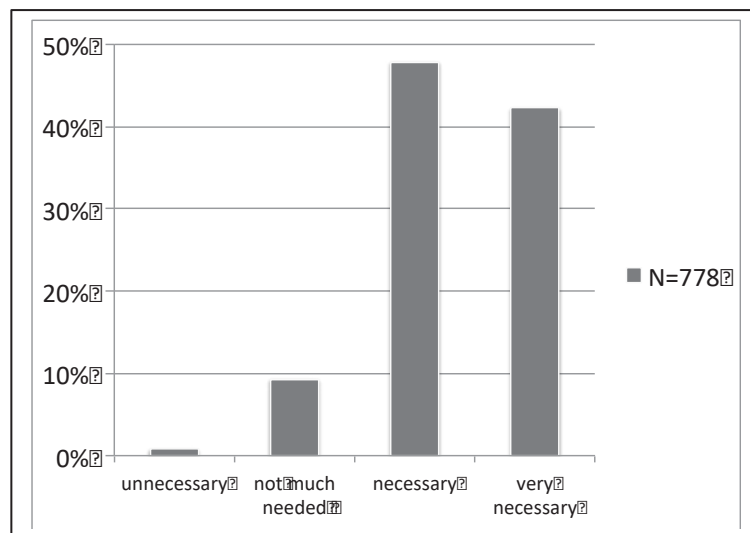


Figure 3. Necessity of "Research and Training on Setting Goals and Evaluation Criteria"(Elementary School Teachers)



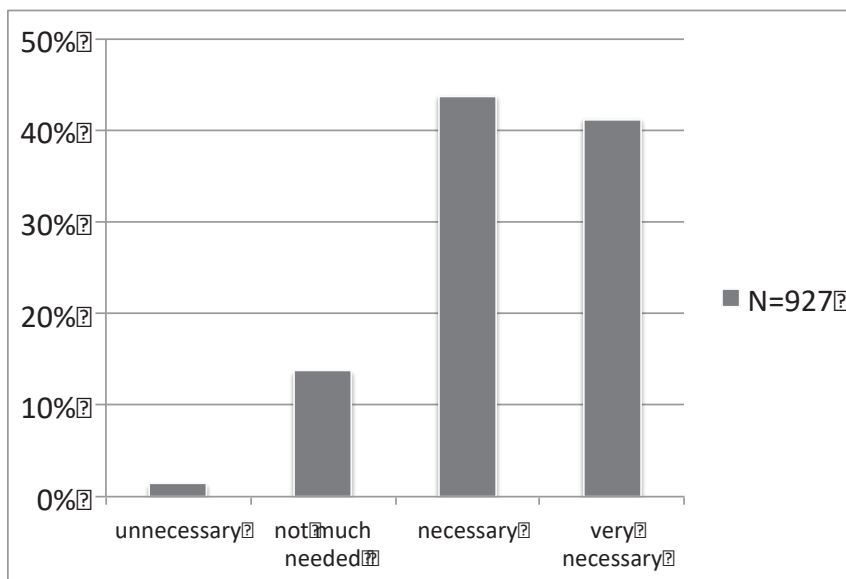


Figure 4. Necessity of "Research and Training on Setting Goals and Evaluation Criteria" (Junior High School Teachers)

### 3. The Common Rubric for Art Appreciation and the Rubric for Appreciation of Each Art Work

So, to encourage better art appreciation education, we made “the common rubric for art appreciation” and “the rubric for appreciation of each art work”.

The common rubric for art appreciation is a matrix which consists of 8 points to be evaluated and 4 levels for each point. The points to be evaluated are (A: The point of view and feeling), (B: The subject of the work), (C: Artistic elements and their effect), (D: The knowledge about the art work) and (E: Reference to life). (C) is divided into (C-1: The shape, the color) and (C-2: Composition and arrangement) and (C-3: The material, technique and the style). (D) is divided into (D-1: Historic placing, the cultural value) and (D-2: The connection with the society or the environment). Level 4 is capstone, level 3 and 2 are milestones, and level 1 is benchmark. In the respective levels, students’ performance is described by sentences for each point to be evaluated.

Table 1. The Common Rubric for Art Appreciation

Common rubric (20170620)

	level 4 ★★★	level 3 ★★	level 2 ★	level 1
(A) The point of view/feeling	Analytically expresses their point of view/ feeling toward the subject and the figure of the work, receiving inspiration from knowledge related to the work and the viewpoint/feelings of others.	Has their own point of view/feeling toward the subject and the figure of the work, receiving inspiration from knowledge related to the work and the viewpoint/feeling of others.	Has an impression of the subject and the figure of the work.	Has an impression of the art work based mainly on what he/she is interested in.
(B) The subject of the work	Criticizes the art work with consideration to its subject.	Explains and images about the subject given by the art work.	Images about the subject given by the art work.	Gives meaning to the part of the art work that he/she is interested in.

(C) Artistic elements and their effect	(C) -1 The shape, the color	Criticizes the work with consideration to the meanings and features of the shapes and colors of the art work.	Explains the meanings and features of the shapes and colors of the art work.	Points out the features of shapes and colors of the art work.	Turns their attention to the shapes and colors.
	(C) -2 Composition and arrangement	Criticizes the work with consideration to the meanings and features of the composition and arrangement of the art work.	Explains the meanings and features of the composition and arrangement of the art work.	Points out the composition and arrangement of figures in the art work.	Expresses an interest in the composition and arrangement of figures in the art work.
	(C) -3 The material, technique and the style	Criticizes the work with consideration to the meanings and features of the material and the techniques/style of the work.	Explains the material and the techniques/style of the work.	Points out the material and the techniques/style of the work.	Expresses an interest in the material and the techniques/style of the work.
(D) The knowledge about the art work	(D) -1 Historic placineg, the cultural value	Criticizes the art work with consideration to the importance and cultural value that it brought to the history of art.	Explains the importance and cultural value that the art work brought to the history of art.	Images about importance and cultural value that the art work had brought to the history of art.	Expresses an interest in ithe importance and cultural value that the art work brought to the history of art.
	(D) -2 The connection with the society or the environment	Criticizes the work with consideration to the influence the artist's ideas and their work had on society and the environment.	Explains the influence the artist's ideas and their work had on society and the environment.	Images the influence the artist's ideas and their art works had on society and the environment.	Expresses an interest in the influence the artist's ideas and their work had on society and the environment.
(E) Reference to life		Realizes that the art work has affected his/her way of thinking and how they relate to the world, and consider with their own reference to life.	Realizes that the art work has affected his/her way of thinking and how they relate to the world.	Expresses and interest in the influence the art work has on his/her own way of thinking.	Expresses an interest in the influence the art work has in relation to his/her feelings.

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Table 2. The Rubric for Appreciation of Each Art Work  
- e.g Kanagawaokinamiura : *Ukiyoe* by KATSUSHIKA, Hokusai -

Kanagawaokinamiura, rubric (subject matter) (20170620)

		level4 ★★★★★	level3 ★★★	level2 ★★	level1 ★
(A) The point of view/feeling	rubric (common)	Analytically expresses their point of view/feeling toward the subject and the figure of the work, receiving inspiration from knowledge related to the work and the viewpoint/feelings of others.	Has their own point of view/feeling toward the subject and the figure of the work, receiving inspiration from knowledge related to the work and the viewpoint/feeling of others.	Has an impression of the subject and the figure of the work.	Has an impression of the art work based mainly on what he/she is interested in.
(B) The subject of the work	rubric (common)	Criticizes the art work with consideration to its subject.	Explains and images about the subject given by the art work.	Images about the subject given by the art work.	Gives meaning to the part of the art work that he/she is interested in.
	rubric (subject matter)	Understands that a montage of magnificent, natural "dynamics and statics" is being expressed by the work's shapes, colors and composition, and, by presenting their reasons, criticizes the work.	Explains what condition of nature is being expressed in the art work by the work's shapes, colors and composition.	Touches on what condition of nature is being expressed in the art work by the work's shapes, colors and composition.	Thinks up a story about the art work, mainly focusing on parts that interested his/her, such as big wave, Mt.Fuji, ships...etc.
(C) Artistic elements and	(C) -1 The shape, the color	rubric (common) Criticizes the work with consideration to the meanings and features of the shapes and colors of the art work.	Explains the meanings and features of the shapes and colors of the art work.	Points out the features of shapes and colors of the art work.	Turns their attention to the shapes and colors.

their effect		rubric (subject matter)	Criticizes, by presenting their reasons, the work with consideration to the unique shape of great wave, the stability of Mt.Fuji, the harmony of blue and white, etc.	Explains the unique shape of great wave, the stability of Mt.Fuji, the harmony of blue and white, etc.	Notices the shape of the big wave, blue and white gradations, etc, and touches on the effect and quality they produce.	Expresses an interest in the shapes and colors of the wave, Mt.Fuji, the ships, .etc.
	(C) -2 Composition and arrangement	rubric (common)	Criticizes the work with consideration to the meanings and features of the composition and arrangement of the art work.	Explains the meanings and features of the composition and arrangement of the art work.	Points out the composition and arrangement of figures in the art work.	Expresses an interest in the composition and arrangement of figures in the art work.
		rubric (subject matter)	Criticizes, by presenting their reasons, the perspective of Mt.Fuji and the wave, the contrast of large and small figures, the composition of the repeating triangle, and the diagonal location of the wave tip and mountain top.	Explains the perspective of Mt.Fuji and the wave, the contrast of large and small figures, the composition of the repeating triangle, and the diagonal location of the wave tip and mountain top.	Touches on the perspective of Mt.Fuji and the wave, the contrast of large and small figures, the composition of the repeating triangle, and the diagonal location of the wave tip and mountain top.	Expresses an interest in the largely drawn wave, the smaller drawn Mt. Fuji, their positions, and so on.
	(C) -3 The material, technique and the style	rubric (common)	Criticizes the work with consideration to the meanings and features of the material and the techniques/style of the work.	Explains the material and the techniques/style of the work.	Points out the material and the techniques/style of the work.	Expresses an interest in the material and the techniques/style of the work.
rubric (subject matter)		Criticizes the work, considering the features and production process of multicolored woodprints and understanding its meaning and features.	Explains both the meaning and features of multicolored woodprints and its production process.	Touches on the effects and features of woodprints.	Expresses an interest in woodprints.	
(D) The knowledge about the art work	(D) -1 Historic placineg, the cultural value	rubric (common)	Criticizes the art work with consideration to the importance and cultural value that it brought to the history of art.	Explains the importance and cultural value that the art work brought to the history of art.	Images about importance and cultural value that the art work had brought to the history of art.	Expresses an interest in the importance and cultural value that the art work brought to the history of art.
		rubric (subject matter)	Criticizes the importance of the artist in history after understanding that <i>ukiyo</i> e was established as a general public art in the Edo period and also had a great influence on Western painting.	Explains that <i>ukiyo</i> e was established as a general public art in the Edo period and also had a great influence on Western painting.	Images importance of artist at a genre <i>ukiyo</i> e.	Expresses an interest in the art and artists of <i>ukiyo</i> e.
	(D) -2 The connection with the society or the environment	rubric (common)	Criticizes the work with consideration to the influence the artist's ideas and their work had on society and the environment.	Explains the influence the artist's ideas and their work had on society and the environment.	Images the influence the artist's ideas and their art works had on society and the environment.	Expresses an interest in the influence the artist's ideas and their work had on society and the environment.
		rubric (subject matter)	Criticizes and understands how the artist's original expression in <i>ukiyo</i> e, which ordinary people loved in the Edo period, changed how people perceive nature and roused their imagination .	Can imagine how the artist's original expression, in the <i>ukiyo</i> e that loved by ordinary people in the Edo period, changed how people perceive nature and aroused their imagination .	Images how the artist's original expression in <i>ukiyo</i> e, which ordinary people loved in the Edo period, changed how people perceive nature.	Expresses an interest in how the artist's own expression changed the way people in the Edo period perceive nature.
(E) Reference to life	rubric (common)	Realizes that the art work has affected his/her way of thinking and how they relate to the world, and consider with their own reference to life.	Realizes that the art work has affected his/her way of thinking and how they relate to the world.	Expresses and interest in the influence the art work has on his/her own way of thinking.	Expresses an interest in the influence the art work has in relation to his/her feelings.	

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Up to now we have completed eight rubrics for appreciation of each art work (20170620). Four of them are rubrics of western masterpieces. We plan to make these public soon on the website of the Art Education Society of Japan.

#### **4. The Effect of Utilizing Art Appreciation Rubric**

Then we observed 21 classes practiced by utilizing those rubrics in kindergartens, elementary schools, junior high schools and high schools and observed the effect. In the study, it was confirmed that those rubrics can help teachers when making goals and planning the class contents of art appreciation. And it was effective for teachers to reflect on and improve their teaching methods.

#### **5. Future Task in Research**

As the next research stage, we will reconsider the validity of level setting in the common rubric and propose the procedure of making “the rubric for appreciation of each art work” for teachers to spread and develop art appreciation education.

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# A Narrative Study on Cognitive Behavior Integrated Arts Therapy for Anxiety Disorder

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## 1. Introduction

The phenomenology of anxiety emphasizes the role of maladaptive cognition in the development and maintenance of anxiety disorders based on the recognition that most are cognitive (Dobson, 2014; Herbert & Forman, 2015; Mathews & MacLeod, 2005). People with anxiety disorders overestimate the inherent risk in a particular situation and underestimate their ability to cope with that risk (Briers, 2015). Therefore, as the treatment is given based on the focus on cognitive aspects as the cause of anxiety, the most typical treatment is drug treatment and cognitive behavior therapy. However, it is not possible to identify factors that cause anxiety through drug treatment alone, and there are limitations in treating repeated cognitive errors, and emotional and behavioral difficulties expressed therefrom (Park, 2014). It is also criticized that the emotional aspects of therapy are neglected in the treatment process when focused on cognitive behavior therapy (Power, 2010).

Therefore, this study tried to improve the effectiveness of treatment by approaching the cognitive and emotional aspect of anxiety disorder by combining cognitive behavior therapy, which is most effective for anxiety disorders, and integrated art therapy using various art media. Anxiety is an emotion that is repeatedly felt in the context of time, place, and situation in daily life; in order to analyze what factors constitute individual anxiety and in what context it is repeatedly expressed, it is necessary to attempt qualitative research on anxiety disorders. Anxiety is associated with psychological factors and is linked to specific objects or situations (Freud, 2012). Narrative research methods can especially be applied as a means of analyzing new stories changed through the rich story derived from diverse experiences of participants' anxiety that are collected during treatment and during cognitive behavior integrated arts therapy. It is because though the act of understanding an individual's life cannot be generalized, the stories of anxiety from an individual's experience can enable a new knowledge structure of anxiety disorders and enable more diverse discourses and contexts.

The purpose of this study is to analyze in detail the meaning and effect of cognitive behavior integrated arts therapy to treat anxiety disorder based on the idea that the art media can be an effective way to complement the emotional aspects of cognitive behavior therapy. This study is significant in that it provided evidence data that can be utilized to develop and apply treatment methods for anxiety disorders by proposing a program that takes an integrated approach to cognitive behavior therapy and integrated art therapy in treating anxiety disorders, and by utilizing the narrative research method to reconstruct an individual's experience of anxiety into a meaningful story.

## 2. Theoretical Background

### 1) Concept and characteristics of anxiety disorder

Anxiety disorder refers to a condition in which an individual's anxiety reaches a point where it negatively affects one's social life or causes serious suffering and persists for 6 months or more, making it difficult for one to control oneself (Park, Hoon Jung, 2015). People with anxiety disorders tend to habitually think in certain situations that cause anxiety, and most of the thoughts are negative

and distorted, avoiding situations that cause anxiety themselves. Those that have grown up through nurturing methods that teach them to suppress negative emotions rather than encouraging emotional expressions may also be more vulnerable to anxiety. (Briers, 2015). In similar situations of high anxiety levels, one stressful life event can induce anxiety disorder; furthermore, a specific life event can activate a latent belief that cannot be controlled by itself, causing great difficulty in everyday life as it can lead to defensive and evasive actions along with physical symptoms.

## 2) Cognitive behavior therapy for anxiety disorders

Cognitive behavioral therapy, which accounts for the occurrence and maintenance of anxiety disorders, assumes that a variety of cognitive bias plays a key role in anxiety disorder, and emphasizes that changing and correcting it is the most important role of therapy (Power, 2010).

The cognitive behavior therapy approach to anxiety disorder may be effective to control anxiety by reducing the avoidance behavior and taking the changed behavior through the continuous adjustment training of thinking and the construction of new thinking structures by repeatedly exposing until the client becomes accustomed to the specific situation that causes the anxiety.

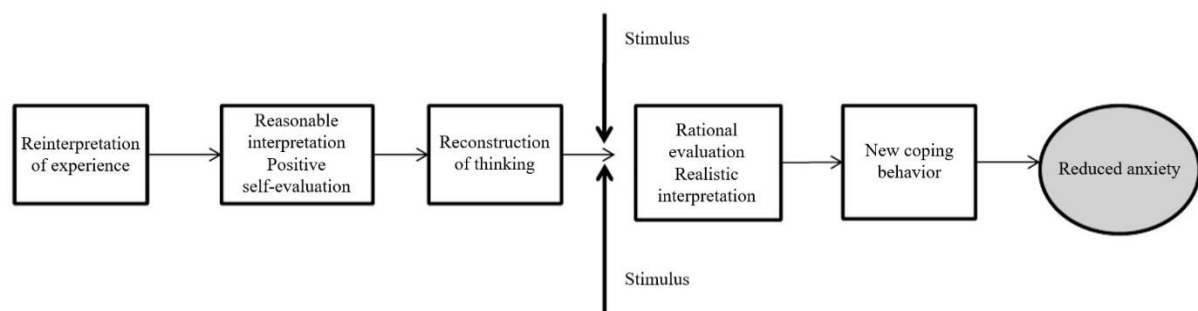


Figure 1. Principle Model of Cognitive Behavioral Therapy for Anxiety Disorder

## 3) Integrated arts therapy for anxiety disorders

In each field of art therapy there is a unique characteristic of the art, and as human beings have various curiosity, interest, various tendencies, and potentials, because they cannot have the same feelings and thoughts during the program every time, the effects on the emotional side of anxiety can be enhanced by integrating and utilizing various art fields (Jeong, Jung-ok, 2010). In addition, the integrated activities of various art media can provide new opportunities for people to realize their potentials and interests that they have never been aware of, allowing them to experience new insights on problems and promote individual change through the new discovery of oneself.

The creative process effectively removes the negative and limited patterns of thinking by encouraging the client to participate in more honest self-expression and improvisational and voluntary participation (White & Davis, 2015). This means that integrated art therapy can be applied to anxiety disorders characterized by distorted thoughts or irrational beliefs about a situation or subject. Therefore, this study applied the cognitive behavior integrated arts therapy which conceived the program based on the principle of cognitive behavior therapy and utilized various art media as tools for treatment.

## 4) Integrated principles of cognitive behavior therapy and integrated arts therapy

The integration of various arts helps people establish a flow of expressions that is difficult to sustain in one medium and tends to create experimental spirit and pleasure that penetrates one another's fields when combining various forms of arts (McNiff, 2014). The integration of various arts is the process of constructing a new method by extending the expression method out of a single expression form.

Cognitive behavior integrated arts therapy can be described as a region that achieves therapeutic goals by promoting expression through various arts media with the belief that emotional and

behavioral change can be achieved through cognitive reconstruction process in cognitive behavior model. This integrated approach is not meant to deny the uniqueness of the two theories but rather to have a positive effect on improving self-expression of the client (Lim Sun Hee, et al., 2013). This is because creative activity through arts therapy can be dealt within the same context as cognitive behavior therapy-- the core principle of cognitive reconstruction-- because it can recreate thinking, that is, reconstructing thinking.

### 3. Study Method

#### 1) Study step

This study was conducted based on the procedure of narrative research method proposed by Clandinin & Connelly (2011).

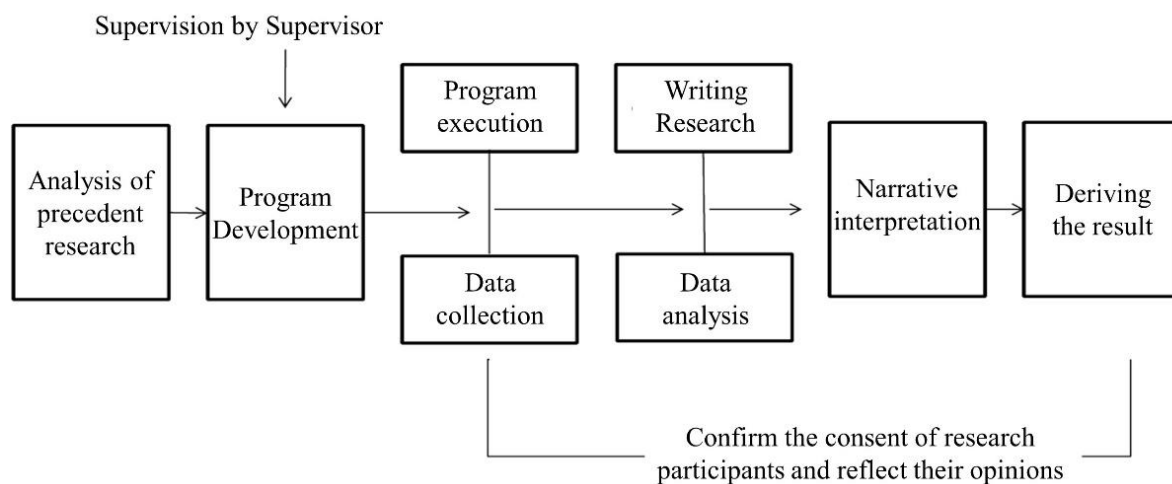


Figure 2. Progress Step of This Study

#### 2) Personal characteristics of research participant

The research participant experienced somatic symptoms due to the anxiety of facing her father every day in the company; she experienced sudden rushes in her heartbeat as well as abdominal cramps, dizziness, and sweating when the time to meet her father came near, or when her father called.

In these situations, she panicked and was unable to control her anxiety, so she either took a nervous stabilizer or otherwise felt pain that affected her whole body. For this reason, it has become customary for her to habitually take a nervous stabilizer before meeting her father or to take one after meeting him.

This research participant has been steadily receiving drug treatment and counseling from a mental health specialist for 4 years due to her repetitive experiences of being in a depressed mood and experiencing panic in stressful situations.

#### 3) Test tool

In this study, the same test was performed for the 1st and 20th sessions as an examining tool to compare and verify the change of the pre- and post-treatment. The test tools that can identify the HTP picture test and anxiety scale were K-FNE, K-SAD, and BAI.

**4) Data analysis**

In this study, coding work was performed to be a basic framework for analyzing the data. The coding work consisted of three coding processes proposed by Strauss & Corbin (1998), namely 'Open Coding', 'Axial Coding', and 'Selective Coding'.

**4. Cognitive Behavior Integrated Arts Therapy Program for Anxiety Disorder**

As a component of the cognitive change of specific subjects and situations that causes the anxiety of the research participant, the program was structured according to the systematic steps for correcting the schema and the automatic thinking and behavior repeatedly presented by the participant.

Table 1. Introduction

Step	Goal by step	Therapeutic principles	Session
Starting	Self-inspection	<ul style="list-style-type: none"> <li>▪ Interpersonal interpretation and reaction to perception, imagery, memory, and judgment</li> <li>▪ Awareness of schema activation by exploring emotional responses and behavioral responses induced by the method</li> </ul>	1
			2
			3
			4
Development 1	Dysfunctional cognition and behavioral exploration	<ul style="list-style-type: none"> <li>▪ Identify specific automatic thinking and safety behaviors manifested through schema and core belief as cognitive structure</li> <li>▪ Recall, meaning confirmation, and reinterpretation of experience for specific events that formed cognitive structure</li> </ul>	5
			6
			7
			8
			9
Development 2	Dysfunctional cognition and behavioral correction	<ul style="list-style-type: none"> <li>▪ Realistic interpretation and rational evaluation of negative automatic thinking and dysfunctional schema related to relationship type</li> <li>▪ Control of automatic thinking and control of emotion and behavior through reconstruction of thinking</li> <li>▪ Positive self-evaluation through reconstruction of thinking</li> </ul>	10
			11
			12
			13
			14
			15
			16
Closing	Corrective cognition and behavior maintenance	<ul style="list-style-type: none"> <li>▪ Repetitive training of cognitive control for implementing and maintaining new coping behaviors in relationship types</li> <li>▪ Acquisition of rational mutual strategy techniques in relationship types</li> </ul>	17
			18
			19
			20

**5. Study Results**

**1) Anxiety scale test**

The comparison of pre-and post-test scores of the anxiety scale tests performed on the participants were as shown in <Figure 3> below.



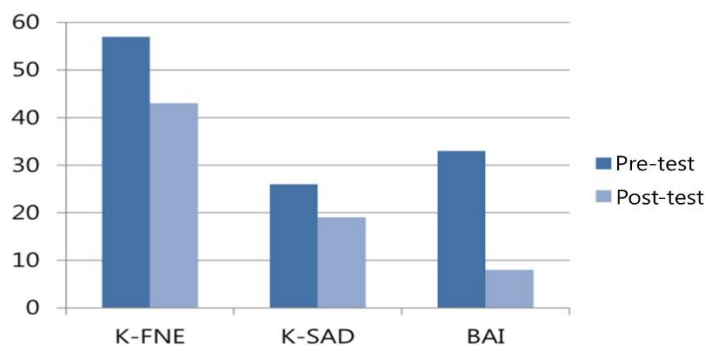


Figure 3. Comparison of Pre-and Post-test Results in Anxiety Scale Test of Research Participants

The results showed that as the participants' 'fear of negative evaluation' was alleviated, symptoms of social anxiety were reduced, and the levels of anxiety in the cognitive, emotional, and physical areas were lowered, the level of anxiety of research participants was decreased through the cognitive behavior integrated arts therapy of this study.

**2) The Stories of anxiety experience**

The intrinsic causes of anxiety experienced by the research participant were the negative evaluation of her appearance made by her parents during her childhood while the factors regarding the lack of acknowledgement of her individual values is “shame”.

In addition, the 'guilt' that she felt about her husband and other men following her father, and the 'authority' that can be seen a mediator of it, were derived as factors of anxiety of the research participant. In addition, the factors that caused anxiety in the research participant has been found to be 'men's expressionless and low-pitched voice'. Therefore, the essential factor of anxiety experienced by the research participant and factor of fear, the mediator of anxiety, are shown in <Table 2> below.

Table 2. Factors of Anxiety and the Essence of Anxiety in Participant

Anxiety expressed from fear	
Essential factors of anxiety	Factor of fear
Shame	Men's expressionless and low-pitched voice
Guilty	
Authority	

**3) New stories of anxiety experiences**

This is a process of constructing new stories of anxious experiences of research participants, asking questions and worrying, and rearranging the data creatively finding a connection point between newly discovered categories in the coding process analyzing and categorizing the narratives of research participants. In this chapter, we try to reconstruct the core contents of the cognitive behavioral integrated arts therapy with the narrative research method. In the process, the composition of the narrative is set up in three structures: 'past · present · future', 'relationship type', and 'space'. In this chapter, we will reconstruct the core contents of the cognitive behavior integrated arts therapy with the narrative research method. In the process, the composition of the narrative is set up in three structures: 'past · present · future', 'relationship type', and 'space'.

Table 3. Analysis Structure for Reconstructing Narrative in This Study

Coding framework	Central context of narrative research methods	Analysis framework of this study in which the narrative is reconstructed	Content of anxiety experiences analyzed and reconstructed
<ul style="list-style-type: none"> <li>▪ Conditions</li> <li>▪ Phenomenon</li> </ul>	Time	<b>Past</b> <b>Present</b> <b>Future</b>	<ul style="list-style-type: none"> <li>▪ I am a beautiful woman</li> <li>▪ New discovery for me</li> <li>▪ With anxiety</li> </ul>
<ul style="list-style-type: none"> <li>▪ Action / Interaction Strategy</li> </ul>	Interaction	<b>Relationship Type</b>	<ul style="list-style-type: none"> <li>▪ Baby father</li> <li>▪ Missing mom</li> <li>▪ Misunderstanding alone</li> </ul>
<ul style="list-style-type: none"> <li>▪ Results</li> </ul>	Place	<b>Space</b>	<ul style="list-style-type: none"> <li>▪ We together in a rim</li> <li>▪ Place to unfold my dream</li> </ul>

## 6. Conclusion

The researchers developed and conducted 20 sessions of cognitive behavioral integrated arts therapy programs for women in their 40s with anxiety disorders. The results of this study are summarized as follows. Firstly, the essential factors of anxiety experienced by the research participant were derived from 'shame', 'guilt', and 'authority'. In addition, fear as the previous cognitive function which expressed anxiety acted as the main mediator of anxiety, and the key factor of fear was 'men's expressionless and low-pitched voice.' Secondly, cognitive behavior integrated arts therapy had a positive effect on negative automatic thinking related to the type of relationship among participants with anxiety disorder. Third, cognitive behavior integrated arts therapy positively affected dysfunctional schema related to the type of relationship among participants with anxiety disorder. Fourth, cognitive behavior integrated arts therapy positively affected individual and social mutual strategies related to anxiety of participants with anxiety disorder.

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# The Influence of Photography Education as a Social Arts and Culture Education on the Life of the Residents in Rural Area

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## 1. Introduction

### 1) The need for research

Arts and culture are important factors in the life of modern people. The development of science and technology makes life convenient, and the gratification of arts and culture enriches life. Life that enjoys arts and culture is a source of power that maintains the abundant life of modern people, and life with culture is a virtue that modern people should possess regardless of age, disability, gender, generation, social status, region, economic and physical condition, etc.

The term arts and culture education was introduced into law in 1998, the lifelong education law. However, in the Lifelong Education Act, arts and culture education is one of the elective courses in the lifelong education curriculum and it is unclear what specifically arts and culture education (Kwak N. G., 2016) refers to. The term “arts and culture education” was specifically defined by the Law for Supporting Arts and Culture Education enacted in 2005.

According to Article 1 of the Arts and Culture Education Support Act, the primary objective of arts and culture education is to contribute to the enhancement of the quality of the cultural life of the people and to strengthen the cultural capacity of the nation. The Center for Arts and Culture Education has been established in Seoul, Capital of Korea and the number of beneficiaries and areas have greatly expanded, and the capacity of arts and culture education groups and individuals has accumulated and has been steadily growing. However, it is regrettable that the arts and culture education so far has been operated mainly in the school arts and culture education. Social arts and culture education is mainly focused on children and adolescents outside the school, and it is true that arts and culture education targeting the adult and the elderly generations which are the underprivileged of arts and culture, are relatively inadequate.

It has been about 10 years since arts and culture education was started in accordance with the Arts and Culture Education Support Act. It is necessary to examine whether the 'quality of cultural life' of citizens has improved as much as it has achieved quantitative development.

### 2) Purpose and method of research

Arts and Culture Education Support Act divides arts and culture education into ‘school arts and culture education’ and ‘social arts and culture education’. School arts and culture education is conducted in school while social arts and culture education means all forms of arts and culture education other than school arts and culture education. Article 3 of the Arts and Culture Education Support Act stipulates that: 1) Arts and culture education aims to educate all citizens to enjoy cultural arts and to foster creativity. 2) All citizens shall have the opportunity to systematically learn arts and culture education throughout their lifetime according to their own viewpoints and aptitudes regardless of age, gender, disability, social status, economic condition, physical condition. The goal of arts and culture education can be summarized as the enjoyment of arts and culture by all citizens, the development of creativity, and the guarantee of equal opportunity to receive arts and culture education.

The Korea Association for Photography Education (hereafter referred to as the KAPE) Chungnam Branch is located in Geumsan-gun, Chungnam Province. A professor of photography at Joongbu University, located in the same area, has worked as the Branch manager to provide opportunities for residents of Geumsan-gun to experience social arts and culture education. The Geumsan-gun is a typical rural area known for the production of ginseng and medicinal herbs and sesameleaves. It has a population of about 54,000 and is a culturally marginalized group.

With the support of the Regionalized Arts and Culture Education Support Project <sup>1</sup>(hereafter referred to as the 'Support Project'), 2011, the Chungnam branch accomplished local arts and culture education support projects, and presented pictures as arts and culture education (Nami-myeon, 2011; Namil-myeon, 2012; Gunbuk-myeon, 2013; Jewon-myeon, 2015). After the photography education program was completed, participants engaged themselves voluntarily to organize a photo group and opened a photo classroom as a resident autonomy program. The photography classroom continues to operate as of June, 2017, and teaching artist (hereafter TA), local photographers, belonging to the Chungnam Branch continue to maintain and manage relationships.

This study examines the changes in the lives of the residents participating in photo education conducted by the Chungnam Branch of KAPE. The changes of life were categorized into three aspects: the enjoyment aspect of photography, the aspect of humanistic reflection, and the aspect of community participation. The subjects of the survey were Seventeen beneficiaries of four photo classes as regional arts and culture education as of June, 2017. In-depth interview and analysis of photographs taken by respondents as research methods were conducted. A semi-structured in-depth interview questionnaire was used.

## 2. Changes in the Enjoyment Aspect of Photography

The most notable change in life that was found in the residents of Geumsan area participating in the photography education as arts and culture education is the lifestyle of photography. At the time of the photography class for the first time in Nami-myeon in 2011, the program's motto was 'Holding a camera in your hand'. Compact digital cameras were provided for all learners everywhere for 8 months (from April to November) during the whole Local Arts and Culture Education Support Project program period. Consequently, the learners always possessed their assigned camera at home, in farm, and in village events, etc. The learners practiced and enjoyed photography in their lives.

The first subject in life is the family and there are many photographs of children and grandchildren. Older people living in rural areas live mostly away from their older children [#1]. Children who are separated for reasons such as work or marriage sometimes meet during holidays and family events. The cute, unobtrusive behavior of grandchildren visiting with their children is a good choice for filming. Pictures of the grandchildren are captured, followed by snapshots of the children. At first, a spouse who refuses to be photographed with his fingers will also cooperate in filming. Sometimes, elderly parents are also photographed. Therefore, interpersonal communication is broadened through photography.

Most learners improved their ability to observe things and moments around themselves, after learning photography. Observation is proportional to interest, therefore keen observation of my environment is always taken and nothing is taken for granted; in the university, it was called deep heartedness. If you do not have a mind, then seeing clearly with your eyes becomes impossible. When you look around with interest, you will find a landscape that you would not normally see.

The picture of Shin broadened the horizon of the townscape. There is a lot of mountaineering, but it is a reality that the hill mountain from which the whole village can be seen at a glance does not go well. No one in Namil -myeon saw this kind of landscape as a photograph until he took the picture. Yang photographed the natural scenery to be proud of as a symbol of the village and introduced it to the residents. It was photographed to know that the rock wall of Guksabong, which stood up to guard the village, resembled a popular poodle. The landscape that grew up in the village for a lifetime which did not look fascinating was renewed. It is a new discovery that has attracted the attention of observers and the practical practice of photographic art in daily life.[#2] The picture of Jung 1 symbolizes that Guemsan ginseng is environmentally friendly and non-polluting crop. One day he found a nest in his own tree, the freshly hatchling bird has a pretty mouth to eat the food [#3].

Photographs taken by learners in their daily lives become a document of life culture. The photographs of Han are warm. The idyllic midday scenery of the countryside is intact because the photographer is guarding it so it does not seem unstable even though it is lying on the asphalt paved road [#4]. That faith is the source to enjoy sweet seawater. The photographs of Seo are valuable because they record photographs of scenes of funeral culture that are fading away [#5]. The photographs Lee 1 took are the image of the Geumsan people in the city for the protest against

<sup>1</sup>Regionalized Arts and Culture Education Support Project has been used since 2012, but it was called as Community Cultural and Art Education Supporting Project until 2011.

the amendment of the Pharmaceutical Affairs Law is a photograph of a demonstration scene, but it is a peaceful demonstration rather than a radical demonstration. This photo is a picture that makes one think about the mature demonstration culture [# 6].

The notable work in terms of the enjoyment of photographic arts is a photograph of Kim 2 and a photograph of the Ju 1. Kim 2 showed works combining poetry and photography. He usually likes to write poetry. After observing the picture, he saw a work where the poem and the photograph were mixed. After writing poetry, he likes to take a picture that suits him. This work will be the first step in shaping his mind [#7]. Picture of Ju 1 is a photo of the experimental spirit. She makes her work every time she comes up with an idea in her head. The image in the picture she shoots is the metaphor of the self in her mind [#8]. Ecological photographs of Ju 1 are special in that photographs can generate income economically. "A camera is always with me while I grow the sesame leaves to take pictures. One day I photographed a tree frog playing in a sesame leaf. I uploaded a photo to an SNS and asked for a purchase." The photographs were recognized as eco-friendly and sustainable ecological photos and were sold at high prices. Several times the proceeds have reached millions of won. "I never dreamed that the photos I started with as my hobbies would be linked to my income," she says.

Life today cannot be separated from art. Western modernism based on rationalism and dualism separated art and everyday life. Art was regarded as a special activity that transcends daily life as a noble class enjoyed by a special class of people. In postmodern times, however, art and life became one. Life that enjoys art makes life rich and happy.



#1\_ Shin, 2015



#2\_ Yang, 2015



#3\_ Jung1, 2013



#4\_ Han, 2012



#5\_ Seo, 2013



#6\_ Lee1, 2011



#7\_ Kim2, 2015



#8\_ Ju1, 2015

### 3. Changes in Humanistic Reflection

It is meaningful that the residents who participated in photo education as culture art education show a life of humanistic reflection through photography activities. Humanities are studies that explore humans. Human exploration starts from me: 'Who am I? Where do I come from? What am I doing right now?, etc.' The skepticism about existence helps to establish self-identity. Identity is strengthened through analysis and reflection of oneself.

Self-portrait is a portrait of oneself. If we classify contemporary photography into photographs as a means of self-expression and photographs as a method of inquiry, self-portrait photography is a mirror of the artist's inner side 'as a means of self-expression (Kim, 2004).' It is interesting to take a photograph of oneself. A person with a camera thinks a lot about himself/herself while taking a photograph. He/She understand himself/herself and interpret the world around him/her. The process of photographing self-portrait is a reflection on oneself and a process of strengthening self-identity.

A self-portrait is a "distinctive self-confession that a photographer speaks to himself/herself and represents the way the artist looks at himself/herself, as well as the way he/she looks at the world around him/her(Maloof, 2015)." A self-portrait shot by a group of learners, including Jung 2, speaks to himself in various situations and circumstances. Sometimes gazing at the camera, sometimes looking at the mirror, sometimes seeing his shadow cast in the field, sometimes seeing his own printed picture.

The self portrait of Lee1 shows the process of settlement in a strange place. She was born in Busan, married Daegu, and moved with her husband to Geumsan-gun. The first picture is dark and grayish. Her gaze is focused at another place. It seems to be yearning for another world without being settled in reality and unsatisfied with the present. However, the picture is gradually brightening and her appearance in the picture also changes actively. It can be seen that it adapts to reality and changes progressively. We all can see the process of taking down the roots of her life in a strange land [ #9~11].

Photographs are evidence of existence. The photographer remembers the moment while watching the photograph. Photographs help to recall memory over time. The memory raises special feelings that cannot be shared with others. The photograph of Kim 3 is special. This picture is the only one of his pictures of his mother. As an image that evokes a special memory and emotion for mother, it becomes punctum of photograph(Barthes, Cho & Han Translated, 1998). It is a special thing that is internalized by individual psychology and emotion and cannot be shared with others [#12].

The picture of Kim 4 makes people think about the meaning of 'family'. He adopted his daughter in 2010 and has been photographing her since she was adopted. "At first I took a picture of my daughter with a joyful heart." However, after seeing pictures of Nicholas Nixon and Steven Addis through photography class, the attitude of taking pictures of her daughter has changed. "I hope that my daughter will be able to understand and appreciate others while experiencing various cultures. It is a heart that wishes to be enriched by memories of traveling with family in the distant future" he says [#13~20].

The reflection on 'I' begins with recognizing and acknowledging it as it is. When you acknowledge yourself as you are, you can discover your originality and increase your self-esteem. Understanding of oneself develops empathy with others. The reality of 'I' is real because of the object of 'you'. You are the family closest to me. It is an act of humanistic reflection on human being to photograph self-portrait and to take a picture of family.



#9\_ Lee1, 2011



#10\_ Lee1, 2014



#11\_ Lee1, 2015



#12\_ Kim3, 2013



#13\_ Kim4, 2010



#14\_ Kim4, 2011



#15\_ Kim4, 2012



#16\_ Kim4, 2013



#17\_ Kim4, 2014



#18\_ Kim4, 2015



#19\_ Kim4, 2016



#20\_ Kim4, 2017

#### 4. Changes in Community Participation

There are various types of cases where learners participating in photo education participate in community through photo activities. They participate directly or indirectly in solving the problems of the community, participating in the events organized by the community through presenting their works, or photographing the events. This also contributes to communication and harmony through exchanges with residents of other regions. Photographs of local communities are digital archives that can be a valuable historical document of the community.

Photographs are relatively easy to produce using a camera device. If someone has the ability to press the shutter regardless of age and gender, he/she can produce photographic images. Photos can

be mass-replicated and can be propagated simultaneously and quickly. Photography is also recognized as an excellent evidence as an objective record of reality as an index linked to reality.

In 2011, typhoon damage was severe in Geumsan-gun. Stream was overflowing with heavy rains, the road was broken, and the rice field and the most of crop field collapsed. The ginseng cultivated for many years was drifted away. Jung 1 who participated in the photography class at the time recorded photos of the local area affected by the typhoon. The photos show how badly the damage from the typhoon was. It was used as an evidence to report the damage caused by typhoon [#21].

Kwag 2 saw a paraglider that departed from the nearby mountain peaks while working at home one day in May 2015. Paragliding was beautiful in the sky. He took a camera out and took a picture. He was took snapshots from a distance with a telephoto lens. Not knowing the cause, the paraglider went down near the stream. As soon as he witnessed the accident, he reported 119, and 119 men ran to rescue him. Photographs remind us to prepare for accidents happening around us and to make sure we can take appropriate action against accidents that have already occurred.[ #22]

During the photo training session in Nami-myeon, learners decided to take pictures of Nami-myeon's the most beautiful place, Nami-8 view. At that time, learners who participated in photography education were the heads of 20 villages in Nami-myeon. After discussions, the places were selected from the list of Nami-myeon through consultation with administrative officials such as the court. Nami-8 view has become Boseok temple, 12 waterfalls, Jinak Mountain, Bonghwangcheon, 600 high pagoda, forest culture town, GaeSamTeo(stations with the origin of Korea Ginseng) and YeokDle(a field with station)[ #23~24].

The Jewon-myeon area is well-known for its natural scenery. The leaflets introducing the nature and culture of beautiful landscape and “Geum River and village of fish porridge” were made and distributed.

Learners are working for the community by photographing and documenting events organized by the community or by presenting photographs. Learners who participate in photo education record photographs of local events and participate in exhibitions whenever there is a local event [#25].

The biggest event held by Geumsan-gun is the Geumsan Ginseng Festival. The event takes place every 10 days every year in the fall. The 10 towns and villages of Geumsan-gun participate in one day, and it is decided as side day, and it is followed by a concert of Nongak and a street march and a presentation. Learners from Nami-myeon, Namil-myeon, and Jewon-myeon produced a promotional video introducing their residences during the Geumsan Ginseng Festival and were actively participated in the events organized by the local community by screening them at the Geumsan Ginseng Festival. It was able to contribute to publicity extensively [#26].

The learners who participated in photography education contributed to community integration by participating in photo activities in association with residents from other regions. In 2013, Nami-myeon and Namil-myeon united and in 2016, Nami-myeon, Namil-myeon and Gunbuk-myeon united and took outdoor photographs. From 2014 to 2015, people from the four-myeons united to hold the ‘Four-myeon Union Photo Exhibition’ and the 1st ‘City-Rural (Daejeon-Geumsan)’ photo exhibition [#27]. In 2016, four-myeon joined together to create ‘Art Cube’, which was designed as an art experience program for 2016 World Cultural Arts Education Week.

Photographs taken by learners are valuable historical and cultural resources of the community. There is a wetland in the Geum River which can be called the lung of Geum River on the surface. It is a place worth preserving as only a few remaining wetlands in Korea that show the prototype of the primitive wetlands. Heo recorded a picture of Geum River Wetland and donated a part of it to Chungnam Geumsan Environmental Education Center [#28].

The photographs taken by residents of 4-myeons (Nami-myeon, Namil-myeon, Gunbuk-myeon, and Jewon-myeon) of Geumsan-gun are expected to become precious local cultural resources that can be used by the next generation as image archives.



#21\_ Jung1, 2011



#22\_ Kwag2, 2015



#23\_ Jung1, 2011



#24\_ Shin, 2011



#25\_ Ju2, 2015



#26\_ The Day Oh Jewon-myeon



#27\_ Leaflet



#28\_ Heo, 2016

## 5. Conclusions

Photography education as a cultural arts education is not a photography education to nurture a photographer. It is to help learners experience photography art and enjoy photography in daily life. Through photography art, a learner tries to reflect on himself/herself, love his/her family, and pursue a life that harmonizes with his/her neighbors and to contribute to the harmony and development of the community by utilizing photographic arts.

Photography is relatively easy compared to other art genres. With the development of technology, anyone who is modern can access the camera equipped with smartphone. With these advantages, photographs can express artistic sensitivity anywhere, anytime regardless of gender. Photography is the most appropriate medium for cultural democracy.

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## Production of Memorial Contents of Japanese Military Sexual Slavery Based on the Memories and Oral Testimonies

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### 1. Introduction

#### 1) Need and purpose of this study

*The Memory*, with time and space, has been a good source for the creators in the fields of arts and philosophy, as a supplying foundation with endless imagination and exploration. The present is a boundary between the future and the past; that an individual recognizes the time named the present means that he expands the area between the past and the future, and naturally, it calls for the future, putting the past together somehow. That's why this study sets forth from the expectation for the communication between the past, the present and the future. And, it is originated from the memories of the survivors from *Japanese Military Sexual Slavery*. Thus, the purpose of this study is to make the private and public memory, which has become an absent and vague voice, encounter the viewers at this very memorial exhibition space, just here, as well as discovering the point where the story of the past meets the new media. In other words, this study asks the possibility whether it is able to make history, sociology, psychology, philosophy, etc. expand and look into the new media; shortly speaking, whether the communication between them is available. That is to say, this trial is to make the oral testimony of the already deceased Japanese Military Sexual Slavery be revealed in the contents of the interactive memorial exhibition, being able to communicate and breathe together with the audience, being expanded into the new media art in this exhibition space.

#### 2) Contents and method

The first research area of this thesis is the theoretical review on 'memories' and 'oral testimonies.' Specifically speaking, this thesis will find the flow of memory and artistic reproduction which was a large area of exploration in the history of art, and, on the basis of this, this study examines the connecting-point between the features of new-media-art and this topic. Secondly, this research will cover the current status of Japanese Military Sexual Slavery, which is the subject of this research, the currently exhibiting space for memories, and the special character of the memorial space for them.

Especially, this paper will refer to a distinctive exhibition space—underground bunker<sup>1</sup>—found during the reconstruction to open the historic hall for 'Japanese Military Sexual Slavery', named *Heeum* in Daegu, in December, 2015. Thirdly, this study specifically discusses the creating flow for memorial contents for 'Japanese Military Sexual Slavery', as an attempt to restore as another original form of culture<sup>2</sup>, in order to make the ceased memories and oral testimonies flow again. Thus, it will mainly deal with the meaning; how to treat the double disconnection—of the memories and oral testimonies of 'Japanese Military Sexual Slavery' which are already almost out-of-existence—to reveal as new media-art in order to re-circulate the ceased memory and history to interact with the viewers.

#### 3) Range and limit of the research

Focusing on the manufacturing and background of artistic reproduction of memory since the 20th century, this study covers the production of memorial contents in new-media-art that can interact with the audience, re-intermediating the first oral-stated original form of memory and trauma which was stored in body, which can be understood only beyond language. Memorial-exhibition-space, as a commemoration and healing space, is a certain degree of approach to the publicness of new-media-

art, however, the research on the content-production to reflect specific events, based on social consensus, is required more than now. That's why it made me conduct a relatively recent case study on memorial exhibition spaces for memory, but the study showed limit as well.

## **2. Theoretical Study on Memories and Oral Testimonies**

### **1) Theoretical study on memories**

The emerged trace with the present is the reason of the disappeared existence. The memory, an attempt to connect the time of the past and the present, paradoxically, already contains the disconnection, at the very moment of remembering, like a sheer cliff. In the theme of this research, it already contains cliff-like disconnection. Before The Women's International War Crimes Tribunal<sup>3</sup> on Japan's Military Sexual Slavery in the year of 2000, it was time to investigate victim-cases of Japanese Military Sexual Slavery, aiming at all the victims as plaintiff, across each Asian country, such as North Korea, Taiwan, China, the Philippines, and Indonesia, not mentioning South Korea. In South Korea as well, the investigation on Japanese Military Sexual Slavery, and testimony recording were conducted nationwide. No successive concrete investigation has been made after their report as Japanese Military Sexual Slavery. Thus, this researcher made continuous visiting for them in Daegu and Gyeongbuk, to satisfy the constantly demanded site-recording as well. Being swirled in the war history, named the World War II, their extremely private experiences—being damaged by violence of Japanese Military—came out as history, one after another, through their mouths. One of the saddest things, during my review of their oral testimony for around ten of them, was that their autobiographic memory was not stable, with irregularity and vacancy from time to time, and showed continuous rumination of memory. Sometimes it was lost in their memory through their un-endurable trauma during their childhood, and sometimes lost due to their health by passed time and tide.

### **2) Theoretical study on oral testimonies**

Paul Ricœur mentioned that there were two stepping stones on the process from individual's personal memory to history: testimony and documentation<sup>4</sup> (Yoon, 2013). I'd like to make it clear that I hope to quote both stepping stones of Paul Ricœur as it is, for the oral testimony for the survivors who are the subjects of this research, but the objective situation—difficulty in literal data and collection on them—should be considered. In this sense, the oral record of the survivors has important meaning and, at the same time, the reproduction of "empty", "blank" and "absence" will serve as a meaningful symbol in this study. The theoretical foundation for the artistic reproduction of memory was laid, accepting the concept of 'Cultural Memory' by Jan Assmann and Aleida Assmann, supposing the possibility of representation of trauma memory<sup>5</sup>. Based on previous researches through theoretical literatures on memories and oral testimonies, this research summarizes two meanings; Firstly, their harsh memories, revealed in 70 years, have both sides; the one to revive previous memories to tell the truth, and the other to forget everything escaping from their unspeakably harsh memories. This has the characteristic of disconnection caused by the forced silence in the society. Moreover, unfortunately, as time passes, the number of survivors is diminished, and the faded memories and oral testimonies contain double disconnections. Secondly, the gestures and live voices of the survivors trapped in the researcher's taped storage become re-intermediated in language of the new-media-art, and it means they, the deceased, escape from being trapped in their bodies of Japanese Military Sexual Slavery.

## **3. Aesthetic Meaning of Memories and Oral Testimonies in New-Media-Art**

The current situation, that memories and oral testimonies are disconnected, is requiring the memorial space for the memory. The area of this research is aiming to installation art in exhibition-area for memory. In this sense, the space of the installation art was a work which induced an escape from the frame, for the researcher who was absorbed in the space of the frame of documentary films. With technical leaps, the sensuous and aesthetic experiments by the artists, with rapid speed, give the audience a space of new meaning, and they are creating new aesthetic values that engage and immerse visitors in the work, through active physical intervention.

## 4. Memorial Contents of Japanese Military Sexual Slavery

### 1) Current status of Japanese Military Sexual Slavery

Japanese Military Sexual Slavery refers to a female, forced to be a sexual slavery by Japanese military in 'Comfort Place', they call, set for the reason for Japanese military to carry out war efficiently, from the time when Japan started Manchurian Incident, Sep. 18<sup>th</sup> in 1931 to the time for Japan to be defeated in 1945.<sup>6</sup> On August in 1991, even before reporting center for the victim of Japanese Military Sexual Slavery under Korean government was made, as the first testimony of one of the victims, the late Hak Sun Kim, was revealed, a total of 239 victims has reported it to the Korean government. Since, for the recent two years, 16 survivors have been, consecutively, passed away, as of July, 2017, now, 37 of them are alive. Among them, 36 lives in Korea, and 1 lives outside of Korea.

### 2) The characteristic of memorial contents for Japanese Military Sexual Slavery

This research topic is sensitive, because even though perpetrators and victims exist and the Japanese government has clear responsibility for it<sup>7</sup>, still it does not acknowledge its fault, officially apologize, and fulfill its legal responsibility. Under continuous controversies on war crimes of the past, survivors, even until today, have made history of responding to this issue, by revealing themselves to the public. Beyond early 2000s, aging survivors started to pass away, therefore, it has become important to commemorate and memorize them. In January, 2010, when the late Sun Ak Kim, one of the victims, passed away, she donated money, what she received from the government subsidy and saved through her life, for the construction of history museum for Japanese Military Sexual Slavery, leaving with a word, "Even if I pass way, do not forget me." In December 5th, 2015, *Heeum*, the history museum for Japanese Military Sexual Slavery, was open, based on this background. This museum plays the role as the place to remember the history of victims suffered, to actively solve the issue, and to practice in action. This museum, used to be the second floored Japanese-style wooden building in 1920s, has hold over 90 years of time, and memorial-contents, made from this research, was exhibited in the underground bunker, accidentally found on the process of reconstruction for opening history museum. When it was found for the first time, it was very tiny space, having 140cm wide and 240cm high. The space was not enough for even two or three adults. Furthermore, because it was trapped in underground for long years, it has darkness, echo, and high humidity. The dark space in the building, which has stood for a long time like victims of Japanese Military Sexual Slavery and nobody have cared for, looked prepared to meet the world, as the exhibition area of memorial contents for the victims. And then, through the six-month preparation work, interactive contents, called MEMORY, became to be exhibited.



Figure 1. At the Time of the Discovery of the Underground Bunker



Figure 2. On display of Interactive Contents "MEMORY" (Present)



Figure 3. On Display of Interactive Contents "MEMORY" (Present)

## 5. The Production of Memorial Contents of Japanese Military Sexual Slavery on Memories and Oral Testimonies

### 1) Background

The reason why this study selected record of the late Ok Seon Kim's oral testimony, as the significant primary resource, is because, firstly, in the interview with the research team including this researcher, she, herself, spoke about her own story and testified, secondly, in 2009, since the book, the form of oral-life-history collected by testimonials<sup>8</sup>, was published, it has been beyond an private memory and expanded into public memory. Therefore, her oral testimony of record was judged as the memorial contents of it.

**2) The process of production of memorial contents of Japanese Military Sexual Slavery**

The whole process of production of memorial contents is the following: first, the analysis and contextualization of the record of oral testimony, second, the first feedback of it, third, tool-selection for production, fourth, research and development for content production, fifth, presentation, production, and experiment of object, sixth, installation and setting of exhibition are, seventh, post production after installation, and, eighth, feedback.

**3) Contextualization and analysis of memories and oral testimonies**

The tool of kinetic-interaction, based on computing, is selected through the analysis and contextualization of memories and oral testimonies. And then, the following hard-ward and software compositions were derived.

Table 1. Production-tool for Memories and Oral testimonies

Composition of Hardware	Composition of Software
<ul style="list-style-type: none"> <li>· Arduino</li> <li>· capacitive sensors</li> <li>· DC Motors</li> <li>· Motorized Turn table</li> <li>· Shadow puppets from computer parts</li> <li>· Light</li> <li>· Projector, Speaker...</li> </ul>	<ul style="list-style-type: none"> <li>· Arduino</li> <li>· Max/Msp/Jitter</li> <li>· After Effect</li> </ul>

**4) Composition and production of interaction, using physical computing**

The purpose of this memorial contents is for commemorating the victims, and recirculation of the history of disconnected memory. Therefore, the issue, which should be solved in the process of production, was to draw a solution, how to lead visitors to the exhibition and how to make disconnected memory and visitors encounter through interaction. In the process of R&D, production of interactive contents, based on physical computing, was composed of introduction, development, turn, and conclusion.

Table 2. Composition of Contents of Memories and Oral Testimonies

Introduction	Attract Visitors' approach	Moving shadow through Controller (power on, everyday)  Projection of the paused video to the wall of bunker, made by previous visitors, to make visitors feel affordance
Development	Touch-based interface to lead interaction	Transmit interaction signal, through palm touch of the visitors, to Arduino and Hand Object Set
Turn	Responsive Contents ⇒ Projection mapping of paused interview image to reproduce the moving memories and oral testimonies	- Play of oral testimony of the late Ok Seon Kim through the Max/Msp/Jitter connected to Arduino  - When hands detached, the video and audio pause

Conclusion	Touch-and-Response interface and contents made through visitors' engagement	<p>- In the process of Development, recirculation of disconnected memory of history, and commemoration for the victims by touch of visitors.</p> <p>- leading to finishing step</p> <p>Finishing stage of memorial Contents</p>
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The purpose of imagination and experiment for memorial contents was to verify the possibility of the interactive memorial exhibition, which makes it able to interact with visitor, by expanding from the oral testimony of the late victim within exhibition area to new-media-art, which makes it able to breathe and interact with audience. To realize this, the environment of physical computing was composed. Arduino<sup>9</sup> is a single-board microcontroller, based on open source. Arduino accepts value from multiple switches and sensors, and, by controlling external electronics such as LED or motor, products, able to interact with environment, can be made. Furthermore, it can be connected with Max/Msp/Jitter<sup>10</sup>, able to realize the interactive media performance, through processing projection and sound-data. The code, written through Arduino IDE, is called Sketch<sup>11</sup>, and this research used the point that Sketch is connected with Max/Msp/jitter through the communication system of Serial. On the process of development of this exhibition, the data, received by visitors, is sent to Max/Msp/jitter through the Serial, and Max/Msp/jitter is designed to immediately play the video of oral testimony. On the process of turn, when visitors' hands off, video and audio pause, and the video of her memories and oral testimonies replays, which used to be paused by the touch of visitors.

## 6. Conclusion

Her oral testimony, used to be the official passage to appeal their victim, did not disappear with a word. It was written, reproduced with a picture, and recorded in video. This research, as well, intended to realize the process of bringing existence of the flow of time of new-media-art, based on the trauma of the survivors and testimony. Through this, this exhibition intended to realize those victims' memories and oral testimonies into exhibition contents, making it flow and breathe, by viewers approaching toward it. In other words, the trial for the past memory to be produced into the language of the new-media-art is the process of expanding the questions, *why* and *how* to make it, into academic way. There were the research process and consideration, which intended to connect the memorial contents of Japanese Military Sexual Slavery into our 'present' time, through the new-media-art of memory and time crossing the media, genre, and sense, with the oral testimony of the survivors in the original documentary, which have been done continuously. This research has significance to pay attention that the memory, in the period of digital media, is not the trace or physical storage of the past, but the formative art of social, cultural, and political one, able to flow with the present, by being revived with the various perspective and trials. Therefore, it has the value of research, through the combination of various academic reasons and grounds on the issue of memory, to further broaden the breaths of the realization. As the result, the production of memorial contents, which makes it available to interact with the viewers, has the possibility of utilization as the contents of the communication for commemoration and the recycling of ceased memory for Japanese Military Sexual Slavery.

※ Special thanks to the late Prof. Park Nam Hee, my beloved supervisor, for her kind care for this study.

<sup>1</sup> Refer to the website of *Heeum* for 'the Museum of Military Sexual Slavery by Japan'.

<sup>2</sup> **Original Form of Culture:** All of national culture, created from prehistoric age to nowadays! It includes various fields such as politics, economy, food, clothing and shelter, figures, arts, etc. These diverse original forms of culture are the driving forces of new storytelling, such as image, video, text, etc.  
Refer to Korea Creative Content Agency at <http://www.culturecontent.com>.

<sup>3</sup> The Women's International War Crimes Tribunal on Japan's Military Sexual Slavery was a mock tribunal organized by

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Violence Against Women in War-Network Japan (VAWW-NET Japan). Its purpose was to gather testimony from victims, and then to try groups and individuals for rape or sexual slavery, i.e., forcing women to sexually service Japanese soldiers. Refer to <http://ko.wikipedia.org>.

<sup>4</sup> Yoon, S. W. (2013). From memory and narrative to forgetting and forgiveness: focusing on Ricoeur, *Korea Association for Visual Culture*, p96.

<sup>5</sup> Assmann, A. (2011). *기억의 공간; 문화적 기억의 형식과 변천*. Seoul: 그린비.

<sup>6</sup> Refer to Korean Ministry of Gender Equality and Family at <http://www.hermuseum.go.kr>.

<sup>7</sup> Yoon Myeong Suk, <日本の軍隊慰安所制度及び朝鮮人軍隊慰安婦の形成に関する研究>, 2000.

<sup>8</sup> 정신대할머니와 함께하는 시민모임, 일본군'위안부' 피해자 김옥선-증언채록집 「내가 어떻게 말을 해요, 어무 이 가슴에 못 박을라꼬」, 2009

<sup>9</sup> <http://www.arduino.cc/>

<sup>10</sup> <https://cycling74.com/>

<sup>11</sup> Refer to wikipedia.

## How Can Artists Establish a Creative Community? : Community-Specific Art in Japan

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### 1. Introduction

This paper focuses on community-based art education. Recently, numerous art-based projects have been undertaken across Japan. For example, the Echigo-Tsumari Art Triennial, an international art festival, started in 2000. Site-specific artworks are exhibited in the traditional rural landscape. In the catalogue for Triennial, art critic Yusuke Nakahara (2000) noted, ‘What this exhibition demands of us is to reconsider the form of the art exhibition itself, together with the facility we call a museum’ (p.14). However, in spite of such views, many art festivals are still based the concept of a modernist museum that considers the exhibition as an important communication tool.

The purpose of this study is to reconsider art practices in daily life. The keyword ‘daily life’ is not brand new in modern art history. From the perspective of art education studies, however, art practices that are part of daily life are not well enough integrated into schools. What is the role of artists in local communities? Where can the creativity of residents as nonartists be found? How can we construct a network of community-based art education? In this presentation, I take up two case studies to consider the educational system in relation to art-based projects and show the significance of community-specificity in contemporary art in Japan.

### 2. From Temporary Exhibition to Daily Life

The term ‘community-specific’ has been proposed by Miwon Kwon (2004). This term was quoted from an interview with Christopher Sperandio, who participated in the project ‘Culture in Action’ which was held in Chicago in 1993. According to Mary Jane Jacob (1995), the curatorial director of this exhibition, it was designed to extend the definition of ‘audience’ or ‘public’ or ‘sculpture’ (p.13). For Sperandio, the term ‘site’ registers ‘something neutral and implies a space that belongs to “someone else”’, but in contrast, a ‘community’ is ‘more specific and self-determined’ (p.109). The contrast between site and community has many affinities with the relationship between the modernist museum and the post-museum. Eilean Hooper-Greenhill (2000) compared the two, as shown below.

Table 1. Comparing the Modernist Museum and the Post-museum  
(Eilean Hooper-Greenhill, 2000, pp.152-153)

	Modernist museum	Post-museum
<b>Collection</b>	The museum holds and cares for tangible material objects.	The post-museum does not only hold and care for objects but also concentrates on their use (including intangible heritage).
<b>Exhibition</b>	Display is the major form of communication.	The exhibition is a part of a nucleus of events.
<b>Architecture</b>	The museum is imagined as a building.	The post-museum is imagined as a process or an experience.



From the perspective of viewers' experiences, the modernist museum usually provides one-sided passive learning, whereas the post-museum offers many activities to participate in. Hooper-Greenhill mentioned that events held in the post-museum might involve the establishment of a community and organizational partnership (p.152). In this context, Christina Kreps (2007) noted 'curatorial authority is shared by community members and other stakeholders' in the post-museum (p.233).

Community-based art practices basically include local residents' participation. So, this may be categorized as Socially Engaged Art today. Pablo Helguera (2011) established a taxonomy for the participatory structure: nominal participation, directed participation, creative participation, and collaborative participation (pp.14-15). In collaborative participation, 'the visitor shares responsibility for developing the structure and content of the work in collaboration and direct dialogue with the artist' (p.15). To achieve this, the exhibition style traditionally used in the past is not sufficient because the artworks created in community-based projects are not always displayed as the material objects. Not only 'appreciating' visually but also "participating" physically is important for sharing the experience.

In Japan, some art-based projects have changed direction from festival-style exhibitions to everyday practices. For example, the Toride Art Project (TAP), which began in 1999, held a temporary exhibition and an open atelier program every other year. In 2010, however, nonprofit organization was established and it focused on a year-round project. As another example, the Breaker Project focuses on daily life too. This project started in 2003 as a part of the Cultural Activation City program. Since 2014, the project has been establishing a community-based workplace in an empty school building. According to the director of this project, Nov Amenomori (2016), the purpose of this undertaking is 'to make a platform for creation in daily life, which held projects that blur the established boundaries between art and society, and for this reconnection to be a basis for a better future' (p.43).

Applying post-museum theory, community-based art practice is one of the effective forms of post-museum of art. In this practice, artworks as tangible objects are replaced with an intangible process or experience. Thus, the temporary exhibition system is no longer the only choice for exhibiting these types of artworks. In the next chapter, I discuss two ongoing cases of such art projects held in Mito city, Ibaraki prefecture.

### 3. Case Studies for a Model of Community-Specific Art

#### 1) Action research on *School After School Club*

This project is headed by artist Jun Kitazawa. The methodology of his artistic project is to create an alternative daily life with local residents. For example, *Living Room*, which started in Kitamoto city, Saitama prefecture, is a participatory project to establish a common space in a vacant store with unnecessary furniture brought from the homes of residents. Another example, *Sun Self Hotel*, has been developed as part of the above-mentioned TAP. This project involves changing a vacant room in a housing complex into a temporary hotel with 'hotel men', who are participants in the project.

In the project named *School After School Club*, Kitazawa applied his methodology to the school system. He regarded a school as a symbol of 'daily life' for children and aimed at shaking a school's ordinary existence to its foundation. The concept is to create an alternative school within local communities that is led by children, not adults. The children take on the role of teachers and establish their identities as creators through this project.

The process involves four steps. In the first step, facilitators supporting children's activities, including the artist, suggest establishing an alternative school. Some children are surprised at that suggestion and say, we cannot construct a 'building'. Many children imagine the word 'school' as a building. In the second step, the facilitators ask, What is a

school? What do you find in a school? What do you do in the school curriculum? And so on. Through these dialogues, the children's preconceptions about school are deconstructed little by little. In the third step, facilitators ask, What do you want to do in your own school? The children make plans of their original school and prepare them. The last step involves opening an alternative school, called *School After School*, to 'students'.



Figure1. A Scene Showing Club Activity



Figure2. A Scene Showing *School After School*

The relationship between artist and 'club member' can be largely classified into three categories. Anyone who is interested in this project can participate at any time. At first, many children usually join as observers because they do not know what 'school after school' is. Then, through dialogue with facilitators or other members, they begin to understand what the project is. They become participants in creating their own school. Some children repeatedly participate in this 'club' over 5 years, whereas others join for only one term. Some experienced members identify the process as their own project. For such a sympathizer, 'alternative' school is no longer an extraordinary experience but it instead becomes an indispensable part of daily life.

From 2012 to 2014, this project was promoted by the educational administration in Mito city. The main purpose of this collaborative work was to incorporate creative activities into an after-school program. Since FY 2014, the Comprehensive After School Child Plan has been implemented with the aim of coordinating 'after-school day care' and 'after-school classes for children'. The former aims at addressing the children's welfare, whereas the latter aims at providing children with the opportunity to have various types of experiences. Every elementary school in Mito holds after-school classes, but most of them have difficulty preparing original programs due to a lack of manpower. To solve this problem, both an executive committee of the *School After School Club* (SASC) and the Contemporary Art Center (CAC) at Art Tower Mito discussed providing art activities.

In FY 2015, five programs were implemented within this frame. Three programs were planned by the educational coordinator of CAC, and the other was organized by SASC. The former was a part of the outreach programs of CAC, and the latter was placed as a community-based art project. Through the cooperation of these two groups, a network supporting the arts after-school hours has been created. Such a situation may not necessarily be the artist's initial intention; however, it shows that ongoing community-based art practices may potentially have an impact on community activities. In fact, some participants undertook new actions for their community.

This case study elucidates innovative means related to how art education can be expanded beyond traditional means of instruction and location. Initially, the artist did not attempt to challenge customary educational issues, but consequently the project will deconstruct the established relationship between adults and children, teachers and students or schools and communities. From the perspective of pedagogy, this is an experiment aimed at deschooling society. The participants have interpreted the artist's concept in their own ways, and they have made the project part of their own places. Community-based art education will sprout from such a personal dialogue between the artist and the participant.

The accumulation of one to one dialogue will construct what Ivan Illich (1970) designated as 'learning webs' in the surrounding local area. Following is a model of phases of relational strength generalized from this case.

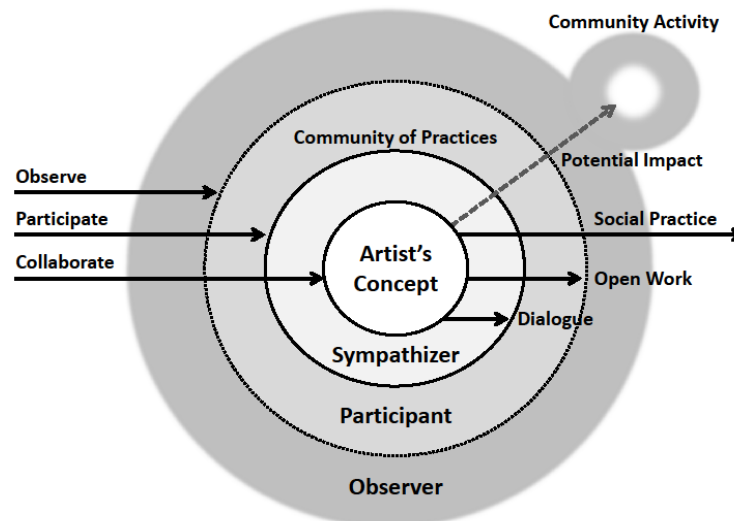


Figure3. Phases of Relational Strength

## 2) Action research on *Café Snack Washington*

This project has been undertaken in consultation with Katsunobu Yaguchi since 2008. He studied drawing and was active as a performer in London from 2004 to 2008. Soon after returning home to Japan, he participated in *Café in Mito 2008*, which is a community-based art exhibition directed by Art Tower Mito. Searching for a space to exhibit his work, he came across a building on the verge of demolition and made it the site of his work *Last House* (2008). The concept is intended to honor the building and recover the memory of the place through the operation of a small restaurant there. During the exhibition, the building was surrounded with a sacred straw rope. With the landlord's substantial support, the date of demolition was postponed many times so that Yaguchi could continue running the place as *Café Snack Washington*.

At first, the artist's motive for creation was based on artistic intuition. Through dialogues with neighbors, he built a personal relationship with them and collected the local knowledge. With the *Café in Mito* as a start, an old private house was reopened to the public. After the exhibition, the role of the artist expanded to that of a conductor or an architect of the local community. For example, he planned a local event, titled *Washington Festival in the SUNTOPIA Street*. SUNTOPIA was a shopping mall built in 1978 and it is one-minute walk from *Washington*. As a center of youth culture, many people lined up for bargain sales. In parallel with this action, he published a local paper named the *Washington Newspaper*. Through these activities, not only neighbors but also people with similar interests came together at this location.

In 2013, the building was finally taken apart by artist's hands, but the frame of the house still remained. Every scene of deconstruction was recorded by a photographer and edited and brought together in the form of a documentary book. Now, the space is named *The Site of Washington*, and it is used as an art center. Sometimes the locale becomes an open-air theatre or at other times a lecture space. In 2016, the SUNTOPIA building was also torn down. To maintain the memory of the building, Yaguchi conceived new project. He got into the construction site and took photos and made a video. At the same time, he attempted to do another project-based artwork titled *Last Bargain Sale for SUNTOPIA*. This was only a one-day participatory project to bring back into existence again a bargain sale procession.

In the artist's words, he does not undertake every project only for activating the community, or *Machi-dukuri* in Japanese, but his activity has consequently made the community more creative. What the artist has done is what the artist wants to do. He also participated in the after-school art activities mentioned above. Jurry Washington, an art critic produced by Yaguchi, appeared in the classroom and colored the blackboard white using many pieces of chalk. This educational program is also a part of his project.

In 2017, Yaguchi found another building and prepared to establish a new space as the *Washington Contemporary Art Center (WACAC)*. It is just like a post-museum promoted by the artist. The material of his work is not only the tangible objects but also the intangible elements, for example, a memory of residents, a nostalgic landscape and neighborhood matters. Yaguchi (2015) calls them 'cherished sceneries in ordinary daily life that could be anywhere, anytime and for anyone' in a documentary book. Indeed, many cities in Japan have been developed without unified criteria, so many old buildings, with the exception of cultural properties, are demolished without hesitation. In this sense, the artistic method is defined as a type of indigenous curation, which is a term often used in preserving intangible cultural heritage.

Based on the chain of Yaguchi's practices, it can be said they are not linked by any established methodology a priori, but then finally each phenomenon connects to the next one. The background of this is that he has associated with community members as neighbors, and that the assiduous dialogues which occur daily life are reconstructed as part of what the artist calls 'daily theatre'. Many local characters in this action do not recognize themselves as artists; however, they exert creativity in various scenes. This case study demonstrates a new genre of community-based art practice in local cities.



Figure 4. A Scene from *Washing-town Festival*



Figure 5. A Scene from *The Site of Washington*

#### 4. Conclusion

This paper focused on community-based art practices in daily life. To consider this theme, "community-specific" is posited as an artistic attitude. The shift from 'site' to 'community' in contemporary art is connected with the emergence of the post-museum, which is imagined as a process or an experience. Community-specific art as part of the post-art museum does not choose the temporary exhibition as its main communication tool but instead establishes alternative places open to people who share similar interests.

The two case studies discussed here show two different perspectives. The first is community-specific-oriented artists who have a skill for place making. These places are basically based on local communities but are not necessary bound by an established relationship. People who are interested in the concept can participate at any time. The second is that community-specific art practices can construct a new community of practices. Artists play an important part in that networking but the boundary between artists and nonartists becomes more ambiguous. Not only artists but also local residents, including children, museum staffs or even an administrative body, are equally integrated into the opportunity webs.

The following is a hypothetical map of a creative community. The starting point is each artist's concept, but the chance to extend that place is open to everyone. This model will also expand the range of art education.

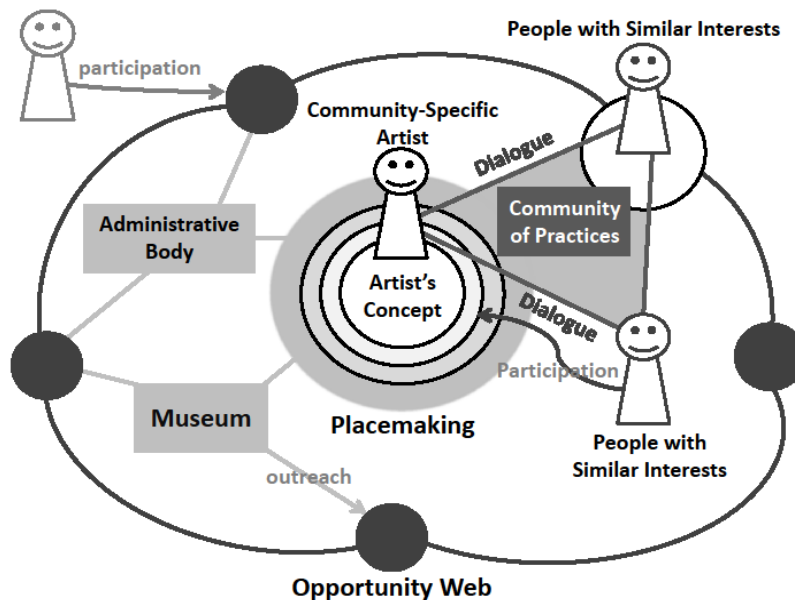


Figure 6. A Hypothetical Map of a Creative Community

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## Change Platform On a Puppet Show in Indonesia

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### 1. Introduction

The development of *wayang kulit* performances from Indonesia, has undergone many changes from time to time in accordance with its era. *Wayang kulit* (Shadow puppet) performances, previously used as a world view and for the sake of religion. This performance is considered sacred and is only performed on certain occasions, for example, at ceremonies of marriage, village clean ceremonies, groundbreaking ceremonies at the time of the establishment of houses or public buildings. Every citizen in Indonesia, and every person must recognize the characters in wayang (the puppet), and characters are played very alive and attractive by a conductor called *dalang* (puppeteer). A puppeteer plays puppets with very fast hand gestures, resulting in attractive performances. In this *wayang kulit* show, in addition to played by *dalang*, as a performance accompanist, there is a local traditional music called *gamelan* (the instrument music).

### 2. Shadow Puppet Performances and Analysis Studies.

*Wayang kulit* (leather puppet) show in Indonesia, is a festive and attractive show played by a puppeteer. In the past, the *wayang kulit* was played non-stop 9 hours of performances. Divided into 3 rounds, each round has a duration of 3 hours, with a mark on the *gong* (one of the instruments of the *gamelan*) sound is long.

In the *wayang kulit* show, the loyal audience follows the show that lasts all night, which show starts from 21.00 to 06.00. This show is a complete performances by using traditional music as a companion story, with *gamelan*.



Figure 1. The Puppeteer Plays the *Wayang Kulit* in a Performance (UC de Kopetos. blogger)



Figure 2. *Gamelan* (traditional musical instruments) Accompanist of *Wayang Kulit* Show. (Blitar Info)

In its development, *wayang kulit* performances have undergone form evolution, due to the development of the era with the generation of digital, which makes the occurrence of a new platform that developed through information technology. This is because today's society is very global and uses a universal language in the sector of information development. As written by Ien Ang in his book *'Living Room Wars. Rethinking Media Audiences for a Postmodern World'* (1996), that 'Culturally speaking, it is hard to distinguish here between the foreign 'and the' indigenous', the 'imperialis' and the 'authentic', what has emerged is a highly distinctive And economically viable hybrid cultural from in which the global and the local are inextricably intertwined ... ' Today's society is actually a hybrid society that emphasizes more on economic issues, so that global and local interests are interconnected, thus creating a culture of modern society derived from many traditions, which at any time can be changed due to cultural fluctuations of imported goods.

Therefore, in analyzing the existence of a new culture that requires knowledge of the culture of origin, in the case of this research is a *wayang kulit* show by studying and obtaining the language of symbols on the gestures of *wayang kulit* play when played by a *dalang* (the puppeteer). An interest in learning the symbolic language of the gestures, is the use of the same symbolic language for the manufacture and use of gestures on new forms of wayang creation through digital technology. Then as an analytical tool as well as a method with basic scientific thinking that is also a new study that studies about the forms of image languages with the analysis of the video scene of the original performance recordings. In the shadow play, there is no text to accompany the journey of the story that continues during the performance. Therefore, a new understanding is required for today's society to understand its storytelling.

Visual Language Science is a science that learns how to think using images as a storyline. So the pictures are stories that have a storyline, which is told back by the story-tellers. In shadow puppet performances, the storytellers are the puppeteers who revive the *wayang* characters with various characters and roles. This way of thinking is what people today need to know and understand, especially those working with pictures, that the image is a 'still' / photo / relief / comic or 'moving' image / shadow / movie / video / game, always an image that has stories and stories to tell. This mode of scientific thinking is finally used as one of the analytical drawings of images, in addition to semiotics and hermeneutics that have been there first.

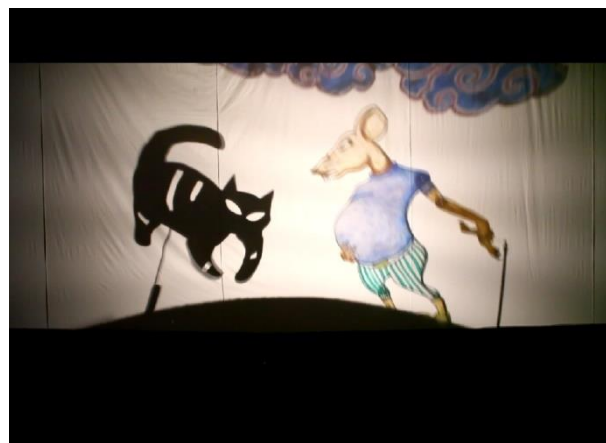
### 3. Wayang Kulit and the Results of Its Analysis.

Based on the understanding of contemporary society in *wayang kulit*, it can be explained that they only understand that, *wayang kulit* is only a relic of the past that is still alive today, because the efforts of previous generations who strive to maintain and defend it by studying, recognizing, and play it. Efforts from the current generation are, in learning and recognizing the *wayang kulit* show, in addition to learning to play it, also using shadow puppets as an inspiration in creative and exploratory materials as well as experiments for the development of creative industries in the field of art. A few things from the idea were inspired by *wayang kulit* performances which later became new works. The culture that led to the development of this platform is highly relevant to the idea of a consumptive culture in the

material culture aspect. Daniel Miller in his article '*Consumption*' (2006: 341), also agrees that, 'Apart from the approaches that come from the material of Culture Studies and some economists' perceptive, most academics who have written about consumption Consumption is synonymous with modern mass consumption '. Therefore, the development and change of the mass culture occurs because it relates to the consumer's consumptive ability to influence the culture of imported goods. Some works of digital technology inspired by *wayang kulit* performances.



Figure 3. New Works Inspired from Wayang Kulit Performances. Digital Work of Animation by Student of Art Education Study Program. (Ika Ismurdyahwati)



Picture 4. *Wayang Motekar*, by Herry Dim, a Performance Artist Origin of Bandung, Indonesia. (Ika Ismurdyahwati)



Picture 5. Naruto Shadow Puppet Version, by Indonesian Animator's Work (Publishcontent.blogger)



#### 4. Conclusions.

Shadow puppet performances that originally are performances that are considered sacred experience of development and change because of different viewpoints of different generations. The present generation, looking at the *wayang kulit* show, is a show of ancient relics that are very old. Therefore, the perspective of the predecessor generation of *wayang kulit* performances, studied, understood and then learned to play them, as well as inspiration to explore and experiment in an effort to create innovative new forms. The development and change of platform about *wayang kulit* show, is actually the result of the influence of the culture of imported goods, because consumptive culture is rooted in the society today, and this change is also due to the need for the existence of entertainment facilities, and *wayang kulit* is one of the options of the means Entertainment for today's consumer society.

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## What Is Art Education?: Through Esthetic Point of View

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“Art Education” contains two meanings; “Education of Art” and “Education through Art,” that is, practical training of art and building human character through art. The former is only technical education, but the latter is one of the two pillars of human education together with intellectual education. Recently, however, this kind of art education tends to be thought little of. The reason for this seems to lie in the tendency of placing excessive value on practical education. Therefore, I’m going to verify “art education” through my comprehensive point of view, and then I’d like to pursue its idealistic form.

### 1. “Education of Art” in Japan

First of all, I’m going to talk about the Japanese word “*bijutsu* (美術).” This was a translated word of “art,” when Japan was striving to be modernized like the Western World in the 1870s. It was officially used in the Japanese translation of the school name the “Technical Art School (工部美術学校 *Kōbu-Bijutsu-Gakkō*),” which was founded as the very first national art school in Japan. This was one of the earliest examples of the word “*bijutsu*” being used. As you can see, since the art school was under the control of the Ministry of Industry, the word “*bijutsu*” was said to be placed on scientific and practical “techniques” learning rather than “fine art.” At that time, Western paintings were highly regarded because they had realistic expressions as real things.

The curriculum at this art school was mostly based on art academies of the West. The school was soon closed down due to the financial crisis from the Southwestern Civil War and some problems of school management. After that, under the control of the Ministry of Education, two schools were newly opened; The Tokyo School of Music and Tokyo School of Fine Arts, which have been two major strongholds of art education in Japan until today. By the way, Tokyo School of Music, which is now Tokyo University of the Arts, Department of Music, has been co-education since its foundation. On the other hand, as the co-educational system of the Technical Art School was abolished, women were not allowed in Tokyo School of Fine Arts until after World War II. Instead, “Private Women’s School of Fine Arts (Joshi University of Arts and Design at present)” took on art education for women.

During this period, there happened to be several major changes about the situation concerning art in Japan. The Meiji government had proceeded with modernization like developed Western countries with the motto of “Meiji Enlightenment.” However, the government began to turn its policy toward the direction of ultra-nationalism. The lecture titled the “True Theory of Arts” by E.F. Fenollosa, who was then one of the foreign advisors at Tokyo Imperial University, triggered an incident. In the lecture, he criticized that Japanese people were amazed at the realism of Western paintings but it was simply “a school of science” confused art with science. He also said that art needed “excellent ideas” to be art itself and in this respect Japanese art is superior to Western art. Through his lecture, for the first time, the significance of art was talked about on the standpoint of idealism, not of pragmatism.

As a result, the curriculum of the newly-opened Tokyo School of Fine Arts was turned 180 degrees, from the Western art to the traditional Japanese art, which was formerly excluded. This was what Fenollosa and Okakura Tenshin, the first aesthetic scholar in Japan, took initiative of.

Strangely enough, the education policy of Tokyo School of Music was aimed at teaching only Western music. But soon after, an incident occurred and it decided the fate of both schools.

Tokyo School of Music became affiliated with Tokyo Normal School and had a hard time because the government had to save state money to expand armaments for the Sino-Japanese War. This unwelcome situation lasted for about 6 years. Meanwhile, nothing special happened to Tokyo Art School. The outcome attributes to the difference in school regulations between them when each school was founded. While Tokyo School of Fine Arts was mainly aimed at fostering “artists,” its main purpose of Tokyo School of Music was to nurture “good music teachers.”

The problem is whether “Art Education” as teaching and studying is possible or not. If we talk faithfully about the essential part of art itself, the answer should be “No.” When you remember the deep sorrow of Salieri; a court musician and an industrious but mediocre man, who was in the famous film “Amadeus” featuring Mozart’s free-wheeling genius, it would help you understand this negative answer. But on the other hand, nobody is willing to understand a self-righteous genius. Art needs the soil in which one’s creative personality puts down roots. Moreover, when it is cultivated, one’s technical training is necessary.

Basho, a famed “haiku” poet, said about his own haiku works as follows, “When I go into form and try not to get out of it, my haiku would be narrow. Or, if I don’t go into form, my haiku would be bad. When I go into form and get out it successfully, my haiku could be free and better.” That is, when we are trapped in form, we cannot make an appropriate haiku. However, if we ignore form, it’s not the right way and it cannot be a haiku. In other words, we should follow the fixed pattern of five-seven-five syllables to make a real haiku, and then we should be able to make one with our own free expressions.

As I mentioned above, in the world of art, there are some things we can learn by ourselves and some things we are naturally gifted with. Already before the modern age, Kanō Yasunobu pointed this out in his training manual for the painters of Kanō School titled the “Secret Way of Painting”. In it he argues a distinction between “Learning Paintings” which represents techniques one can acquire and “Quality Paintings” which derives from one’s natural ability.

## 2. “Art Education” and “Aesthetics”

In ancient Greece, art was called technique of “mimesis” or representation. Plato, a Greek philosopher, said that this technique was placed at the third stage away from the truth of Idea, and originally our real world itself was a copy of Idea. Furthermore, it was disparaged as only a doubly copied technique of the idealistic world. The direct etymology of “art” is a Latin word “Ars,” which originally means “technique.” Nevertheless, there was a clear distinction between “Artes Mechanicae”, which means techniques of artisans who win bread for the day, and “Artes Liberales”, which means culture suitable for the liberal educated class. The art form of poetry and music was considered Artes Liberales, and that of paintings and sculptures, etc. belonged to Artes Mechanicae. Each of them formed a guild based on an apprenticeship.

Daily working of “art” has existed along with history of humankind. However, it was not so long ago when the concept of “art” was born and called so. It may be since when classicism of the Renaissance regarded the art works of ancient Greece and Rome as the best criteria of art. In that movement, artists such as Leonard da Vinci, Michelangelo, and Raffaello made efforts to raise paintings and sculptures, which were thought as artisans’ techniques, to the region of Artes Liberales.

In 1550, Giorgio Vasari, who was called the father of art history, published a book titled “Lives of the Most Excellent Painters, Sculptors, and Architects.” And it proved that the aesthetic sense of those artists was rising. However, it was not until about 100 years later in 1648 that their social status was officially recognized when French Royal Academy of Painting and Sculpture was founded. And further about 100 years later, in 1750 a new art science called “Aesthetica,” which argues what beauty is and what art is, gradually emerges.

The book’s title “Aesthetica” by A.G.Baumgarten, who was regarded as founder of modern aesthetics, has no meaning of beauty in it. The title of “Aesthetica” originally means a study on

“Aisthesis (sensibility)” as opposed to “Noesis (intelligence).” Therefore, it should be translated as “Science of Intuitive Sense” or “Aesthetics or Science of Sensitive Cognition (*scientia cognitionis sensitivae*,” if the original meaning is carefully considered.

The object of “aesthetics” as a study on sensibility is not an abstract notion called “beauty” but “the beautiful,” which is felt with our five senses. The originality of modern aesthetics is recognized in it, and a line is drawn between this type of aesthetics and the classical type which is Platonic and metaphysical aesthetics. According to Baumgarten’s definition, aesthetics is “a study on sensitive recognition”, that is, beauty is recognized not by reason or logic but by intuition or instinct. You can recognize whether it’s good or bad immediately when you see a painting with your eyes or listen to a piece of music with your ears. The very signal of it is nothing but aesthetic impression. It was Immanuel Kant who placed aesthetics in the system of philosophy as an independent part.

As you know, Friedrich Schiller and Goethe are ranked as the two greatest authorities of German classicism. Schiller was strongly fascinated by aesthetics of Kant through his own artistic experience. From philosophy of Kant, he learned what ideal humanity is. Moreover, from Kant’s aesthetics, he brought out a thesis that art is effective to cultivate our humanity. Soon after this led to “Letters on the Aesthetic Education of Man” which formed the philosophy of “education through art.” Let me remind you of one thing here. It’s about the translated word “aesthetic”. This “aesthetic education” could be also translated as “sensitive education”. This kind of education is not learned logically with one’s brain but felt instinctively with one’s skin.

### 3. Schiller’s “the Theory of Aesthetic Education”

Human beings are virtually animals. Ordinary animals react accordingly to the outer stimulation by instinct. But human beings are endowed with reason and we are rational animals. So we can control our instincts with reason. The action of our instinct is called “Material Drive.” Reason examines the raw materials we get through the action of our instinct and tell us what to do with them. It is called “Form Drive.”

Let me give you a familiar example. When you find a vacant seat in a very crowded commuter train, you want to sit down by instinct. But what would you do at the moment you sit down on the seat, if an elderly person with a cane shows up in front of you? Maybe you can play possum and ignore the standing elderly person in front of you. But a voice of conscience inside you whispers to you “give up your seat.” In fact, you’re so tired from work that you wonder whether you will give up your seat or not. You look awkward and it doesn’t appear so graceful to give it to the elderly person after a while. However, some people give their seats willingly without hesitation saying, “Please have a seat.” Both acts are correct morally. But it can be said that the latter is natural and it appears to be more beautiful behavior.

This movement of one’s mind is called “Beautiful Soul.” In that, one’s selfish conduct is controlled and there is no compulsion to do so. An natural movement of one’s mind is found there and it seems free and human. This type of motivation is called “Play Drive.” In this case, one’s conscience doesn’t order one to do so, but asks the one to be gently “beautiful.” Schiller said that it is what the ideal human being should be.

He claimed that this aesthetic movement is nurtured when one feels beautiful things, whether they are the things of nature or art, often in one’s daily lives. It is just “the Aesthetic Education of Man.” It can be said that one’s aesthetic experience of being moved by the beautiful is an important simulation, that a child behaves beautifully as a human being. Many people misunderstand that “the Aesthetic Education of Man” should be given to children and make them take it in the form of sugar-coated preachy moral. But it’s totally wrong.

In his “Critique of Judgement” Kant defined this aesthetic inner movement of one’s mind as “Free Play between Imagination and Understanding”. Imagination is one’s sensibility to receive the outer stimulation and understanding is included in one’s intellect in a broader sense. We usually try to recognize what kind of world is surrounding us. We get some information with sensors of our sensibilities. Then our intellect gives the information a form. This is the work of

our intelligence. This is called “Theoretical Reason,” opposed to “Practical Reason” which I have mentioned above.

However, the control of our understanding sometimes slacks off. Then our imagination expands unlimitedly and then the border between our fantasy and reality becomes unclear. This kind of fantasy can be a hint of creating art, but it still has no shape or form. When our sensibilities and intellect swing to work over the other in turns like a swinging pole, the world of beauty is opened up. Kant called it “Harmony of Imagination and Understanding” or “Free Play between Imagination and Understanding.” Play is not for the sake of something but play itself is a purpose. Kant referred it “Purposiveness without Purpose” or “the Subjective Purposiveness without Objective Purpose.” Simply put, “what ordinarily appears to be useless can be very useful.” Self-awareness of this state is one’s aesthetic movement and emotion and it arouses even deeper “Vital Feelings (Lebensgefuehl)” in Kant’s meaning of his “Critique of Judgement.” This is what we call “Human Vitality,” which should be regarded as the ultimate purpose for our “Aesthetic Education”.

## Understanding Children's Digital Photography through Historical Review of Photography

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### 1. Introduction

Nowadays, many adults including art educators understand artistic and developmental meanings and functions of scribbling images made by young children so they have been able to see and name these images academically as a 'scribbling stage'. These children's drawings are not regarded as 'a meaningless drawing' and not thrown into a trash can anymore. So what about the images below (Figure 1, 2, 3, 4)? If your digital camera stores this kind of pictures taken by your child or nephew or any little child around you and your camera is full now, how will you do in order to take a new picture? Would you be willing to save the space for taking new pictures by deliberately storing these children's pictures on your computer without erasing them promptly?

Duchemin (2013), the author of 'Talking to Photos', strongly advocates that photos are definitely the result of expression, saying that if somebody does not have anything to say, she/he does not take it. But it seems to be a lot of pictures which are considered merely pictures taken for no reason at all around us (Kim, 2015; Kim, 2017a; Kim, 2017b). Photographs taken by young children are typical examples. Perhaps many of you reading this paper now also have similar experiences looking at the pictures taken by children and thinking inside, 'This is not an even picture. You've done something really useless!' In fact, I have many experiences deleting pictures taken by my children without asking them if it would be okay to remove theirs from my camera or cellphone. At that time I didn't feel the need to ask this and even guilty for this behavior. At least in my view, the pictures removed by me were the ones whose subject did not seem to be meaningful. In other words, they are 'a picture of a so-called non-star object (Figure 1)', 'an unfocused pictures (Figure 2)', 'a picture of a subject in which an important part of it is cut (Figure 3), or 'series of pictures of scenes in a popular animation or pictures of a children's book taken from the beginning to end (Figure 4)'.

These adults' indifferent attitudes toward the pictures taken by young children today do seem to be very similar with the attitudes and responses of adults (around 150 years ago) to children's drawings. In the past, children's drawings have been regarded as so-called "useless scribbles" (Wilson, 2004, Kindler, 1999), although the rugged drawings of children are now regarded as valuable ones. Since the middle of the nineteenth century, many artists have begun to explore and practice various expressive styles away from the traditional way of visual expression, and they have found ideas about new expressive ways from children's drawings and paintings. After that, graphic images produced by children are not underestimated as 'unfinished,' 'mistakes,' and "useless graffiti" any more. Instead, it has been attempted to explore and reinterpret developmental and psychological significances and meanings from theirs as works worthy comparing with great artists' work. According to Dante (as cited in Wilson, 2004), one thing can be an artwork because of 'interpretation'. The drawings and paintings produced by children were interpreted as artworks by modernist artists and scholars and could be called 'child art'

finally<sup>1</sup> (Wilson, 2004). Brent Wilson has named the time of reinterpretation of the value of children's drawings and paintings as 'discovery of child art.' By recognizing children's drawings and paintings as works containing interpretable values, we were able to discover the children's expressive needs and the characteristics of their development of image-making that we had not known. Then, I believe that many of the changes that have occurred in altering adults' attitudes toward children's drawings and paintings can happen equally if another traditional attitude toward children's photography can be changed. In other words, the 'reinterpretation' of the value of images that children are making in the present digital age should be attempted. If such a change is possible, then children's photos made in their daily life would not be treated as a 'mistake' and 'careless' one and not be received the destiny of deleted indiscriminately from the world.



Figure 1. 'Towel' Taken by a 8-year-old Girl with a Digital Camera

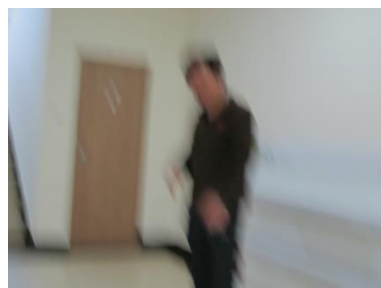


Figure 2. 'Daddy' Taken by a 5-year-old Boy with a Digital Camera

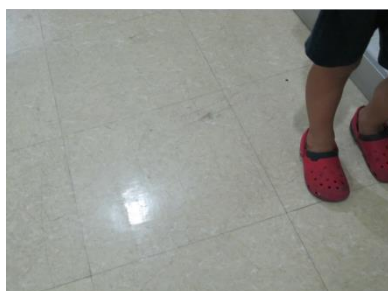


Figure 3. 'My Friend' Taken by a 5-year-old Boy with a Digital Camera



Figure 4. 'Funny' Taken by a 5-year-old Boy with a Cellphone Camera

In this study, I will attempt to correct many adults' misunderstanding of children's photographic images as modern artists and art educators did on children's drawings and paintings. It will make it possible to find important factors to understand children and their art. Before the period of 'discovery of child art', the reason why children's drawings and paintings were undervalued to adults was attributed to the atmosphere that traditionally 'realistic paintings' have been rated high as well. Based on traditional perspective, because children cannot reproduce the object as it is seen, their drawings and paintings cannot help being understood as ones filled with scarcity. However, now we know that children's untraditional way of depicting objects can show its reality differently as well as somewhat much better. Then, let's think about the reason for undervaluing children's photographs related to the traditional view that we have about 'photography.' If you think that super realistic expression is a goal that must be accomplished, you can think that 'sharp photo with clear focus' should be basic. But did every photographer use a

<sup>1</sup> Brent Wilson calls the time of reinterpretation of the value of this art of childhood as 'discovery of child art' (Wilson, 1999).

camera only as a device to show something realistically? If we understand the history of photography through what many photographers were trying to express through photography and if we can understand the various spectral representations of the photographs, then we can have a slightly more open view of the child's photographic expression.

## **2. Controversial Issues on What and How to Take a Picture**

Since the camera was first made by Louis Daguerre in 1839, photography has been a subject of contempt for quite a long time because of the fact that the photograph was created by the machine, it was so vivid, it could not express the texture and it was not a color (Jin, 2013). However, although harsh contempt has been done on photographs, there have been a lot of controversies about the identity of the artistic meaning and function of photography. Based on these arguments, various artistic features that photography should pursue have been found and carried out by many photographers. In this study, the history of photography will be divided into four major periods and reviewed: 'Photograph as a mirror of reality,' 'Photograph pursuing pictorial artistry (19th century) ,' ' Photographs that have acquired the artistry of unique photographs (20th century),' and 'Postmodern photography of chaos' This review will help us understand children's photographs in difference perspectives.

### **1) Photograph as a mirror of reality**

From the time the picture was made, the reason for its existence was to help simulate the perfect existence that painting was seeking (Dubois, 2004). Therefore, the theme of debate on the early photography expression was not related to its own artistic merit but also how to perform its role of showing reality as mirror faithfully for drawing and painting. If we are still expecting how precisely the photograph shows the outward appearance of objects, it will not be less than attitude toward the early camera. Since it is a natural function that a camera can perform as a machine to show an object as it is, isn't it an outdated way to expect children to take a picture using this common function?

### **2) Photograph pursuing pictorial artistry**

At the end of the 19th century, photography finally came to the conclusion that camera is a medium for its own expression and can be beyond the level of auxiliary tools for painting. For this purpose, photography pursued the artistry of painting (Jin, 2013; Kim, 2013). In this period, paintings were also attempting various new ways of expression beyond traditional expression as reality reproduction. One of these artistic movements, impressionism had a great influence on photographs at that time. The photos, which were evaluated too poorly artistic because of its accuracy, tried to express a feeling of dreaming using a 'focus blurred' shot like Impressionism to overcome their sharpness (Jin, 2013). In addition, compositions used in paintings were actively used in many photos for making painting effects (Han, 2007). The photographers, who wanted to make their photos more artistic, used 'effective composition of paintings' in their photographs. Then, we need to consider whether the photo that we consider to be an artistic photograph is pursuing the artistry of painting, or taking own artistry of its own.<sup>2</sup> Given that so many photographers have taken unintentionally focused photographs to find their own photographic expression, rather it can be interpreted that the unfocused photographs were one of the "artistic photographic representations" that former photographers were searching for.

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<sup>2</sup> This period is called pictorial photography because it pursues artistic artistry (Han, 2007).



### 3) Photographs that have acquired the artistry of unique photographs

For quite long time, aesthetics of photography was subordinate to painting. Finally, in 1886, controversy arose about the original theory of photography as art (Jin, 2013). In other words, criticism on the photographs following the form of classical painting began. At that time, many photographers blurred the picture intentionally to take a photograph like a painting, and also took a synthetic picture. Peter Henry Emerson (2956-1936) strongly criticized this tendency, and asserted the 'accuracy' of the photographs that photographers were trying to erase in their photographic expression could be a unique feature of photography, (Jin, 2013). This new trend is 'naturalistic photography', which pursues the artistry of independent photography (Han, 2007). The core of naturalist photography theory was that synthesis, manipulation, and transformation did not fit the reality of the times, and that it could harm the naturalness and purity of photography. They believed that photographs should be taken naturally as if they were seen by humans. We take photographs of daily life as a natural picture, but at the time, such a photograph was a tremendous strange attempt. If so, would not it be natural for the children to take a picture of what they see without artificial manipulation?

### 4) Postmodern photography of chaos

Photographs by Robert Frank (1924-) can be of great help in understanding how contemporary photography is moving in a completely different dimension to modern photography (Jin, 2013). Robert's photographs are, in fact, quite anti-American in the traditional sense. It is because his photographs did not have the focal point, the exposure degree, and the constitution at all. He did not even use flash, and even shook it badly. The flow of modern photography in 1950, started by Robert Frank, has shifted to a different level of quality and breadth and depth of expression. Many photographic expressions have been attempted since the 1980s, the so-called post-modernist photographic age, and some have expressed it as if all forms and methodologies are pouring out (Kim, 2003; Han, 2007). The pictures below (Figures 5, 6)<sup>3</sup> are the works of contemporary photographer, Uta Barth. It does not look much different from the children's works we have seen before (Figure 1~4). If so, the nonsense attempts of the child can show us some different potential for taking a photograph that we haven't seen yet and it may be able to extend the scope of photography as well as to create a trail of the aesthetics of photography that postmodern photographers would like to pursue.

## 3. Conclusion

So far, it was attempted to explore the history of photography briefly, and found that children's photographs which have been ignored in the meantime need to be reinterpreted in terms of their artistic meaning and aesthetic function. In digital ages, it has become so common to take pictures using cameras in our everyday life. Therefore, it will be necessary to realize that it is more important to recognize and react sensitively to "reason why you want to take a picture of that object" instead of "how to accurately shoot or how to take a picture correctly" in order to teach children about good learning of photography. Now, if the photos of the children around you are stored in the camera, you should recall the question "Why did you want to take this shot?" before just pressing the 'delete button.

<sup>3</sup> Images from <http://utabarth.net/work/>



Figure 5. Untitled (98.1) 1998  
Chromogenic prints in artist  
frame; Diptych, 41 x 105 1/2  
inches (104.1 x 268 cm) overall



Figure 6. Untitled #3 1979-  
82/2010 Inkjet prints in  
artists frames, 10 1/2 x 8 1/2  
in.

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## Analysis of Visual Display in a Social Networking Site: Patterns of Self-Expression

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### 1. Introduction

What does self-expression mean? How do people presently utilize visual images to express themselves? What are mechanisms of visual display in and on social networking sites? Individuals use social networking sites to express their identities, emotions, and thoughts as well as to look at the visual expressions of others. Social networking sites contain countless visual images and aesthetic meanings. It is crucial to understand the characteristics of those visual images and the meaning behind visual expressions in social networking sites. This study focuses on visual images used to express the “self” on Instagram. The researchers analyzed 400 images related to “self-expression” and identified characteristics of those visual images.

The study further considers aesthetic aspects of social networking expression. Analysis of self-expression in the current visual culture of the digital world may provide ways that individuals can recognize characteristics of self-expression in new media. The findings of the current study provide information about patterns and reasons for visual display on a social networking site.

### 2. Theoretical framework

Although the study of social networking sites is constantly growing, only a few types of research focus on self-expressions of social networking sites users. Several researchers (Mikkola, Oinas, & Kumpulainen, 2008; Siibak, 2009) have declared that visual material contains valuable information about the identity of each user. Moreover, Livingstone (2008) specifically indicates that self-expressions on social networking sites are highly decorated and stylistically elaborated. She explains that these expressional patterns can be related to recognizing individuals’ identities, relationships with others, and friendships. Other factors of SNS usages are personal/psychological, social, and aesthetic (Kwon & Wen, 2010).

The concept of self-disclosure has typically been investigated within the tradition of psychology and communication theories, but the term “self-expression” is less common than might be expected. Jourard (1971) defined self-disclosure as a process in which one person can express their own-self to others. It is a type of communication activity that gives information and impressions about the self to others. The term “self-expression” used by Green (2007), however, regards such expressive behaviors as “signals.” Specifically, in the field of art education, Wolpe(1958) is the first researcher who had commented that positive effect of self-expression should be applied in art education. Then, the following researcher such like Lazarus (1966) studied and developed ‘self-expression improvement program.’

This study understands self-expression is a visual signal to express individuals’ emotions and behaviors patterns. The research questions of this study are: 1) what are the characteristics and patterns of “self-expression” images in the social networking site, Instagram?; 2) what types of words are related to visual images of “self”?; 3) how and why do people utilize visual images and expression in a social networking site? To

answer these three questions, the researchers analyzed visual images related to “self” using Instagram.

### 3. Methodology

Many social networking sites users display their lifestyles, tastes, and ideas in various ways with carefully crafted images. The current study explores examples in people’s daily lives. In this study, the researchers conducted an analysis of 400 visual images on Instagram. The researchers input the following keywords on Instagram: “self,” “selfie,” “identity,” and “self-expression.” The researchers analyzed the results and categorized them based on types of expression, objects, elements, and themes. The researchers also examined the texts accompanying the images of “self” and identified categories of relationships between the texts and images for “self.” To define categories, the similarities and differences of the images, expressions methods, and objects were reviewed, and then key themes were identified.

#### 1) Objectives and settings

The 400 images were retrieved through the Instagram search engine. The images were shown in order of “Most Recent” in sequence on Instagram that images posted most recently. The researchers collected the images by following this sequence. For each keyword i.e., “self,” “selfie,” “identity,” and “self-expression,” 100 images for each keyword were collected, and a total of 400 images were analyzed. Researchers collected words that users described with the images (hashtags) and counted the number of words for each image.

### 4. Findings

After collecting 400 visual images, the types of subjects of the images were categorized. The methods of the expression and types of words accompanied the images are described in this section.

#### 1) Types of images regarding “Self”

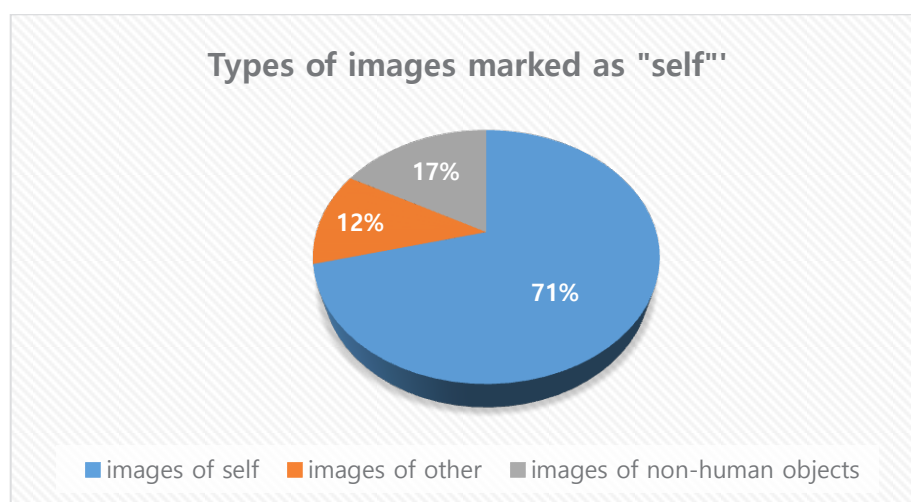


Figure 1. Types of Images Marked as “Self”

As indicated in Figure 1, 71% of the images were described as “self,” 12% of the images were described as “others,” and 17% of the images were of “non-human objects.” The expressions for “self” were divided into three categories: bust; body; self with others. The researchers divided images of the bust into three; specific parts (e.g., eyes, lips, or

hair); a bust with others (hands, a cup of coffee, flowers, cosmetics, or a cell phone); and repeated images of individuals' bust. The images of body were categorized in a whole body at a gym, a whole body at a scenic view, and a whole body without a face. The images of self with others were pictures of themselves and their children or friends.

The 12% of images about "others" included pictures of celebrities, children, friends, art, and artists' portraits. The 17% of images of "non-human objects" contained landscapes, tables, foods, flowers, pets, personal belongings, and distinct spaces (e.g., a café, a club, or a restaurant).

## 2) Methods of expression

The primary expression method was photography. Approximately 83.8% of 400 images were photos, 13.3% were their own artworks (drawing, illustration, oil painting, pixel drawing, and watercolor painting), and 2.9% were others' works of art.

## 3) Types of related hashtags

Table 1. Types of Hashtags about "Self"

Themes	Examples
Self	Me, selfie, myself, selfie
Love	Boyfriend, girlfriend, love-stagram, couple-stagram
Fitness	Fitness, gym, exercise, gym-stagram, healthy, diet
Daily life	Dailylife, good morning, good night, work, weather, rain, summer, lifestyle
Communication	Friendship, lol, hello, hi, smile, communication
Follow	Follow, follow me, like
Fashion	Daily-look, shoes, fashion, bag, beauty, tattoo, look, dress,
Appearance	Makeup, hairstyle
Art	Museum, drawing, portrait, camera, art class, artist, Van Gogh
Identity	Girl, guy, transgender, habit, taste, married, maternity
Food	Coffee, café, breakfast, popcorn, food-stagram

As shown in Table 1, the hashtags representing self-expression have themes. The categories noted were those of self, love, fitness, daily life, communication, following, fashion, appearance, art, identity, and food. The words explain the details of the images of self. It seems that individuals define "self" through their daily lives.

## 5. Interpretation

The results of the study confirm that people are very conscious in their self-expression online. In general, Instagram users express themselves by carefully selecting photos that show their appearance, especially images focusing on their faces and bodies. They also display what they wear, eat, and do in their daily lives as the fundamental concept of the "self" images. The users might expect that such well-made images of their appearance and lifestyle would give others favorable impressions of them. Thus, one of important things to be considered in self-expression on Instagram could be "how do I look to others" and "what others expect of me." In other words, self-expression is treated as the most efficient way to attract other users, and this is done through the formation and distribution of positive impressions of "self" to as large an audience as possible.

### **1) Ideal image of “self”**

Goffman (1959) emphasized that “impression management” plays a key role in the first step of making relationships. Impression management is not transparent self-disclosure but displaying the “ideal self” (Higgins, 1987) by controlling information. Goffman (1959) regarded the daily lives of human as an intended drama and all of their actions as a kind of “performance.” To conduct the performance successfully, individual Instagram users tend to manipulate information and images, expecting that such strategic management will lead them to popularity in the social network site. When this popularity is built effectively, it has a marketing effect as well as a sense of mental satisfaction. For that reason, more social networking sites users make effort to get more followers.

### **2) Focusing on individuals’ appearances**

Current social networking users seem to concentrate on their appearances. In other words, they are concerned about how they look to others. Many images of “self” and the images chosen to express “self” describe individuals’ appearances, make-up, hairstyles, fashion, bodies, diets, or exercises. Uploading individuals’ “self” images could be understood through the approach of comparison on social networking sites. Coyne, McDaniel, and Stockdale (2017) indicate that comparisons between self and others on social networking sites are common. The comparisons include broad areas of others’ lives such as others’ appearances, daily lives, living spaces, food, or personal belongings. Instagram users might consider others and then compare their lives to those of others. Similar types of images used to express “self” could explain that the users care about trends and others’ opinions through comparison as well as through self-judgement.

### **3) Reflecting “self” to other individuals**

One notable finding in this study is that Instagram users utilize others’ images of “self” to represent themselves. Of the 400 images, 29% were not about their self-images. The images were about singers, celebrities, models, children, and friends. The photos of celebrities and others could be explained by the fact that individuals desire celebrities’ lives or appearances. Some of the users described specific celebrities as “self” or “daily-life.” These users might be fans of the celebrities and follow the daily lives of the celebrities. The users could define their own identities by using those of the celebrities. Similar to this, posting children’s or friends’ photos could also indicate that users consider the children or friends as crucial parts of their own lives. The social networking users also reflect themselves through their belongings or through non-human objects such as phones, a cup of coffee, cosmetics, bags, or jewelry. The users might want to show others their wealth, habits, and tastes through these materials. This pattern of the visual images could be evidence of the amount of attention Instagram users pay to each other. This pattern could indicate their modes of socialization.

### **4) Roles of art in the social networking world**

Prior to the first stage of the study, the researchers expected that there would be traditional portrait expressions regarding images of “self” on Instagram. There were limited numbers of the traditional arts such as drawing and painting. The majority of images were created using photography. Most of the Instagram users approached photography not as a serious art tool but as the most convenient way to present themselves. With cell phones, individuals could take a photo and then upload the images more quickly and easily than by using any other artistic tools. In addition, the users seemed to utilize appropriate graphics and editing tools well such as Phothshop, or photo editing applications.

## 6. Conclusion and implications

Users strategically employ visual images on social networking sites. The images effectively show the social networking users' "ideal self," which is a means of establishing relationships with the other users. The users are especially concerned about how they look to others, assuming that their appearances and lifestyles are closely related to their ideal identities. Moreover, they are sometimes struggling to display their ideal self by instead identifying themselves as other individuals or objects. The results of the present research suggest that people generally present themselves by using visual images that are strategically manipulated in order to get more fans on Instagram. Although most of the images are photographs, the images are intentionally and carefully selected, edited, and framed. Therefore, the virtual selves displayed on Instagram are still constructed and re-constructed based on the values of the ideal self.

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## Survey on the Recognition of Museum Education and Study on Communication Plan utilizing Digital Education - Focused on Museum Education at the National Museum of Modern and Contemporary Art, Korea

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### 1. Introduction

To lead potential of next generation in 21st Century, museums are taking an essential role in the art education and its role is being expended in varied ways. For example, many artworks influenced by post-modernism provide diverse perspectives to art education as introducing various visuals that connect to visual art culture. In today's society, development of digital media brings a new paradigm of museum education as making accessibility and communication with audience easier than ever (Koo, 2012). However, considering the general view of audience including parents and students who attend to art museum education, most of them have preconception about art as requiring high knowledge to understand. Most of the parents who understand the importance of art museum education often emphasize learning of techniques for expressing arts as a main purpose. Accordingly, there is a lack of understanding for essential values of art (Song, 2000). This preconception becomes a barrier to art museum education actively involving audience participation. To improve the perception of artistic and cultural values in art the National and public museums should take more responsibilities and involve community participation through various ways. One of consistent and diverse approaches to change the preconception of parents, teachers and students is 'effective circulation of art education'<sup>1</sup>, which suggests step-by-step process of participating art museum education with both involvement of parents and students together.

This research aims to learn the perception of educators, parents and students toward to art museum education and search for effective ways to improve art museum education by utilizing digital media.

### 2. Importance of Art museum education and necessity of its research

In general conception of art that students experienced through various art activities in their childhood becomes not only fundamental of individual artistic sensibility but also it helps to enjoy diverse cultures and art. Early childhood is an important period of cognitive and social development and the essential stage of understanding and acquiring various skills and contents in community, science, physical activity, art and music (Galotti, 2008). Particularly, art education providers in early childhood used to be kindergartens, schools or private institutions. Recently there are opportunities to learn art offered by various providers including art museums and local communities. Art museums could offer more than directing exhibitions but also it is an appropriate place to present artistic sensibility and creativity.

The preconception of community toward to museum education as mentioned earlier should be improved so the accessibility of art museum education encourages community to actively participate in enjoying arts. National and public museums should take a role of making changes in

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<sup>1</sup> Effective circulation of art education is a term that is used in this research to explain the learning process of preparation by researching online and reference books and feedback by sharing information that participants collect and their individual opinions after the site visit. Parents and teachers are expected to be fully involved in the learning process.



art education to involve both students and their parents for expanding their knowledge and understandings about contemporary arts. Utilizing digital media is one of the most visually effective implement to approach community. Since 2010 users of digital media has been rapidly increased due to the introduction of smart phone technology. Accordingly many museums already utilize social media to share educational art contents with wider community.

### **3. Survey on perception of Art museum education for making improvement**

This research is based on a rational survey about conception of educators and learners. The rational survey was conducted by The National Contemporary Museum from 2012 to 2016, and its information is extracted from the surveyed on perspectives of elementary teachers and lead educators conducting the education program (National Museum of Modern and Contemporary Art, Korea, 2016). The survey was conducted during the period between September and December 2016 for three months, and 286 participants who were mainly visitors for MMCA Festival provided responses by using Google online and paper survey. Particularly it reflects different opinions of four museum educators and four elementary teachers by interviewing them to come up with a better way of communication with learners and teachers together. According to the interviews and the survey with the museum educators and teachers, most of the parents and students visiting the museum focus on the art activity programs and its outcomes of the students' artworks and answering workbooks based on the activities rather than enjoying creative activity itself.

Students who participated in the art program also paid more attention to completion of their artworks, and they show tendency of considering the art museum education is more like an academic learning program. Through preparation stage of sharing information and art contents before visiting museum, it helps to shift the strong perception of art education that parents have focusing on the outcomes more than thinking art as enjoyment and creative activity. Consequently, the changes of the parents' perception would be able to generate the improvement of learners' perception toward to art education.

Generally, most of teachers search for information about the museum and art contents including artists relating to exhibitions and art activity programs run by the museum online prior to a visit. Apparently the teachers talked about inconvenience of accessibility to such educational contents and information for young audience. Furthermore, the teachers themselves also consider that visiting museums with young students is still a challenge for them.

Museum educators and teachers who take a role of conveying art contents emphasize the importance of effective circulation of art education through preparation and feedback and participation of parents and students together in the learning process. Students and parents as learners have some common perspectives of museums in general, such as an image of museum as a quiet and formal place exhibiting art pieces, and the reflection of their perspectives mainly associates with the words of 'drawing', 'visual arts' and 'boring'. Even though some parents recognize an image of a museum as a place for creative experience and they have intention to visit, they still don't comfortable to do so because they assume that a lack of knowledge in art would be a barrier to understand exhibitions. Some parents have higher expectation for the art museum education to provide depth of knowledge in art and encouraging students' creativity as well as their technical improvement at the same time.

In 2016 there was an outreach program of art education for students in rural places. This particular program brought an outstanding result and becomes a good example of effective circulation of art education. Prior to visit a museum, parents and teachers who participated in the program received information and explanation sessions about exhibitions. Students who involved in the program also participated in learning sessions for four times before the visit. Responses of the students survey after the museum visit reflected positive outcomes to museum education by showing more various words associated to the program, such as 'fun', 'friends', 'sound', 'thinking' (National Museum of Modern

and Contemporary Art, Korea, 2016). As a result being more accessible to various information and art contents prior to a museum visit through online and social media helps learners to have better understandings and improve their approach to art in general. National Museum of Modern and Contemporary Art, Korea has provided quality and diverse contents of arts to public. It is a matter of how to utilize the online platforms to proactively and effectively share the contents with wider community and encourage public participation in the events of art activities and exhibitions. This research comes up with some suggestions for the matter.

#### **4. Suggestions for improvement of art education by utilizing digital media**

Reflecting the survey and result of the outreach program, it shows synergy effect of museum education when learning sessions are provided through both digital media and physical experience.

Museums in general provides their resources including educational contents and teaching guides for people who look for information prior to visit or afterward by using their websites. This explains that website visitors and museum visitors have common motivation to explore diversity of the world (Howes, 2007). South Korea is one of the most IT and online contents developed countries and also provides the fastest internet network system in worldwide. However, not many people search for educational contents online through websites other than looking for event titles, times and basic information. To improve the art museum education it has to provide contents and information what audience and learners need to know and want to know.

Looking at some websites in overseas there are good examples of online contents providing to audience, such as educational contents for teachers, multimedia presentations for parents and children educational contents. The educational resources collected from the websites are used in schools or homes but also mainly become preparation for visiting museums (Herr-Stephenson, Rhoten, Perkel, & Sims, 2011). National Museum of Modern and Contemporary Art, Korea provides free down resources about museum educational programs in their website. The resources include various artworks exhibited in the museum for many years until today and the volume of the resources uploaded including workbooks and brochures for assisting students' understanding are increasing every year. However, they are organized or listed by years or alphabetical in order for visitors, and reorganizing online resources are urged to improve the art museum education. The website should provide not only downloading educational contents and online apply system, but also it should suggest educational directions to be used in schools and home environment.

Developing online art museum education guides can assist educators as a messenger to learn how to facilitate learners for having effective outcomes and experience about museums.

As museums share educational resources with public, it offers opportunities for teachers and parents to continue with learning about art museum education in effective ways even outside of museums.

Supporting various digital media based on education including apps, websites and virtual experience is crucial to improve art museum education programs even further. The online and digital media provide more choices for visitors to experience and learn about art contents regardless places, times and objects.

MMCA collection Lecture was broadcasted online on 19th of December 2016 while the lecture was performed at the museum. So people could participate in the lecture of the exhibition curator even though they were not presented at the place. There were about 5000 people watched the lecture online at [facebook.com/mmcaorea](https://www.facebook.com/mmcaorea) for one day. This becomes a significant evidence of expanding audience for that online programs helps improving museum education. In a long term it still needs improvements in many ways to develop digital education such as working collaboration with marketing, design and exhibition parts.

For example, YooYoungkuk exhibition (2016) was a collaboration event with Google culture. It provided a magnifying service and showed textures depicted in details on screen to help audience to

understand and experience in diverse ways. This example also shows that effectiveness of using online platforms in various ways to improve the art museum education. Pursuing more opportunities to collaborate with Google for different exhibitions will be valuable.

Furthermore, Looking into other good examples of exhibitions and Google art projects introduced at other museums, it is important to analyze them to learn how the online system of National Museum of Modern and Contemporary Art, Korea can be improved better. Needs of technical and functions improvements with good contents are necessary.

Contemporary artworks used digital media which has no limits in space create the limitless accessibility of communication with audience, and they also provide visual diversity, sensibility and knowledge for students (Lee, 2012). National Museum of Modern and Contemporary Art, Korea widely extends digital media supplies for visitors to experience by themselves, such as art Fab-Lab program including 3D printers, 3D scanners and laser cutter. The museum as a network and utility provider supports students and local artists to be proactively involved in creative activities and programs. Digital technology should be more encouraged to utilize in various creative works for its effective strength. If accessing useful information and resources from museum websites and audio guide service during exhibition visits become good help for audience to understand art better, educational art programs utilized digital media could also support students to learn and understand easier than before.

In addition, creating a chance to communicate with contemporary artists brings new experience to audience and it also encourage them to proactively approach the museum education. Building positive perception for the audience will be a key for improving the museum education.

## 5. Conclusion

Education should be more than passing knowledge to another. It has to consistently take a deep consideration of what learners understand and what they want to know more, and understanding about the learners prior to teaching is essential. The function of art museum education focuses on research and development, and the programs of museum education should provide educational services before and after visiting the museum at online and on site. Past 10 years the implement of art museum education has been settled down in art education. For the next step the purpose of museum education should be used effectively for wider community.

Additionally, it is important to find out how it effects to students' learning who participated in the art museum education by parents and teachers together. When learners receive the effective circulation of art education through digital media with right resource, they will be a proactively involved in the learning events. Educational platforms based on digital media in our everyday life offer an opportunity for parents and teachers to become an independent educator, and it also helps to extend potential audience for museums.

In conclusion, as museums lead the change of perceptual improvement toward art education by using digital media, it will encourage people to enjoy art and its values for the improvement of art education.

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## Interdisciplinary Creativity, Digital Technologies and Future Communities

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### 1. Introduction

This paper is based on our extensive published research, and highlights some of the experience and insights gained from the Interlife Project (Devlin et al. 2013, 2015; Lally & Sclater 2012, 2013; Lally et al. 2012; Sclater & Lally 2013, 2014, 2016) have led us to question how educators, learners and others involved in the support of learning are currently enabled, through their use of Digital Technologies, to connect formal learning with important issues of human concern. Going forward, we are concerned to connect this work with issues of socio-ecological sustainability. We ask: how and in what ways can creative use of Digital technologies contribute, and can it help learners to connect in meaningful ways to wider, serious issues of global concern? Furthermore, how can we help educators and learners to support this agenda? A further parallel set of questions is: what do educators need to do to support these wider educational aims? What frames of reference, or theories, might help us? How can we enable learners to move beyond the boundaries of their own discipline, to tackle some of the key issues confronting us collectively?

### 2. Underpinning Research

The ESRC/EPSRC-funded Inter-Life Project (TLRP/TEL Phase; 2008-2011; see <http://www.tlrp.org/tel/>) (Sclater & Lally, 2009) focused on the development of an integrated inter-cultural 'context' in a 3D platform (Second Life™), to investigate how young people can use this creatively - individually, and collectively - to assist in understanding and navigating their key life transitions and specific skills development. The central aim of Inter-Life was to create a community space or 'youth centre' in a modern and engaging online environment, where young people could pursue their own research agendas. The team chose to work with virtual reality in a 'virtual world'. Virtual worlds are avatar-based, and networked, social spaces. Avatars in this context are animated graphic representations of participants that they can move around in the virtual world under their own control. They are often in human form, but can be animals, birds, or other entities. They can be modified and customised by participants at will. The world itself is constructed and shaped by the participants). Avatars can fly, and 'teleport' from one part of the world to another. They can communicate with one another using gesture, text, and real audio (in real time). These features build upon the reality that is already familiar to all of us, but they also extend it in imaginative and highly engaging ways – an aspect of virtual worlds that Thomas and Brown have called the 'networked imagination' (Thomas and Brown 2009). We attempted to work with young people as participant 'co-researchers' in a 'Virtual Research Community' (VRC) created in our virtual world InterLife Island 2 (ILI2). In this co-research, the adult research team was encouraging the young people to develop their own research agenda.

### 3. Working with Activity Theory

The Inter-Life Project needed to develop a theoretical framework that would be powerful enough to help us understand and analyse the activities of the young people with whom we worked. Activity Theory was identified as a promising candidate using an approach to theory selection developed by Halverson (2002). Activity Theory (AT) focuses on the main influences on activity, and places the participants and their goals centrally in 'systems of activity'. These systems include the tools used by young people, their motivations and goals, ideas and values, the community context, and the artefacts that they create. Within this general framework, we focused on creative practices as tools to support reflection on social justice issues, the use of virtual worlds as a community context, and the development of young people's voices through creative practices as goals. The young people with whom we worked co-opted the tools and community setting for their own use, and began to articulate their own goals during the workshops.

The creation of a virtual research community (VRC) for and by young people was a key part of the means by which we attempted to realise this aim (Lally, & Sclater, 2013; Lally, & Sclater, 2012). As a part of this process the research team wanted to encourage young people to express themselves in a variety of ways and develop their own 'voices' as part of their own research process. Part of the 'researchers' challenge' for us, however, was that our own research agenda, funding, and ethical undertakings placed limits upon us that required careful thinking about the process by which we (as adult researchers) engaged with our youth researchers. This led in two directions: a search for an empowering strategy or practice that the young people with whom we worked could control; and for a way of inducting the young people into their own research agenda that was not unduly limited by own agenda and restrictions as researchers. We gradually moved towards creative practices, including filmmaking, photography, fashion and virtual artefact construction (see below), both as research tools and as multi-faceted media for the expressions of young people's voices.

As we have already indicated, one of the key issues we faced in the Inter-Life Project was to find a framework that was sufficiently comprehensive in its theoretical scope to take account of the complexities in the processes of transition skills acquisition among participants in the Inter-Life virtual island. In this context, the voices of the young people, their motivations and goals, were key elements of the research for us. Understanding the subjectivities of young people, as they engaged in building a community in which they were key stakeholders and participants, was the central focus of our work. Activity Theory (AT) as a theoretical framework to guide and inform research in virtual worlds has been little used. The work of Jonassen and others has considered how it might be used in the design of constructivist learning environments (Jonassen & Rohrer-Murphy, 1999; Jonassen, 2000). However, only recently has research begun to emerge in which AT is considered as a way of framing analyses of communication and other aspects of activity in virtual world settings - in Steinkuehler's investigations of Massive Multiplayer Online Games (MMOGs) (Steinkuehler, 2006), for example.

We think that the power of Activity Theory in virtual worlds research is that it enables the systematic integration of the key components of learning in such settings: tool development and mediation; internalisation of social knowledge, and transformation of human activities as they arise from learning and development (Kaptelinin & Nardi, 2006). In his 2008 keynote address on the future of Activity Theory Engeström (2009) reminds us that, even though there may still be too little attention paid to the generality of studies undertaken within the AT framework, there is a significant and on-going increase in the use of the term, and citation of key texts in the field continues to rise. Engeström has outlined the evolution of AT through three generations (Engeström, 2009) as it seeks to develop its explanatory power. The first generation focused on action mediated by tools; the second focused on Leont'ev's notion of the 'activity system', and the third, in the last 15 years, on multiple interacting activity systems focused on partially shared objects.

AT is a theory of object-driven activity, where objects are concerns that generate attention, motivation, meaning around activity, and this creates new objects. These may arise from multiple activities rather than a single activity. One of the central features of third generation AT is what Engeström has called 'Runaway Objects'. He defines these as objects that are not under any one person's control, and may have far-reaching and unanticipated effects. They are often contested, may generate controversy, and can be emancipatory. The Linux operating system is cited as one example. It has also been observed that many runaway objects are small or marginal to begin with. Leont'ev observed that there are no activities without objects; similarly, there are no objects without activity. Such runaway objects cross activity system boundaries. The products may be intermediate in nature, and yet also be visible, accessible and cumulative. This means that participants may return to them on multiple occasions, and engage in exchange and feedback with one another as they develop.

Of particular interest in the Inter-Life Project has been what Roth has called the 'agentive aspects of activity' (Roth, 2009). By this he is referring to the development of understanding of the activity system from the inside, including identity, emotion, ethics, and morality, and derivative concepts, such as motivation, responsibility, and solidarity of the participants as they work together within or between activity systems, on shared or partially shared runaway objects. Third generation AT (Engeström, 2001) also recognises the challenges of dialogue and the multiple perspectives of participants as they work – to understand the complexity of interacting activity systems as those engaged in joint projects seek to develop shared goals. In Inter-Life we worked in a Virtual Research Community (VRC) on ILI2 with young people. Their aims (runaway objects in AT terminology) were partly co-constructed through negotiation with the research team. To begin with the VRC was a kind of boundary space between the school activity system and the home activity system. In this space, a group formed that had not worked together before. Some of the initial discussions around ground rules began to explore the possibilities of the space. Initially the research team members were dominant in these discussions. The identities of the young people, mediated through avatars, began to emerge, and new runaway objects (for example films) were discussed. These objects utilised artefacts such as photographs, and discussions in the virtual community, as well as presentations and mini-biographies on the ILI2 interactive display boards. These explored young people's concerns and began to speak to their sense of justice in relation to personal issues, community issues and areas of contestation within the school. As the young people worked on ILI2 it became a new activity system with its own values and tools. It was a place that began to open new possibilities, expanding the horizons of what might be possible. It was both different from the home and school activity systems, partially in conflict with them - this conflict may have initiated creative contributions to the films (runaway objects) that were emerging.

#### **4. A workshop Featuring the Role of Creative Practices and Virtual Spaces in Finding a Voice and Being a Researcher**

In thinking about creative educational spaces Sagan (2008) has highlighted the importance of the emotional and affective dimensions of learning (p174). She argues that these aspects are also co-present features of learning spaces that can enable positive learning, or impede it. Virtual Worlds like Second Life™ (in which Inter-Life's ILI2 is constructed) offer many possibilities for developing such creative spaces. Within them, creative expression and the development of creative practices (developed from Art and Design education) – from the possibilities of changing one's appearance, to the creation of sculpture, modification of landscape, flying, teleporting and collaborative tools – are all possible (Doyle, 2010). Such spaces offer many possibilities for the development of positive emotional environments for learning.

In our Virtual Research Community (VRC) we used photography and montage based upon photographic work to help the groups to cohere (based upon pioneering work of Sclater, 2007; 2011). Young people could express themselves through this creativity, share their worlds, enter the worlds of others and discuss these experiences, which themselves became part of the creative expression in which they were engaged together. Making digital documentary films was also used later by TVRC as a vehicle for attempting to research ‘real life for teenagers in Trinidad’. This kind of work has previously been undertaken in real-world informal spaces with young people (Lin, Grauer, & Castro, 2011) but not in a virtual world.

Up to 15 young people attended the workshops that took place. There were up to six mentors present from the research team (indicated by \* in table 1). Continuity of attendance was a recurring problem in the group. Some students appeared occasionally, and then disappeared. Others appeared regularly for only one sequence of activity, and then disappeared again. Some students were changing appearances on almost every visit. One of the students, who attended only occasionally, had mastered the art of scripting artefacts and customizing his avatar appearance much more than the other students. The workshops lasted for one hour and tended to run to 500 lines of conversation text.

Table 1 (Avatars, scripting and play) shows an extract from an early part of workshop 15, as the meeting was starting, in which either Bute Lyros or Ben Whirlwind (or both of them) has scripted a large gun, that they were wielding. Most of the extract is a social exchange, consisting of greetings, but there are also hints of personal insight beginning to emerge as an utterance theme for these two young people. Because these events are happening in real time, and there is no visual record of most of them – only the text transcript – the exact details of the circumstances are not always clear. Cool Dreamer, a member of the mentor team, had not noticed the gun at all (\*General Ward- Have you seen Bute's gun?). However, it is clear that the young people are enjoying modifying the appearance of their avatars, and playing with some artefacts – musical instruments, the gun, many other items on the island – that they have created using the ILI2 scripting language. The gun had been scripted prior to the meeting. There is also excitement around Melly Covert's new avatar ‘look’, and general confusion about where the other group members are located on the ILI2 island (equivalent in scale to several thousand square metres of real space, and populated with hills, buildings, and trees). Bute's exchange with General Ward is an early example of gaining personal insight as they briefly reflect together on Bute's new appearance. Bute, in particular, is reflective and thoughtful about activities, and also the most expressive member of the group on this occasion.

Table 1. Trinidad Workshop 15 – Avatars, Scripting and Play - 24/05/11

(\* =mentor/researcher)

<b>*General</b>	<b>Ward</b>	Hi Bute
<b>Bute</b>	<b>Lyros</b>	Hello
<b>Bute</b>	<b>Lyros</b>	I got a gun
<b>*General</b>	<b>Ward</b>	You look like Edward Scissorhands
<b>Bute</b>	<b>Lyros</b>	HAHAHAHAHA
<b>Bute</b>	<b>Lyros</b>	Is it time for the meeting now?
<b>Ranulph</b>	<b>Navigata</b>	Let's go
<b>*Cool</b>	<b>Dreamer</b>	Looks like the Trinis have been busy!
<b>*General</b>	<b>Ward</b>	Have you seen Bute's gun?
<b>*Cool</b>	<b>Dreamer</b>	No, sorry
<b>*General</b>	<b>Ward</b>	Let's try the other spot



*Cool	Dreamer	There's some people at the far end of the island
*General	Ward	Ok should we start rounding up the new members?
Ranulph	Navigata	Sure
Melly	Covert	Hi every one
Ranulph	Navigata	Hey
Melly	Covert	Like my new look
Ranulph	Navigata	You look like a shipwreck survivor
*General	Ward	Yes
Melly	Covert	I was aiming for the muscle army man

## 5. Discussion

In this paper, we have explored how Creative Digital Technologies can help to create and sustain creative learning communities as they engage in exploration and open investigation of issues of concern. The paper draws on our own research, and other interdisciplinary sources, to explore: how can we use 'Creative Digital Technologies' to support expansive pedagogies in the Art and Design education community? Three related themes are examined: theory – its importance in illustrating and providing language to understand the values, activities and goals of community participants. Theory may help us to link the impact of these community activities, supported by Digital Technologies, to global issues. Then, the importance of learning spaces and learning communities in developing shared values and supporting investigations around issues of concern. This paper aimed to illustrate an exploration of the fundamental elements required to create expansive pedagogies within and beyond Art and Design education.

We used theory to focus on activity in young people's creative learning spaces, and their interactions and motivations as they engaged in their own research activity. Virtual worlds such as Inter-Life may also offer young people opportunities to explore and develop networks of support for the acquisition of skills that can be also used in a wide range of real-world settings. This is evidenced in the workshop example (Table 1) and is also clearly visible in other workshops reported elsewhere (Lally and Sclater, 2012; 2013). -

It sometimes took a long time for any focus to emerge in the group. This was often lost by changes in group membership. However, the virtual world offered many creative possibilities and stimuli. Some of the young people were very quick to learn the scripting language that allowed them to manipulate the virtual world environment and appearance, and other aspects of the space, in ways that suited them and gave them a sense of control. For example, the power to change their avatar appearance was very engaging for young people, and generated much collaborative activity and interaction. The virtual world environment also stimulated a wide range of playful behaviours that created a positive atmosphere in the group. As the group matured some members became more expressive and confident while others simply disappeared. Group members learned important negotiation skills. These were used to resolve conflicts of time and of value as they acquired confidence with the virtual world technology. As young people claimed the VRC space they began to use the scripting and the technology for their own purposes - sometimes in conflict with, or subverting the agenda of the adult researchers. At the same time, we began to see threads of creativity emerging, through the films and photographic work as well as the dialogue, that were facilitated by the creative practices that the research team supported. We hope to apply these approaches to the development of a wider range of real world skills, to help young people work with pressing real world challenges.

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## An Intercultural Art Education Approach Coupled with the Development of a Learning Tool

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### 1. Introduction

The pace at which technology and media is being developed is resulting in the world getting smaller. As a result, the cultural boundaries between countries and regions are becoming blurred and symbiotic. There is now a uniformity of culture that is evidenced by mass-producing large-scale global companies such as McDonald's and Adidas; we are eating the same food and being dressed by the same designers. As such, it is important to establish whether the way in which people and cultures are getting similar is good.

It is now much more convenient to communicate and understand each other as a result of globalisation; however the core identity of each culture is seemingly slowly being eroded away. It is important not to lose unique cultural content especially in the art field where creativity is seen as a vital ingredient. What is needed is to mutually recognise the difference in cultures with regards to art education based on respect for the diversity of each culture. The ideal art education will incorporate and apply multiculturalism, rather than merely focusing on art based on one culture, which will be more valuable to the international community.

How can we promote cultural diversity and strengthen the community? In this paper, I will explore the intercultural art education approach and develop corresponding educational tools. Firstly, 1) Identify examples and policies of cultural and artistic diversity from countries and regions 2) Analyse intercultural arts education through a case study 3) Develop intercultural art education tools for higher education.

Communication through the arts will naturally express the uniqueness and identity of a culture thereby contributing to the national community connections of each culture.

### 2. Understanding of Culture and Globalisation

Culture refers to materials that are specific to a particular society. For example, we find our traditional cultural heritage or historical fact as culture. (Lee, 2015)

An important part of art in today's multicultural era has to do with creating contemporary creative work from a new point of view through the interaction and combination of different cultures. Culture is usually imbued with the uniqueness of the nation and its traditions. However, in order to develop this new content so that it can be used as a creative material, it should include global universality at the same time. In other words, the content is reanalysed based on culture, and a new meaning is given by reconstructing the multicultural meaning.

Additionally, while globalisation continues to aid with the development of communication and transportation, cultural exchanges are now more to do with the notion of 'communication space' rather than 'geospatial' problems. Globalisation, as discussed by some researchers such as Richard Jenkins, the author of *Social Identity*, is widely believed to 'have made human life more diverse' (Jenkins, 2014, p. 33) and offered "more experiences and elective identities" (Jenkins, 2014, p. 34) whereas others suggest that alongside diversity, globalisation brings in its train greater homogeneity (Jenkins, 2014, p. 33-34), which merges each region or area's unique local trait with global traits. George Richer (2008) wrote that "globalisation is an accelerating set of processes involving flows that encompass ever-greater numbers of the world's spaces and that lead to increasing integration and interconnectivity among those spaces" (p. 1). Ritzer. in his book *Globalisation for Nothing*. argued that "Nothing" refers to

things that are standardized and homogenous such as ‘McDonald's, Wal-Mart, Starbucks, credit cards, and the Internet (Mann, 2007, p.398)’ whereas "something" means things that are personal or local flavour such as ‘local sandwich shops, local hardware stores, family arts and crafts places, or a local breakfast café (Mann, 2007, p.398)’.

Here, what needs to be emphasised is that despite the concerns about standardisation and uniformity, academics including Guy Julier (2008) argue that globalisation still offers an optimistic vision for the art and design field as an opportunity for renewed creativity with enhanced quality and flexibility. While multi-cultural research has been mainly used to help with the understanding of multinational culture and improve international communication and art, intercultural art as an approach can now be used to enhance not just communication but also the quality of uniqueness.

### 3. Cultural Diversity in Arts

The way political, social and environmental aspects including materials that reflect contemporary cultural expression creativity and newness will be discussed through the examination of the art works below. Analysis will also be carried out on how notions of cultural diversity and harmonisation are incorporated into works of art.



Figure 1. FEIGN: Fighting Spirit



Figure 2. Coca-Cola Vase

Figure 1. FEIGN: Fighting Spirit (2013) is a Korean artist Hyun-Jung Kim's painting made with traditional Korean ink, colours and collage on a traditional Asian paper. Her art work reflects part of the West's fast food culture such as McDonald by showing a Korean woman wearing traditional Korean dress, the Hanbok. Figure 2. Coca-Cola Vase (1995) by a Chinese artist Ai Weiwei also reflects the combination of the two cultures of China and US. On the surface, the Coca Cola Vase is filled with contradictions: a Twentieth Century logo festooned upon a two-thousand year old vase; the emblem of American capitalism emblazoned on an ancient Chinese artefact, a unique hand-crafted object adorned with the symbol of mass-production. By painting directly onto the vase – an object of legitimate cultural importance – Ai provoked furthers iconoclastic vitriol he had experienced as a result of such early works as ‘Dropping a Han Dynasty Urn’ (Sotheby's 2011).

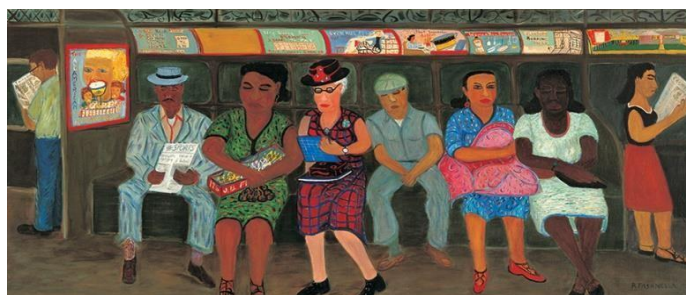


Figure 3. Subway Readers

Figure 3. Subway Readers (1950) by Ralph Fasanella is insightful and articulate; it communicates the struggles of working-class life and his passion for the lives of people, depicting outdoor scenes without omitting details related to the intimacy of a personal world (Rousseau 2014). His artwork also reflected intercultural society and fashion of that time. Above all, cultural exchange helps to enhance cultural diversity. Diversity in culture and art is very important because it is a decisive factor for creativity.

#### **4. Importance of Intercultural Art Education and Implementation**

In order to understand culture in a multicultural society, it is vital that education is provided. Importantly, in order to increase the understanding of a cultural identity, there should be a willingness to understand and embrace, rather than deliberately trying to write a unilateral planted in the national culture. It has to develop through respect - understanding - integration of other cultures. Moreover, it is crucial to break down the barriers of culture and art symbiosis especially between countries and it involves understanding and exchange as well as learning the art of the country

First, the curriculum should include diverse cultural elements to help learners to have their own views on various cultures. Intercultural Art Education is not a special programme of minority targets. Cultural diversity should be understood naturally through art education. This precious cultural learning should spread beyond the individual level and focus more on the societal level. As such, culture and arts education that takes place in a knowledgeable and informed society promotes cultural norms and cultivates cultural enjoyment and creative ability.

This activity is associated with 1) cultural consumption in society, 2) understanding through learning, 3) reconstruction, while ultimately expanded to 4) affects the creation naturally 5) socio-cultural forms of art.

“Global Citizenship Education” is pivotal education for 'the era of globalisation' and it is an education that deals with the consciousness and attitude of a global citizen. It aims to create a good society and sustainable baptism based on world universal values such as freedom, equality, justice, compassion, respect, sharing and community consciousness (KOICA, 2016). A global citizen is a person who thinks from a global perspective, escaping from individual and state-centered thinking. It also refers to people who actively participate in global and humanitarian issues in a responsible and respectful way to respect a different culture, race, ethnicity, religion, and to create a better world (p. 9). This educational context should be applied to global intercultural arts.





#### **5. Developing and Intercultural Art (IA) Learning Tool**

The four suggested Intercultural Art (IA) learning tools are comprised of (1) Combination and Harmonisation, (2) Hybrid and Fusion, (3) Transform/Translate/Transplant, and (4) Inclusion and Exclusion. These four IA learning tools are intended to lead students through further development of their initial ideas.

The first stage, ‘Combination and Harmonisation’ involves sharing and taking ideas across cultures with a view to create better communication and collaboration, spanning one or more cultures. Expanding on this process, the second route; ‘Hybrid and Fusion’ is a way to inspire more radical innovative change and development through cultural collaborations. During the process of Transform/Translate/Transplant, students endeavour to carry a habit or tradition over from one culture to another. During the process of ‘Inclusion and Exclusion’, cultural bridges are investigated and approached from three different perspectives; guarding one’s own culture and traditions, excluding another culture, or creating a new culture that includes some members but excludes others (Lee, 2017).

The four processes are outlined below.

Table 1. Intercultural Art (IA) Learning Tool

1	Combination and Harmonisation	Art process based on sharing ideas and facilitating communication between two or more cultures.		“Portrait of the King” by Dong-Hyun Son (2008)
2	Hybrid and Fusion	Art process based on sharing ideas; however, it is similar to the combination and harmonisation section. Hybrid and Fusion will lead to a synergy of ideas and innovative results.		“IKEA plus 365+ Vase” by Pili Wu, An-Fu Huang (2010)
3	Transform Translate Transplant	Art process based on the idea of adopting one culture into another, and analysing the effects.		“Silver Dragon” by Idee Liu (2010)
4	Inclusion and Exclusion	Art process based on defining boundaries examined from three different angles: protecting your own culture, disregarding another culture.		“Greater than Fear” by Shepard Fairey (2017)

The students and artists are asked to conduct cultural research for each of their art work. Their research includes environmental, social, and material components. Here, they combined different elements of their research, depending on their art activities. The categories are very similar, so the subtlety and nuances of each term are explored through a variety of exercises. These phrases are applied to assist the art students' creative process. When students take part in intercultural art projects, they need to incorporate these categories in their process.

## 6. Conclusion

We are increasingly living in a multifaceted society where cultures have to adhere to other cultures in all spheres. From a cultural and artistic fusion standpoint, harmonisation has been shown here in well in many social areas. Lee expressed that "Now we have to go out as a strategy to mix and blend other cultures like bibimbap to create a fresh taste." This leads to cross-platform, symbiotic relationship and co-evolution (p. 105). If you use the Intercultural Art (IA) Learning Tool in the process creating a multicultural art work, it will be easy to understand the direction and purpose of the culture being utilised. In addition, the method and intention of fusing culture and arts can be effectively diagnosed.

Finally, in addition to utilising the IA Learning Tools, the process of re-interpreting the various phenomena of modern society from a cultural reflection and enculturation should spread to the movement to learn and internalise in daily life. We hope to create creative arts based on the originality and identity of our own culture in a globalized mass production and uniform society.

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## A Research on the RPG (Role Playing Game) as a Teaching Method of Art History Instruction

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### 1. Introduction

The purpose of this study is to explore the possibilities for elementary school students to learn art history time through role-playing games. It is intended to develop the basic form and flow of an ideal role-playing game that can teach the background of the writer and the work of a specific period (Renaissance period). If a homeroom teacher who grasps the characteristics of each student makes a learning game for students, it can fit well with educational purposes like personalized clothes. Students will also be able to participate actively in class by avoiding tedious explanations and passive teaching environments.

I think that the qualities teachers should have to create a game suitable for the lesson are not so difficult if they could learn about the game, the ability of storytelling, and the programming ability of game production. Of course, if the teacher makes such a game depends entirely on the teacher's will and determination.

Research that gave answers to these questions could not be found at present. So, what if the teacher develops role play game? Was the starting point of this study.

### 2. Role-Playing Game(RPG) and Art History Education

#### 1) Role-playing game

Role-Playing games are games in which a player becomes a game character and performs various tasks in the game. During the mission(quest), player can interact with other characters, get hints in them, battle monsters in the field, and solve various puzzles. Basically, player can do various activities other than the type of activity according to the determined game genre. For example, player can find the sketchbook of Leonardo da Vinci, watch the sermons of Michelangelo and Leonardo da Vinci, and find hidden treasures in Florence and its suburbs in the renaissance era. The ability of player to perform diverse activities through the activity of games is that diverse stimuli are given continuously or discontinuously, which provides various possibilities that can lead to deepening and immersion of learning.

#### 2) The application of role-playing game in art history education

The historical era of this game was set in the Renaissance period. The reasons for this are that artists and works are known to the students more than the art of other historical periods, and there are many materials that have been studied. The targeting age of playing this game was the upper grade students in elementary school (grades 5 and 6). Therefore, the selection of the artist and the selection of the works were aimed at the artists who are familiar with and known to the elementary school students. Leonardo da Vinci, who depicts John the Baptist or the Mona Lisa as master of Sfumato, Michelangelo Buonarroti, the greatest sculptor before the great painter, Raffaello Sanzio, famous for his masterpiece








frescoes, such as the Athenian school, was chosen as an artist who will mainly cover this game. Also included the paintings of the Scandinavian Renaissance and their painters

**3) Main characters and story of game**

I used the main character template provided in the game production tool (RPG Maker MV). based on the younger age of each artist, they were selected for their appearance suitable for their art historical events. Table 1 shows the major characters in the game.

Table 1. Main Characters and Story

				
<p>Allison (Main character)</p> <p>She time leaped to Florence in the Renaissance period to do Kuma teacher' homework. She is sincere and objective. Good conflict mediation between friends.</p>	<p>Leonardo da Vinci</p> <p>He becomes the first co-worker of the heroine and makes a rational and cool judgment.</p>	<p>Michelangelo Buonarroti</p> <p>He is the second colleague of the main character and has a genius in art. The personality is so weird that Da Vinci or Rafael is not in good relationship.</p>	<p>Raffaello Sanzio</p> <p>He is the youngest and most talented artist who becomes the last associate of the protagonist and is not in good relationship with Michelangelo.</p>	<p>Kuma teacher</p> <p>The teacher who sent the main character to the Renaissance era to investigate the painters and art objects of the Renaissance period. Give the main character a variety of quests.</p>

The plot of the game based on this basic content is as follows.

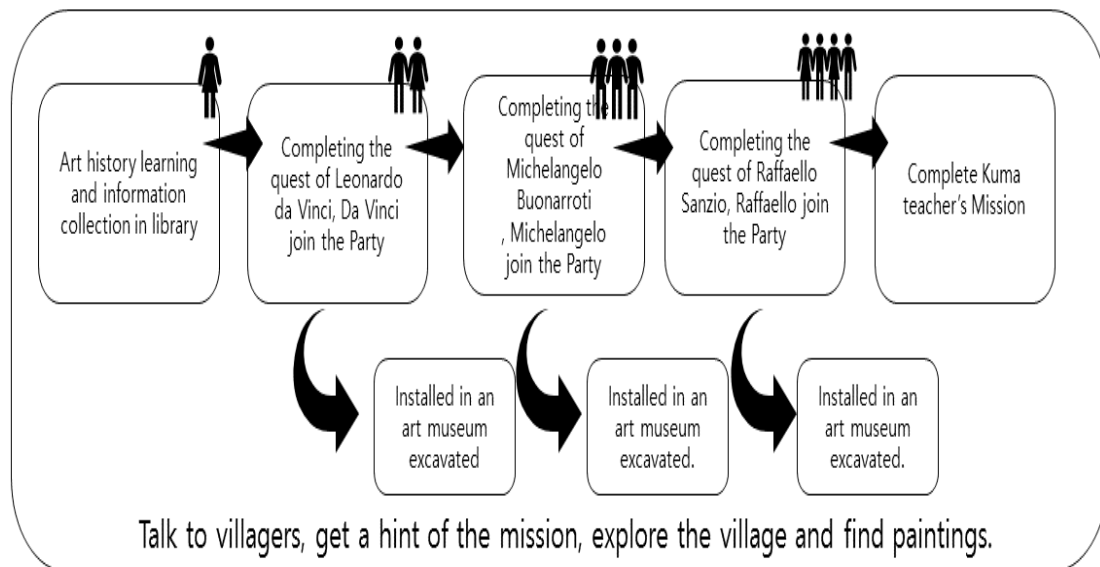
Allison, a sixth grader in elementary school, travels to Florence in the Renaissance period to investigate Renaissance artists and works. According to the villagers, there were paintings hanging in the museum, but one day they suddenly disappeared. Her mission to find the missing pictures and put them back in their museum.

Allison goes to the library to read the book of art and builds her knowledge about Renaissance art. Also, the more she read the book, the more she can learn about the picture you did not know. Starting with a quest to find the sketchbooks of Leonardo da Vinci, Michelangelo and Raffaello become friends with Allison and together participate various adventures to finds artwork.

**4) Flow of Game**

I set the learning objectives to know about the three great masters and their works of Italy in the Renaissance era. The three major Renaissance masters appeared in the game with their real names, and made it possible for them to work together with the main character and the party (a collective term for a group that cooperates as a partner in role-playing games). And the main task of the game is to find their artworks scattered all around and turn them back to the village museum. To make students familiar with the game, the main character has been defined as a general model of students these days as "a sixth-grade student in elementary school who is sincere but does not want to do homework". The flow of the game is shown in Table 2.

Table 2. Flow of Game



### 3. Developing Art History Educational RPG

Developing a role-playing game requires a lot of time and effort. The best way for me (as a teacher of 6th grade, head teacher in charge of school curriculum and physical education and Ph.D. candidate in art education) is to use a game development program. In addition, the history of art is preceded by an understanding of the times. So, I added a geographical and humanistic explanation of the Renaissance period. Therefore, I used Google Maps and Google Street View as external sources. I also used the Google Art Project for a detailed description of the artists' work.

#### 1) Program and technology and Resources

- RPG Maker mv

RPG MAKER MV was developed to creating an original RPG without programming knowledge. It can create RPGs for MacOSX, Android and iPhone. RPG Maker MV uses the JavaScript, in combination with HTML5 export. To help create a game easily, it included some sample data such as sample maps, character generator parts and music.

- Google Map, Google street view

Google Maps and Google Street View present visuals of local humanities and social data on the world map. Google Street View is an effective visual material that shows photographs so that you can experience the streets of your area as you look around in the streets. This allowed students to experience the streets and buildings that are preserved near the original form of Florence in which Renaissance artists worked. Students will be able to visually experience the alleyway and street mood that the artists of the Renaissance period rode.



Figure 1. Player Can Get Visual Information by Google Map and Street view

#### - Google Art Project

I used Google and Naver (Korean search engine) 's picture search for the artist' s appreciation and commentary. I used the Google Art Project to check the details of the work and to get a better appreciation. The Google Art Project is an Internet service that lets you see pictures of works of art and artwork that have been contracted with google.com. This is a good example of applying IT technology developed by companies to education and the arts. You can see the mixture of textures and colors of oil paintings by enlarging pictures taken with ultra-high resolution (about 7 billion pixels) on web browsers or smart devices.

Google Art Project is effective for visual understanding of Pieter Brueghel's work where a wide variety of people are present, the fine brush touches of Jan van Eyck and Da Vinci's sfumato technique.



Figure 2. Player Can Get Further Information About Picture by Google Art Project or Naver's Art Search

## 2) Developing procedure

I have revised and supplemented many times to plan, design and complete a role-playing game for art history learning. Planning and designing are the most important steps in the game development process. Since it is basically a step to determine the structure of the game, the appropriateness of the textbooks, methods, and procedures to reach the learning goals should be examined. The researcher should organize art historical elements to be able to learn in the game. In addition, the content and difficulty of the game should be decided so that the students can increase their interest, and the rapid immersion and transition can occur. In addition, the background of the game and story elements should be selected with a high relevance to art history. When planning and designing a game is decided, a beta version is produced. The beta version is a prototype that is manufactured to verify the fun factor and feasibility before real development. We then build a beta test group and play a test play. Test play is conducted for game experts, art education specialists, and elementary school students. This process has given game experts advice on the quality of the game itself. I also received advice from art education specialists and elementary school teachers on educational aspects. Based on this, I also constructed a

teaching - learning program. Finally, I applied it to elementary school students who are the actual users of the game. The procedure is shown in Table 3 below.

Table 3. Developing Procedure of Game

1. Planning and Design	Game contents, method, setting and development of insertion elements
2. Pilot Program Operation	A simple game with elements of role-playing game is created and operated for students to grasp basic game skills and requirements

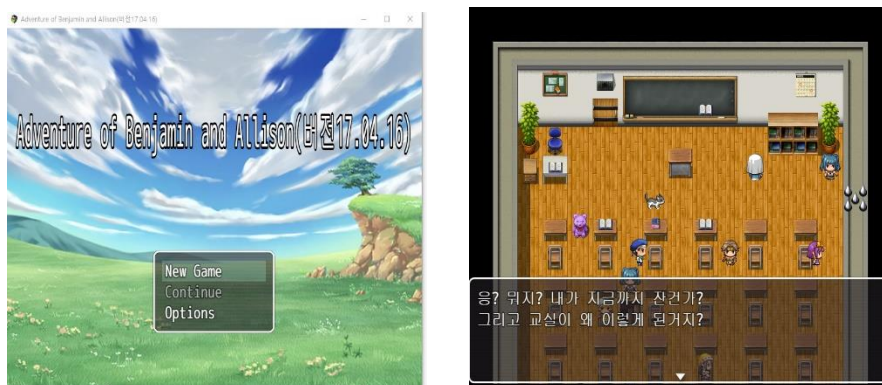


Figure 3. Title and Screen Layout of Pilot Game

3. Create and Test Alpha Versions	Create a game that can be played directly by putting the elements designed in the planning and design stage and apply it to learners and professional groups.
4. Reaction and Feedback Analysis	Analysis of learner response and expert feedback combined.
5. Modifications and Supplements	Correct the game configuration and method reflecting the analysis result to developing beta version.
6. Beta Testing	Produce the finished game and find out and fix the bug
Development completed. Apply in art history classes.	

This game is aimed at elementary students with basic game skills. That is why students are feedbacked about difficulties in the game, difficulties in finding progress, difficulty finding clues, and through this process elements of role-playing games are added, removed or elaborated.

### **3) The strategies of integrating “Role-Playing Game” in art history education**

Unlike traditional role-playing games, which require more than 50 hours of play time to complete the game, the game must be completed within a limited class time for learning. Therefore, the game is composed in such a quantity that it can be finished within a minimum of 30 minutes and a maximum of 1 hour and 30 minutes. This includes quest of three main artists and their 15-major works, other quests for four painters and five works.

I organized the game as follows to allow students to study art history naturally while playing a role-playing game.

First, this game was designed to provide a simple understanding of art history through dialogue events between characters.

Second, each character that appeared in the game was given character. It changed the learner's (player's) immersion giving each student a character to learn through Leonardo da Vinci was described it as a rational and curious person referring to the biography. Michelangelo was a genius and capable, but in a slightly interpersonal relationship he was described his assertive character. Raffaello had a sweet but strong personality. The main heroine has a sense of responsibility and grasps the situation objectively (Although she does not like homework). Her personality plays a role in mediating and resolving the problems between Leonardo da Vinci and Michelangelo as the game progresses.

Third, the main characters and conversations of NPC (None Playable Character) s are structured to give various important clues and hints to the game progress. but because of observing the game patterns of students, I was found that the frequency of skipping the conversation was so high that they could not find a clue to the progress of the game. To supplement this, I made a supplement paper. so that students could organize the contents learned in the tutorial. And put items or elements hidden in many places in the game, allowing students to read the dialogue and explanations carefully.

Fourth, At the end of the game, the students must solve the quiz problem, which is a synthesis of the contents of the game so far so that the game can be completed. The content of the quiz contains the contents of the art history and the artist in the Renaissance period. The students filled up their supplementary art history learning materials and adjusted the difficulty level so that they could fully solve them. This has the effect of reminding students that they are learning while filling out tutorials without immersing themselves in the game.

Even if the students do not know the role-playing game, the following strategies have been introduced so that the learners can enjoy the game while learning the contents of art history.

First, the monster's in-count rate (the probability of encountering an enemy on the move) is lowered. A student who is not familiar with RPG games or are unfamiliar with such a combat system, they will easily feel bored or find it difficult. To make the complex combat system easy to maintain the fun of the game, student can buy powerful basic weapons regardless of level or combat power.

Second, General Combat except the main combat event was configured to avoid participants from losing interest.

Third, I had introduced the following strategies for students who are familiar with role-playing games or enjoying games at home. After the battle, the monster rewarded gave away to the students or money. Among them, student can get rare items. it enables to increase the student's willingness to challenge each other. and the higher the level, the stronger the magic or the skill. To get rid of boredom on the move, students can proceed to the next event as soon as they complete the quest.

Fourth, to encourage active participation of students, I introduced a method in which students participate directly in game production. For example, the students decided on the name of the emerging monster. I also decided on the ability and the attack method. This was so engaging that the students who wanted after the alpha version they were allowed to appear as NPC characters who gave hints to the main character in the game.



Figure 4. Student Designed Monster and NPC

## 4. Application of Role-Playing Game in classroom

### 1) Student's reaction

I asked the students a brief comment after finishing the art history game using role-playing games. Students' answers are as follows.

"I was able to know the history of art well by the game, and it was easy to do because it was not too difficult."

"I learned the art history of the Renaissance period, famous painter"

"I was able to see the pictures of the Renaissance era on the Internet in detail,

"It was fun to make money while fighting monsters"

"I talked with friends in the game and I was able to fight excitingly with the monsters"

"I knew a famous art work that I did not know well and I feel good every time I look for pictures"

"It was fun to find many pictures "

"It seems to be good to be able to learn the Renaissance painters and paintings while having fun, and to train the knowledge while solving the last quiz. Adventure is exciting "

"It helped me study art. It also seems to be a chance to know the painters and paintings of the Renaissance era that have not been learned yet "

"It is fun and exciting, but it seems to be good for studying art.

"I can study art history well and have fun.

"I learned a lot about Da Vinci and Michelangelo, and I learned a lot about them, so I developed common sense. It was rewarding to know a lot of works through the game, and I was able to build up my knowledge by reading book in the library in the game "

"I can tell the artist's name and the name of the painting. And I was more interested in knowing about this art in the game

"It seems to be possible to do what is going to be done by the mission and to be able to raise creativity. You can give a hint to know where to go next. Unexpected creativity may be triggered. I could study art that I liked but did not get to know well. And there are paintings of famous painters, detailed explanation is good "

"classmates explains it and it is familiar and well understood"

"I am not addicted to the game, I can get fun and study at the same time"

### 2) Further research

The following researches are needed to make the role-playing game for art history learning more effective.

Firstly, an art history class program using the above game should be developed.

And it is necessary to develop teaching and learning guidance, supporting textbooks and learning materials.

Secondly, the development of a role-playing game that deals with the contents of different art history periods. Through this, student will be able to learn through role-playing game from prehistoric art to contemporary art. I had standardized game formats, characters, events and script codes used in game production.

Thirdly, the research and meaningful results about game and learning. The game is still regarded as a medium to engage in concentration of students to invest in learning. Therefore, to improve the perception of teachers and parents who refuse to learn through games, much research is needed to prove that games are useful media for learning.

## **5. Conclusion**

In this study, researcher focused on the process of making a role-playing game for art history learning and the reaction of students. The researcher was in charge of developing a role-playing game. Through the game, I confirmed that students expanded their art historical knowledge. In the future, I hope that teachers with the same ideas develop more useful teaching and learning materials. I hope that the process of designing the art history learning using the game presented here and the results of the design work can be used as a reference for the follow - up study for the construction of the art history program in the future.

## Game Theory in Art Education: Reflexive Research of Tomato Art Plus Summer School in China

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### 1. Preface

Tomato Art School is an independent educational institute in China. Established in the early 21st century, we dedicate ourselves to creative art education for Chinese children aged from 3 to 8. After the first decade of our endeavors, we redefine our mission and responsibilities and decided to extend our curriculum and pedagogy to children aged from 9 to 15. With the expansion of our curriculum, we embrace the viewpoint of holistic education as our new mission.

Therefore, Tomato Art plus summer school was held at Shanghai in July, 2015. We organized art course system during 15 days, enrolling students, aged 7-15. As a boarding school, this summer institute brings teaching artists and students to stay together closely in order to realize the combination of art and life, allowing the students to experience a holistic process of creative making. We would like to articulate that this summer institute is different from traditional art summer camp. By comparison, in addition to teamwork spirit, we intend to realize more academic theories of curriculum and pedagogy in Tomato art plus summer school.

Game theory is the theoretical model that sets the foundation for our art education. Before I go on to discuss our methodologies, I would like to invite you to think about the following questions: (1) Do you think “game” is a kind of intuitive activity innate to kids themselves? (2) If games are innate to children, how can adult-guided activities preserve the intuitive aspects of them? (3) Games are only for fun? (4) How can we learn from games if they are only for fun? (5) How do we assess learning results from games? (6) How do we tell a game that works from one that fails? (7) Is there truth in games? All of these questions will eventually bring us to an important self-reflection: as an educator, do we understand game theory for curriculum and pedagogy sufficiently?

### 2. Game Theory

Playing games is an ability innate to all human beings. Actually, we can even observe the phenomena of game-playing among animals. Historically, game is meaningful as Huizinga(1955) told us that we can use the concept of game to explain the origin and structure of different civilizations. The concept of game in modern thoughts becomes more prominent as the debates on “the end of modernity” take place. The founders of game theory are usually considered as Gadamer(1960), Caillois(1961), and Derrida(1966). Without venturing into the complicated debates on the end of modernity, I would like to showcase the fact that the importance of game theory in modern thoughts is related to the intellectual trend at the turn- of-the-21<sup>st</sup>-century. This trend hails in “the era of game” in the 21<sup>st</sup> century in which people start to reevaluate truth and our understandings of the world, opening up new possibilities for world- understanding and world-making.

In the field of art education, the founders of game theory may be considered as Friedrich von Schiller(1790). In his book *On the Aesthetic Education of Man*, Schiller provides us with some fundamental insights and inspirations. He claimed that the “aesthetic subject” is different from the “rational subject.” The rational subject has been upheld as the basis of western philosophy. In elevating the importance of the aesthetic subject, Schiller advocates that human existential meaning does not solely depend upon thinking, but also feeling. Aesthetics, as part of our intuition, coexists with our rationality. The tradition of rationalism directs all our intellectual efforts to building a



thinking structure. Slowly but surely, we become less aware of our aesthetic self and repress our innate aesthetic abilities. As a result, traditional art education deviates itself from the essence of art.



**1) The philosophy of game theory in curriculum design: Restoring the wholeness of the arts**

Schiller once said: “We must be at liberty to restore by means of higher Art this wholeness in our nature which Art destroyed.” (AEM45) Schiller’s inciting provocation is still a relevant insightful statement for us to consider our living situations today. With the inception of modernity, we compartmentalize different walks of lives and become used to categorizing fields with division of labor. The arts thus have become a specialized field. Given such circumstances, the arts are not accessible to everyone; only the selected few can have the privilege to experience the creative process of art. People who decide to pursue the arts as their goals, in such a condition, are tracked into different paths according to the materials of art creation. This learning model easily leads people to believe that becoming skillful with one material is the standard of achievement. The rigorously-designed testing system in China is a reflection of this learning model. As Schiller’s words warn us, this kind of learning model breaks the organic links between life and art and therefore distances us from our nature.

To explicitly state the purpose of the application of game theory in our curriculum, I would like to emphasize that we do not simply take the face value of it but use it for the ultimate purpose of “restoring the wholeness of art.” The philosophy behind the curriculum design of Tomato art plus summer school is exactly about restoring the wholeness of art. On the outlook, the participants, through 9-15 days, seem to undergo an artistic journey into the world of contemporary art. The openness of contemporary art puts the nature of art in dialectic conversations with the nature of human societies across time and place. I will now proceed to outline how the curriculum is designed:



**(1) Introduction: Ways of simple plastique**

What we call “fine art” today actually has undergone many redefinitions throughout the 20<sup>th</sup> century. Western fine arts education later was refined as “visual art” and “plastique art,” a corrective move that abolished the boundaries between fine arts and applied arts. In so doing, it helps to restore the wholeness of art. The newly defined field of “visual arts” expands the horizon of art, allowing the previously separated fields to interact and integrate; also, it allows our everyday lives and art to mutually create each other. With “basic plastique art” as the starting point of our curriculum, we intend to equip our learners with the abilities to find their own logics of the creative process; this logic does not have to be limited by the definitions of art in any specific historical stage but seeks to find commonalities among different fields.

Introduction: ways of simple plastique	
<p>2015 Simple self Portrait</p> <ol style="list-style-type: none"> <li>1. 100 strokes limited, one by one.</li> <li>2. All the participants stay at the same stage. You have to wait for the others finish the line.</li> <li>3. Use hand-made stick dip ink.</li> <li>4. Focus on each and observation.</li> </ol>	
<p>2016 Magic Cub Self Portrait</p> <ol style="list-style-type: none"> <li>1. To learn how to make a cube by paper.</li> <li>2. Draw your self portrait on the cube.</li> <li>3. Feel about “dimensions” when you draw the lines across different faces of cube.</li> </ol>	


**(2) Elucidation: Ways of seeing**

*Ways of Seeing* is an influential book by the British art critic, John Berger. He elaborated the ideas in Walter Benjamin’s essay *The Work of Art in the Age of Mechanical Reproduction*. With the advent of photography in our world, our perception of reality is remodified and redefined by this new technology of visual recording. The invention of this new technology forced the visual artists to confront new problematics of their art creation: how do we see the world? And how do we represent the world? In addition to the creative visions of the artistic, the invention of photography also has huge impact on the everyday lives of everyone. This new technology is indeed a new medium through which people start to perceive the reality of the world differently. With this philosophy, we invite the students to experiment with different “ways of seeing” in the curriculum.

Elucidation: ways of seeing	
2015 Embody Picasso- 2D 1. 1907, the story of the birth of cubism 2. Make the other’s portrait in pairs 3. All the participants stay at the same stage. You have to wait the others finish the line.	
2016 Embody Picasso- 3D 1. The story of Picasso’s sculpture, Bull’s head,1942 2. collective work 3. Cut pieces from KT boards to experiment with shape-making 4. Construct the shape by mortises structure 5. Construct the shape according to what it looks like	

**(3) Transition: Collective work**

Looking back, one begins to see that we always use individual perspective to understand the relationship between the artwork and the artist. However, we do not hold onto the Romanticist view that the artistic is an independent genius who creates artworks in his or her own world. The artist creates works in the midst of a network of people who support the process with financial and technical resources, as well as people who inspire the artist with ideas. In the 21st century, teamwork skill and spirit is one of the needed characteristics for a social being. To do away with the genius myth, we would like our learners to make art as a collective process. In so doing, we will allow the students to experience the wholeness of art through the collective process; not only that, the students will learn to collaborate with others while maintaining their individuality.

Transition: collective work	
2015 Postmodern Chinese Landscape Painting 1. Read about Chinese landscape painting of Early Song dynasty 2. Analyze the composition of Northern Song style 3. Collect different pieces of plants 4. Use natural materials to interpret those painting chosen from Northern Song style	

2016 Embody Niki de Saint Phalle

1. Use wire netting and plaster bondage to make the organic shape by 3-4 persons
2. Game of coloring through collective work
3. Move our collective artwork to the campus, make our own Tarot Garden



**(4) Conclusion: Total art**

The concept of “total art” comes from the ideas of “total theatre”, and also related to Richard Wagner’s concept of “Gesamtkunstwerk.” Theatre art is by nature an art form of multimedial representations. Several directors emerging in the 20th century claim their works as “total theatre”. In their theatre pieces, they deviate away from traditional focus on the scripts and actors’ speeches. Their attempts echo Wagner’s idea of total theatre with an aim to restore the wholeness of art so that theatre can gain its independence from dramatic literature. Richard Wagner revolutionized opera with his idea by which he sought to synthesize the arts: poetic, visual, musical and dramatic art. This ideal has also been inherited by the Bauhaus school. They put art, design, and architecture together and become a successful curriculum. According to the idea of total art, we chose to synthesize performing and visual arts. Performing art or in other words drama has affinity with “game”. In addition to the curriculum, performing art is also beneficial in pedagogy.

Conclusion: total art

2015 Summer legend

1. We use more than 400 sticks to build a huge structure in space.
2. Kids has to find out the surface in space by pasting paper.
3. We use fluorescence light to make it become an installation art
4. Finally, we make a ritual dance with music in the installation.



2016 Grand puppet show: Faust, Faust

1. Faust is the protagonist of a classic German legend.
2. We use Goethe’s Faust as the basis of our scrip.
3. We also borrow the performance style from Bread & Puppet theatre.
4. Kids learn how to make huge puppet with carton box.
5. We use just one day to run the rehearsal.



This is the framework of our curriculum design: ways of simple plastique -ways of seeing - collective work -total art. No matter what theme we choose every year, this framework supports the logic of course arrangements during 9 to 15 days in our summer school. The biggest challenge so far for me is that this theory-informed curriculum might be too academic for kids aged from 7-15. With the academic rigor, they might find it too serious and lose interest. I have encountered numerous questions about how this might take away the fun part in learning for kids.

People might have these concerns due to common misunderstandings of game theory. I insist that fun is not the only element in game. Fun, a psychological phenomena, indicates that you are too involved in something and do not want to end it. Usually onlookers will be baffled by how much fun those involved might have simply by observing the activities they are doing. For example, when you see a little kitty keep chasing its own tail, you might find it stupid. Or, when you see a group of kids keep repeating the same game over and over, you might not understand why. As long as a game maintains its own internal integrality, the game will captivate its participants; on the other hand, when the segments and logical links of a game do not work together, the game fails. Participants cannot be captivated in the internal integrality of the game and become outsiders easily.

once this happens, the game is over. Thus, as educators, we cannot be tempted to simply bring in “fun stuff” into the games. When we design our curriculum, the priority is to set up a logically-linked step by step curriculum. How different segments and steps interwork and integrate with one another is the most important part in the application of game theory to curriculum design. In so doing, we can establish the internal integrality of our games, through which the wholeness of art will be restored. In experiencing this step-by-step creative process, our participants/learners will spontaneously find their own fun from these well-designed practices.

## **2) Game theory in pedagogy: Restore the aesthetic subject in the liminality of game**

After we have established game theory as the framework of our curriculum design, we now will proceed to develop specific pedagogical methods with such a framework. Our main concern here is about shaping the right learning attitudes among the students. To distance us away from traditional pedagogical approaches flawed by behavioral theories, we will foreground the importance of building “the aesthetic subject” through this pedagogy as opposed to the rational subject.

What are aesthetic subjectivities? To borrow Schiller’s idea, we believe aesthetic subjectivities can be understood through the three creative impulses innate to us: our impulses to feel, to morph and to play games, defined by Schiller as sensory impulse, formal impulse, and play impulse. A common understanding of the creative process of art through these three impulses might go like this: When an artist feels something about his or her life experiences, he or she is driven by the sensory impulse. Then, he or she picks up some materials and use them as a medium to express feelings. This is formal impulse. The artist feelings start to take free flows with the materials to the degree that the artist becomes so engrossed in the process of art creation as if he or she is having an intimate dialogue within. In this moment of complete immersion, the artist continues to experiment with different ways of arranging artistic details with the materials. This process looks like a gaming process for the artist to indulge in his or her own world. The play impulse will support him though the entire process until the artwork eventually comes into being.

Nevertheless, the process of art creation does not have to begin with the stage of sensory impulse. More often than not, formal impulse can be more easily brought out and started the art creation process, especially among kids! As a matter of fact, the deep feelings about the world in a great artist such as Van Gough can rarely take place among kids. If that is the case, then what defines the creative impulse among kids? We find art creations driven by the formal impulse especially suitable for kids. For kids at different age groups, they will have different modes of formal impulse.

Now I would like to explicate on our thinking of pedagogical approaches through a case study, our “Summer legend” activity in 2015. In the first step, we used more than 400 sticks to bring out “formal impulse” of our students. We simply introduce how the sticks can be bounded together and create different spatial combinations. Without telling the learners the ultimate goal of this process, we hope the kids can freely experiment with shapes and structures. Their immediate task is to resolve the issues of balance and structural stability. In the process of overcoming structural stability, a giant shape slowly comes into being. In our second step, we mobilize the learners play impulse. The giant structure co-created by all the learners has gone beyond the normal perceptions of anyone in the group. This larger-than-life structure invites the participants to play with it. We invite the learners to find surfaces in the structure; whenever they find a surface, they glue a piece of paper onto it until they think the surfaces looks enough. After this structure is “complete,” it awakens the participants’ sensory impulse. With lighting, this structure is turned into an installation art. We bring forth the participants’ sensory impulse by arranging them to have ritualistic interactions with the lighted structure. The ritualistic process will allow each participant to connect this process of artistic creation with his or her own life experience.

## **3. Conclusion**

Game-oriented education is very popular recently. However, there are a lot of misunderstandings of game theory in the field of art education. We want to refine game theory in the context of

western thoughts and highlight the real value of aesthetic education. Meanwhile we must create a well-constructed set of educational practices and reflect upon the philosophy behind the practices. Going back to the theoretical questions about game in the beginning of the thesis, I now present my conclusions: Game is a spontaneous event happening among children; nevertheless, the theoretical reflections on game by humanistic scholars help us understand the cultural meanings and values of it. However, to use game theory as curriculum and pedagogy, we cannot simply put games in the classroom. Before we implement games, we need to figure out what is the distinctive condition of human existence in game, that is what Schiller's "aesthetic subjectivity" indicates. Furthermore, we need to analyze the connotations of aesthetic subjectivity so that we can realize how to motivate those impulses, such as sensory impulse, formal impulse, and play impulse. Finally, we need to figure out the characteristics of game itself, and then we, as educators, will know how to use game theory as pedagogy. To comprehend game theory correctly will allow us to see that the nature of art is indeed game. We construct the vision of game theory and practice the ideals at the same time. We believe that this is the mission of innovative education. We would like to share our experiences and provide methods and reflections for people who want to join the field of innovative education. This is also the philosophy of participation, which game theory enlightened us.

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## Meaning Making in Art Education in the Public Environment: Interaction with Outside the Classroom World

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### 1. Introduction

Together with globalization, the interaction between people's actions and experiences and the way they spread these actions and experiences became faster than ever. While the emergence of new and common lifestyles among people refers to positive and peaceful associations, it became necessary to balance between a standard/uniform society and tradition, diversity, and change in cultural identity. Therefore, the responsibilities of education for representation of practices regarding building a sustainable society, cultural diversity, and advanced democracy have increased beyond solely representing new information and skill acquisition. It has gained importance that young adults find new meanings about both self-culture and different cultures in authentic, pluralist, and critical class environment so as to raise cultural awareness and encourage them to gain different points of view. Therefore, social context of art and art education have been emphasized more in relation of human with today's world and community and exploration of the interdependence of different disciplines.

Nowadays, it is seen that many contemporary art works have been exhibited by communicating directly with the audience in their daily living and by going out of the museums and galleries. Such as many different forms of visual popular culture, these artworks influence the present time experience of the students as they keep appearing at any time and any place. Our way of sense-making for art practices can be parallel with our experiences in the public domain, which witnesses the good or the bad moments as a meeting place. Hence, today it is seen that understanding of art and art education is tended towards collective actions organizing vital experiences and forms of social relations in everyday life through public spaces. "The creation of arts in the context of people's everyday lives and the reactions against them have become a principal character of artistic practices" (Hausman, Ploof, Duignan, Brown & Hostert, 2010, p. 368). It is seen that art is leaving seats of culture, such as museums and galleries, beyond traditional practices, and it occurs in direct interaction with social life forms and the audience in daily life and areas of experience. By this way, the artist, who wants to transform life into a permanent universe by organizing the past and exploring the daily life, aims to ensure exploration of interpersonal relations through interactivity with forms. In this context, the importance of art and emphasis on social context of art education has increased in people's relations with the natural world and society and exploration of the connection between different disciplines.

In recent years, many new teaching theories of arts education have drawn interest on social perspective issues (human rights in national and universal context, citizenship awareness, cultural corruption, place, identity, ecofeminism, and environmental problems...etc.) based on knowledge and skills learning in the context of how students use schooling acquisition in real life. This eventually requires arts to be taught in association with different subjects and that their objectives to extend towards interdisciplinary. This necessity has created a pedagogy based on visual culture, interdisciplinary, experiential, interactive, sustainable, environmental, and empathic values.

In this age of advanced information technologies, the frequently-mentioned visual culture is very important since it provides art education and art educators with awareness of everything in their surroundings by combining art and everyday life. Visual culture studies, which are based on the students' own cultural experiences, encourage people to express themselves individually and cooperatively, and examine the social environment by expressing themselves and finding new

meanings about the world. Anderson & Milbrandt (2005) has stated the purpose of visual culture and art education in everyday life as follows (s.7):

- Knowing that art and visual cultures are a visual communication source among people,
- Understanding that art has inner-outer value and understanding
- Realizing that art of forms, meanings, uses and values are important aesthetically, instrumentally, or functionally in the direction of social aims
- People Express themselves as individual or collaborative and find meanings and values of the world which they live.

In short, visual culture as a whole is seen as an important part of everyday experience. “It is a part of the daily life of the students, since it has an influence on the diverseness and complexities that the students encounter in their lives” (Freedman, 2003, p.20).

In order to integrate visual culture education into primary and secondary education curricula in Turkey, it is necessary to include visual arts as a course in Visual Arts Education programs of Education Faculties. Studies (Mamur, 2015; Dilli & Mamur, 2015) show that visual culture education in visual arts teacher education takes place as an elective course in the program of very few universities. However, in order to generalize visual culture education and make sure that it is included in primary and secondary school curricula of art education in Turkey there is a need for prospective teachers, who should be have this awareness. In this research, it was aimed to develop a teaching activity in line with the insight of art education based on visual culture considering the sense-making in the public domain, relating them with daily life and the function of artmaking through social relations in “Special Teaching Methods II” course in the art teaching program in Turkey, and to reveal the effects of this activity on prospective teachers. Within this context, the questions that guide the investigation are as follows:

- What happened in class activities developed within the context of visual culture education for sense-making within public domain?
- What kind of changes did the prospective visual arts teachers go through in their own artistic acquisitions in these activities?

## 2. Method of the Study

This study, which focused on the change created by visual culture activities structured within the context of sense-making within the public domain on prospective visual arts teachers, has been figured as an activity research since it aimed to increase the quality of education of visual arts teachers. The participants of this study were 25 students, who took “Special Teaching Methods II” course in Visual Art Education programs of Education Faculties in Anadolu University. The data of this research were obtained through focus group interviews, reflective diaries, artworks of the students and their articles on these works within a 4-week educational process. The educational process, which started with in-class presentation of experiences and perceptions of artworks exhibited for direct communication with the audience in daily living spaces, continued with selection of an artwork exhibited within the campus, and association of these artworks with a visual material found in visual media in line with a concept. In the following stage, the students found movie posters that were related to the concept that they focused on. Finally, they created artworks through collage technique within the context of these movie posters. In this artistic creation process, rather than focusing on stylistic aesthetics, the students focused on the meanings of artworks exhibited in public domain, and their connections with their own life experiences.

## 3. Findings and Interpretation

The changes in artistic achievements of prospective visual arts teachers created by the class activities regarding sense-making within the public space developed within the context of visual culture teaching were presented as to answer the secondary/sub-goals of this study. The codes or quotations that best describe the theme were used accordingly in the presentation of the findings.

The class process, which began to question the effects of everyday visual images on our lives, continued with artistic discoveries within the campus area. Within this context, the students were first asked to choose an artwork exhibited in a public domain. After this selection process, the students were asked to do an image research on visual media related to the artwork they chose. At the end of this research, they were asked to narrow down both images into a single concept, and focus on movie posters in line with this concept. It was observed that this triple process of pursuit within the context of everyday life guided the students towards *visual environment awareness, practices of different perspectives and the functional dimensions of the visual material*. For instance, one of the students gave the following statement: “...It raised awareness regarding how we should look at things...”

At the end of this research process, the students were asked to explain their own meanings through an artwork based on the concept they attained. The students were asked to focus on their own life experiences as well. For instance, based on the images that one of the students chose from his/her daily life, and the sculpture that he/she photographed in the campus, he/she reached the “*women’s freedom of expression*” concept, and completed his/her art work.



Figure 1. Women’s Freedom of Expression

Figure 1 contains three different images where women’s freedom of expression was discussed as a social issue. The prospective teacher gave the following statements about the relationship between this issue and the images above:

“The sculpture that I have chosen and the other two artworks that I have associated with the sculpture reflect women’s freedom of expression. The importance of expressions of women is emphasized with the female figure, the bird cage, and the bird on her head. It can be clearly seen that the cage represents the restriction of ideas and expressions, and that the bird outside of the cage depicts that the expressions should be free. The cage and the lips within the cage in the second image emphasizes that the women are oppressed, their ideas and expressions are restricted, and others abstain from listening to what women have to say. We can see that women’s freedom of expression is restrained...”

As seen in the above statement, the class process led the prospective teachers to “*express a social concern*”. The students could establish meaningful connections with social issues through associating arts and their visual culture images.

The thing that shaped the research of another student was the concept of “Unity-Solidarity” based on the selected artwork and visual culture image (Figure 2). This work, which reflects physical life experiences and multi-culturalism awareness, reveals a counter-reaction against all kinds of alienation. The student gave the following statements about this study, where concepts like unity-solidarity, peace, life, and love were ascribed.



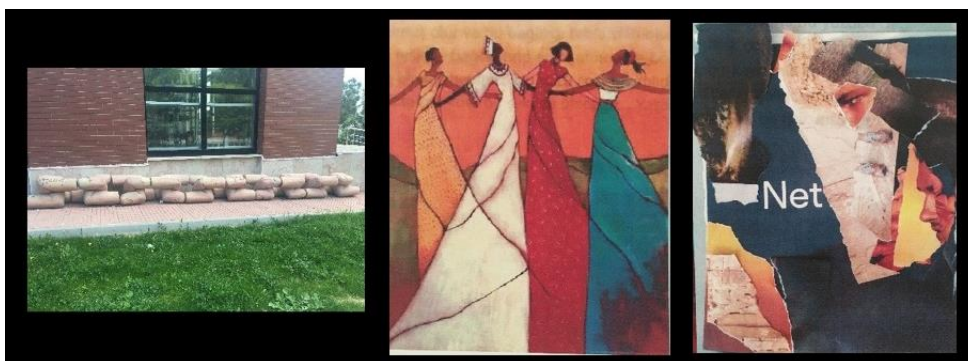


Figure 2. Unity-Solidarity

“A strong bond between me and the artwork that I have selected was established through the reflections of happiness of the people from different cultures symbolizing unity and solidarity in the artwork that I have associated. We are humans; if we live and love without pursuing any goals or interests by loving each other in unity and solidarity, regardless of our kind, ancestry, and how we live our lives...”

In this process, where the artworks selected from the public domain are the determinants of sense-making, another student referred to concepts, such as visual unity, solidarity, and support. The student stated his/her childhood and friendships as the reason of his/her tendency to select these images, and said: *“They take me back to the past, to some of the images that we want to remember or to forget. Sometimes you see such a thing that it reminds you of good memories, and you say I lived through it all. Is it still here? In short, it makes us go back to our memories and our subconscious.”* (Figure 3).



Figure 3. My childhood and Love

In visual culture studies, it is important to examine what has been seen, and to question what or who those ascribed meanings and created images represent. Within this context, the sculpture in Figure 4 that inspired the student became the determining factor of the next pursuit of concept, and associated with the concept of “freedom” (Figure 4). The prospective teacher tried to discover the individual and social contexts ascribed to the meaning of the object by associating, questioning, and interpreting the images.



Figure 4. Freedom

“The sculpture that I have chosen reminds me of freedom. The artist described this as a bird fleeing from its cage, which is the symbol of freedom. The upper extremities of the woman were made of rusty iron. I think this expresses our rusty thoughts and feelings. The sculpture that I have associated with this idea is again reminds me of freedom. A figure escapes from a wall that he had been trapped in, and became free. As a result of these, I have created a collage under the concept of “Freedom”. My main figure was a female. I have covered the mouth of the woman with the word freedom, and this, in fact, was a criticism on women’s place in today’s world. There are many women, who are exposed to violence, are oppressed by others, and cannot be free. In this collage, I included hands that are trying to break free. These represent the people who fight for woman’s rights”.

In visual culture studies, it is important to examine what has been seen, and to question what or who those ascribed meanings and created images represent. The attitude of the student, who worked on Figure 5, is towards discovering individual, political, and social contexts ascribed to the meaning of the object through associating between the images, questioning, and interpreting. The student attempted to question the order created by capitalism through the artwork and images that he/she selected. The student explained the process as follows:



Figure 5. Capitalism and Arts

“The concepts that I have discusses within the context of three different images are the effects of capitalism on arts and human relations. The sculpture is the magnified version of the toy winder. The second image depicts people getting ready for a race. While some of them communicate with each other, others focus on the race. In the poster work, where the effects of capitalism on humans are discussed, we can see the word “Masterpiece” written in red, and the word “Human Resources” on the upper corner. ...Capitalism takes a hold of people by winding them with a kind of toy winder. The winder represents exploitation. The crowd

getting ready for the race in the image emphasizes a purpose and purposelessness under any identity whatsoever...”

Some of the artworks selected by the other students, and the concepts, which dominate the artistic process based on everyday life experiences are as follows: *environmental deterioration, mining accidents, negative effects of technology, and sexual harassment of women*. As suggested by Kirisoglu (2009), “as arts help people feel the life, the relationship that they develop between thinking, process, and the product makes the interaction between the life and the arts more meaningful and significant” (p. 23). It is observed that these activities let students think about environmental and social issues. Thus, some students gave following statements about the change they felt in themselves:

“We have always seen those sculptures in campus, but we never thought about them. Well, the women with a cage over her head reminded us of freedom, but we associated it with the visual image by turning into our own inner worlds, and finding out what it really reminds us of, rather than focusing on those cliché expressions. We actually integrated ourselves with that sculpture, identified it with ourselves. We questioned, and used critical thinking...”

“This activity made us see the world from a different perspective. We do not just look around anymore. We try to find a meaning, and question the influence of the things on us.”

Anderson & Milbrandt (2002) define the primary purpose of visual culture theory in art education as “gaining a critical understanding for empowerment” (p. 53). The meaning of empowerment is to let students discover their own meanings rather than the meanings passively obtained from a book or from the teachers (Anderson & Milbrandt, 2002). Thus, the starting point is the personal experiences of the students. Many factors or experiences outside of school may initiate verbal and visual criticism. As seen in the above student statement, the students developed new ideas about an artwork that they see almost every day in campus. In this sense, it can be concluded that the class process associated with physical life experiences makes the students think and question more. In fact, when the statements of the students regarding the class process were narrowed down with content analysis, the following codes were found: *multi-dimensional thinking skills, critical thinking, figurative thinking, and reflective subjective view*. The queries performed through examples from everyday life outside of the walls of the school made the process more meaningful. Accordingly, the students gained awareness about the necessity of designing art education activities based on their immediate surroundings or the city they live in. Some of the statements of the students are as follows:

“I would like them to gather information in terms of raising awareness about an issue based on their immediate surroundings. I would ask them to interview with the people around them by making them ask questions. And then I would discuss potential solutions. I would ask them to meet on a common ground, and express this theme as a group as an artwork where they can reflect this theme in best possible way...”

“This is an efficient work to broaden the viewpoints of the students to the artworks around them through accurate directives by increasing their sensitivity levels. I can make the students see, understand, interpret, and create their own works by applying these practices.”

The students reflected the student acquisitions that they will focus on in their professional lives with statements, such as, *environmental visual awareness, questioning the environment on an artistic level, and responsibility towards environment, and gaining critical consciousness*, based on their experiences through this process. These thoughts show that the students realized that the visual images in our everyday lives have an impact on our enlightenment, our attitudes, and creation of our beliefs.

#### 4. Discussion and Conclusion

In recent years, the visual images, and the experiences regarding being seen or seeing influence the public and private domains and begin to interfere with the identities, values, and behaviors of kids and teenagers (Pauly, 2001, p. 264). Based on this, thinking over these visual experiences, and making something of these experiences became very important for students to understand the visual world and

culture. This study focuses on some historical, social, political, and contemporary expressions and re-creations by prospective teachers within the perspective of visual culture theory based on an artwork exhibited in public space. The results of this study showed that the prospective teachers experienced a more efficient learning process outside of the school, and their environmental awareness, sensitivity, and responsibility increased. They associated the artworks in public domain with many aspects, such as social, political, and economical aspects, and tended towards meaningful queries. Their interpretations through their own artistic practices also influenced their opinions about their professional lives in the future. It was observed that these activities influenced the prospective teachers in terms of creating personal discoveries, ideas, and probabilities, opening their minds to brand new ways of thinking, and focusing on their own skills rather than the opinions of the others.

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## **Influence of Migrations on Children in Arts Class in Elementary School**

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### **1. Introduction**

I have been teaching arts in elementary school for 23 years, of which 16 years at Livada Elementary School. My own experience and findings in working with children immigrants have ensured my personal growth and revealed various interesting characteristics of multi-cultural diversity. Teaching children from other countries constantly opens up new questions and gives basics for new challenges at professional and personal level. Curiosity and desire pushed me in the direction of exploring differences and common characteristics in creating – pupils' creativity in the arts area. Already in the period of foundation of the Livada Elementary School in Ljubljana, Slovenia, in 1990, children immigrants came to school. After 1991, enrolment of children grew together with the flow of refugees from countries that emerged in the area of former Yugoslavia. A great wave of immigrations from 2004 to 2008 increased the number of enrolled children of immigrants to school. The last refugee wave in 2015, brought a real cultural and ethnic diversity to school with the children immigrants from Far East.

### **2. Children of immigrants and education**

Education in elementary school represents an important part of children's development, which in so rapidly changing environment also educates for a life in multi-cultural and multi-ethnic environment. Bešter in Medvešek (2010, p. 205) also highlight that education system plays "one of the key roles in the process of integration of immigrant children in the country of reception, since school is a place where in addition to knowledge delivery, also a process of socialization takes place. With suitable policies and measures in the field of education, country can significantly contribute to a more successful integration of children immigrants in the school system and their faster versatile integration in the new environment".

In 2012, in Slovenia experts at the National Education Institute Slovenia published guidelines for integration of children of immigrants in kindergartens and schools, in which the principles that are important "in implementation of the rights of children immigrants for education for their effective integration and formation of inter-cultural society" are dissected, and they are guidelines for children and their more quality and more successful teaching.

In integration and guiding children immigrants through education, two areas are the most important: social and cultural capital. According to Škrabar (3/2014, p. 49), both areas are important for pupils immigrants, "since they contribute to integration and successfulness in school".

"In preparation of activity plan for integration of children immigrants in educational plan, a cooperation with a child, parents, and teachers needs to be emphasized, while considering child's knowledge and social integration. Didactic and methodical adjustments in order to achieve standards for learning outcomes and integration in the new environment need to be planned. It is necessary to monitor child's progress and

evaluate the programme with the help of teachers, parents, and school counselling service. Mičković and Madruša (2016, p. 12) explain that all these are important parameters for a successful integration.

I notice that in integration of children immigrants and integration into a new social environment – where they do not know the language, culture, norms, values – visual communication in all areas is very successful. From orientation in place, recognition of the basic vocabulary, concepts, principles to later specific knowledge in a certain subject.

In integration of children immigrants it should be considered whether integration or inclusion is in question. Corbett (1999 V: Resman, 2001, p. 77, 78) understandably emphasizes the difference between the metaphor for integration “Enter, but only if you can adapt!”, and a metaphor of inclusion “Enter, we respect the differences here. Here, you can be yourself and we do not force you to accept the different”.

In arts, I notice deviations which are influenced by the child’s age – developmental specifics, knowledge of art techniques, materials, motifs, and therefore the ability of individual expression, child’s self-confidence and self-image, creativity in relation to innovativeness and art knowledge. But there is more. Also, a diversity in cultural education of children immigrants in relation to development of own identity influences the diversity in art expression. Also, interaction among different cultures is not negligible.

Discovering new cultures and intertwining various cultural and art patterns enriches an individual and a group. It encourages and strengthens other spheres of creativity – creativity where they simultaneously absorb new elements and at the same time maintain their own.

In the research, I will try to define diversities in children’s expression and creativity in arts with emphasis on differences in expression in relation to a certain topic, theme, and motif of children immigrants that were born or live in Slovenia for a longer period, and children immigrants that came to the Republic of Slovenia after 2015.

### **3. Practical part of the project: Influence of Migrations on Children in Arts Class in Elementary School**

In lessons, I established that most of the children immigrants do not understand instructions for art tasks. Therefore, I decided to try to find a possibility for the classes to be carried out within the national curriculum for arts by bringing art tasks closer to children with means of social and cultural characteristics of countries from which they come.

During my work, I came to the realization that until you do not know the environment and culture in which you were born, you cannot understand foreign environment and culture that are in some way imposed to you. On the basis of this thinking, I prepared school project: Influence of Migrations on Children in Arts Class in Elementary School.

The project took place for two months, one hour per week. I invited children who wanted to create in a different way. Children, whose interest was socializing, fun, attraction, difference, easiness and meeting something new, applied. They had external motivation.

The first time, children met among themselves during social games. Later everyone with a knowledge of Slovenian language chose someone who was not familiar with Slovenian language in order to be able to offer help in understanding art tasks. When pairs were formed, we dealt with body movements and pantomime with which we explained certain art concepts, such as: point, line, surface, picture, horizontally, vertically, shiny, statue, building, kindness, anger, decoration, stability, rosette, wallpaper, moulding etc. In the world map we located all the countries from which children come from.

Table 1. Number, age and nationality of children

	8 years	9 years	10 years	11 years	12 years	13 years	14 years	15 years
Bosnia and Herzegovina	1	1	1			1		
Kosovo				1				
Montenegro							1	
Mongolia							1	
Afghanistan							1	1
Lebanon							1	
Turkey			1		1			
Serbia					1			
Iran		1						
Slovenia	1			1		1	1	

As it is evident in the table 1, 18 children attended our meetings among which there were 12 girls and 6 boys of various age and ten different nationalities. Ten children understood Slovenian language and eight children did not understand anything or just a little. Pupils from blue-coloured countries understand the language, since they were born in Slovenia or have lived in the Republic of Slovenia for more than 6 years, while children from red-coloured countries arrived in Slovenia after 2015. Children of similar age and the same gender connected among themselves.

Each child presented the country from which they come in their own way. Some of them brought photos, some found certain photos on-line. Some children brought items that are typical of their country and explained their usability. Additionally, internal motivation was formed in children, which I supported with various forms (frontal, individual, work in pairs) and methods (demonstration, practical work, drawing, conversation, explanation, aesthetic communication – aesthetic cultivation, expansion, and elaborating art sensibilities) of work.

#### First art task:

With the photos of national symbols we discussed the differences and common characteristics among the countries from which they come. Symbols of the countries are flags, colours, symbols, animals, items, trees, plants etc. Each child also described their own flag and its colours in their language. According to the instructions, they chose colours of the flag of the child in pair and drew their own national tree using felt-tip pens. They asked and encouraged each other in choice of colours and commonly discovered which trees represent a certain country. At the end, children realized they know their national symbols better and can now compare them with other countries. In the photo 1, we can observe children already interconnected in pairs and started their first art task that highlighted drawing and colours by memory or observation.

#### Second art task:

From national symbols we passed over to tradition and cultural heritage. With the photos of cottage industry and architectural monuments children learned about and exchanged information on characteristics of traditional national costumes, clothes, traditional dances, and music. With the help of websites we searched for all these characteristics and listened to traditional music of all ten countries while creating. Children chose national costume they liked the most (it was not necessary that the costume represented their country) and drew and paint it using wooden paints. At the end, it turned out that all children opted for a national costume of their country.

#### Third art task:

While observing various traditional items, architecture, and national costumes, we established that abstracted images in a form of decorations or ornaments are present everywhere. Therefore, we set ourselves to the characteristics of ornaments of all ten national costumes and established that they are similar in form and colour. Due to distance, the biggest difference among ornaments can be seen among Slovenian, Afghanistan, and Mongolian ornaments. Using black felt-tip pen, watercolour paints or wooden paints, children created their own original ornament in their own favourite colours.

After various conversations, presentations, observations etc. children discovered they are not so different after all. We were establishing: What can be different and what can be similar?

Colour of skin, outer appearance, behaviour, thinking, abilities, knowledge, food, buildings, decorations, everything around us and everything stated can be different and also similar.

The pupils themselves established the fact that we are and we are not different and that diversity and similarity mainly join people in dependence on education and view of the world. If you are afraid of different, you can respond with aggressiveness. If you are familiar with this difference, you try to understand and accept it.

#### Fourth art task:

I invited a blind grown-up person to one of our meetings, who was prepared to explain advantages and disadvantages of blindness and visual impairment. Children met Mr. Marjan and tried various glasses and therefore experienced various eye illnesses. Later, they walked as blind people with the help of a stick. We discovered characteristics of the script for the blind – Braille – and tried to describe it. Children realized that many different abilities are necessary when you are blind. Children were the most interested in accessories for blind: a touch clock, speaking mobile phones, and they were enthused about Mr. Marjan and his orientation in space, great hearing and touch. Children introduced themselves to Mr. Marjan, and told him which country they come from.

Mr. Marjan asked them: “What are you afraid the most, which difference?”

And children answered: “Age, when it stinks from your mouth and you smell funny. To stay without hands. To be blind. To stay alone. Not to have friends. Not be able to walk. Various fears, e.g. fear of height. That I would not be the same as others. War. To be hungry. To be fat.”

Conversation led to the following question set by children: “How blind children learn to recognize some shape, colour, letters ...?” Mr. Marjan: “Unfortunately they do not recognize the colour. But they can touch shape, surface, letters, some visually impaired children also “see” light.” Children: “What about animals, can they have them?” Mr. Marjan: “Of course, since animals calm, relax. I also have a kitten at home.”

We started a conversation on animals and which animals live in certain areas, and which animal was chosen by a certain nation for recognisability of a certain country. Further, we were establishing how to design animals for blind and visually impaired children in order to be able to touch them. We realized that we will have to create relief or a statue. After consulting Mr. Marjan, we decided to create a relief, which can be entirely embraced by touching. We used a cardboard, on which we drew an abstracted and simplified animal motif using pencil. Later children highlighted the outline with a relief made of thick rope and painted the animal with dark and light colours in order the visually impaired children to more easily recognize outlines. Twelve children chose animals from other countries and only six children chose animal representatives of their own country.





Figure 1: Our Great and Colourful Greeting to All of You, Teachers of This world!

#### **4. Project's summary: Influence of Migrations on Children in Arts Class in Elementary School**

After all creative hours and quality executed art tasks and pleased children, I can claim that I will use discovering symbols, nature, animals and art from all the countries from which children in our school will come from, for motivation of children in art class. Influence of migrations in arts is significant, mainly in the field of supporting positive, various, and diverse values, expressions, innovative solutions and other that children bring with themselves. Such diversity of various nationalities influences the differences in creating and assuming the difference in motifs, contents, shapes, and colours. After two months of meetings together with creation, changes in children's behaviour, accepting the different, new expression in creation, and connections were noticed. Strong friendships were made, which continue to exist in classes during lessons and outside classrooms.

#### **5. Conclusion**

Since feelings of children immigrants in integration into new environment are different, with the fact that lack of knowledge of Slovenian language deepens the discomfort, my recommendation to all art teachers is to include various cultures and learning about arts from all around the world, not just a part of it, in their lessons. Children meet the differences and similarities of nationalities through visual elements. With the upgrade of inclusion and encouraging social and cultural capital in children of various nationalities, the environment relaxes, solid friendships are made, children start to respect their own and other cultures, different languages, art etc. and there is no fear of the different any more. Thus aggression of various children that create fear of unknown and different due to lack of knowledge, vanishes. By discovering various cultures, children of immigrants strengthen self-confidence, self-image, and cultural identity.

Resman (2003): "Knowing the culture of another person is a prerequisite for a good inter-cultural dialogue, and at the same time is a step toward developing tolerance among people of different religious, social, and cultural origin. It is a basis for peaceful life of different cultures in the same society, and is also important for development of their mutual cooperation.

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## Give Me a Reason - Encouraging Dialogue Through Interactive Media

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### 1. Introduction

The Give Me a Reason -project (available at [givemeareason.info](http://givemeareason.info)) was initiated in the autumn of 2015 because of an interest in the phenomenon of volunteers helping asylum seekers in Germany. The first cycle of the project was concluded in June 2016 and produced a Masters thesis in Art Education (see Marttila 2016) as well as an interactive or generative artwork available at the above website. The second cycle of the project was initiated in October of 2016 in the context of a PhD program in digital media and will be concluded in July of 2020. This paper presents the process and findings of the first cycle of the Give Me a Reason -project, as well as the current state of my research in the context of the PhD.

The first cycle of the project entails an art-based action research project with three cycles. The action takes the form of dialogues amongst a community of volunteers working with refugees. The aim is to find out what needs to be considered for the design of a successful dialogical community project. Additionally, we ask whether dialogue can in fact put anything in motion amongst participants. Some of the material from these conversations is used as material for an interactive or generative artwork which aims to shatter and reconstruct discourse on motives for volunteering.

Over the cycle of three dialogues, we learn that dialogues do create social cohesion but that the design and creation, by the pedagogue, of the moments is crucial in order for the dialogues to succeed in creating a space for deep encounter. The speech-based generative artwork presents interesting results, yet requires further elaboration to be truly effective. Future work aims to continue with the use of dialogue as an artistic medium in community-based work, but also to explore the power of technology as a persuasive actor and conversational partner.

### 2. Background

While migration is a natural phenomenon, major crises such as the sizeable war and unrest in Syria and neighbouring countries has set record numbers of people in motion to seek the stability and security which their homeland currently cannot provide and likely will not be able to in the coming years. I was living in Germany in the summer of 2015 and experienced first hand as the Munich train station became an iconic symbol of the German “Refugees Welcome!” -sentiment. By the end of 2015, a total number of 476,649 asylum applications had been placed, an increase of 135% from the previous year (BAMF 2016). The following description is based on my first-hand experiences.

In late 2015, Germany opened inflatable halls (“Traglufthalle”) all around the country which each provided temporary housing for up to 300 people. The inhabitants were provided a bed in a six person dorm with office cubicle-style half-walls, poor soundproofing and little privacy. Three daily meals were served by a catering service, although inhabitants could contribute small amounts of work such as cleaning in return

for a rather insignificant, symbolic monetary compensation. Security services attended to the hall around the clock and three social workers were employed during office hours.

These halls were used all over Germany as the primary housing solution for around one year as fixed housing solutions were either sought or built. A work permit was issued three months after entry into the country, but due to insufficient knowledge of the language, most asylum applicants were unable to secure jobs. Hence, during the 9-12 month period which it took for asylum applications to be processed, most applicants were idle.

As common as the hall housing concept was the volunteer (“Helferkreis”) model which sprung up in the vicinity of these halls. Local communities realised the importance of a contact point between the asylum applicants and locals, as well as the importance of helping the applicants with both integration into life in Germany as well as solving the problem of idleness through various activities. Only Syrian, Iraqi and Eritrean applicants were admitted to state-funded language classes, which left around 75% of applicants with no access to language learning opportunities. The tasks of the volunteer community included teaching German, organising opportunities for sports, excursions, cooking and other activities.

### 3. Research Objectives

The objective of the research was to implement a community art education project with a group of volunteers who work with migrants in Germany. Anti-migrant sentiment created derogatory terminology to describe these volunteers as “do-gooders” (“Gutmensch” in Germany) or “overly open-minded people” (“suvakki” in Finland), and the voices of these volunteers was never as present in public discourse as was those of their opponents. Ultimately, volunteering is about seeking some form of contact with the newcomers. Hence, the aim was to create an artwork that would act as a turn of speech in this public debate about whether to seek this contact and why or why not. The artwork would thus act as some form of representation of the volunteering community.

Not only was the aim to create an artwork, but to also engage the volunteer community in a reflexive artistic process whereby an exchange could happen between members of the volunteer community. In this case, dialogue was chosen as the artistic activity. Grant Kester proposes the concept of dialogical aesthetics as one in which the act of conversation itself becomes the artwork (see Kester, 2004).

Thus, the artistic aims were to 1) create an interactive artwork based on a database of speech, which would serve to represent the motives of the volunteers for volunteering and 2) to create situations in which enriching dialogue could emerge.

The main research question related to the pedagogy and creation of the dialogical pieces were as follows:

“1) Through three iterations of art-based action research, what needs to be considered in the design of a dialogical workshop setting?

2. What does a dialogue put in motion in the participants and can it strengthen and deepen bonds between the members of a community?” (Marttila, 2016 p.10)

### 4. Methodology

The research methodology followed an adaptation of art-based action research as articulated by Jokela, Hiltunen and Härkönen (2015). Art-based action research shares elements with design-based research in that cycles of action follow a process of design, implementation, observation and evaluation. The action takes the form of art or art-based activity and findings from one cycle of action inform the design of consequent cycles. Moreover, action research aims at exerting influence on the behaviour and attitudes of participants through the action, and to instil changes that will live on past the action-research process.

Within the scope of the Give Me a Reason -project, three cycles of art-based action were completed. The first cycle was followed up by semi-structured interviews with all four participants to evaluate their experience of the first conversation. These findings were incorporated into the second cycle of art-based action. Furthermore, a co-researcher (one of the participants of the first dialogue) joined the research team and thus we worked together to design, implement and evaluate the consequent two cycles and dialogues.

Additionally to the semi-structured interviews after the first dialogue, the consequent dialogues included an open feedback session at the end of the conversations, in which participants could share their thoughts and reflect on the experience. Not all participants contributed to this, but some did and this feedback was considered in the design of consequent dialogues.

Observations by myself and my co-researcher also contributed to the design of the workshops. I made recordings of all three conversations and was thus also able to “peek in” on the conversations to observe how they progressed, what topics were addressed and so on. This data was also analysed and used to modify the design of the dialogues.

## 5. Results

The interviews following the first dialogue showed that participants felt that the experience allowed them to form a bond with the other participants. Because the dialogue took place before the volunteering activities started, this early bond was perceived as pleasant in particular as it allowed the members of the community to begin connecting with each other. This in turn made them feel they have a place in the community and a first friend. Several participants were amazed at how much depth the conversation managed to create in such a short time. Some participants felt that writing down eight reasons for helping also challenged them to reflect on why it is that they are helping.

The second dialogue was similar to the first, albeit with minor adaptations and the addition of a shared dinner after the dialogue. The third dialogue was a major re-design of the way in which conversation topics were introduced: topics were in three sealed envelopes. This performative aspect, in which pairs would open the envelopes together to discover their contents, led to more engagement with the set topics of conversation. This in turn allowed our pedagogical aims in directing the conversation at specific topics to be more successful, as shown by the content analysis of the recorded conversations.

All dialogues allowed participants to get to know each other on a personal level. This was in part because the set conversation topics touched upon reasons for volunteering, and for most participants these motivations were tied to personal life experiences or a current life phase. Because conversations were held in pairs, there was a certain privacy which allowed pairs to diverge from set topics and to exchange these personal stories. Besides sharing personal stories, the dialogues served to create a space for reflection on the events of the past months in working with the asylum applicants and thus allowed some volunteers to voice out loud their frustrations but also particular joys encountered in the work. In the second conversation, some participants arrived late and this affected the quality of the total experience as the late-comers were not able to fully immerse themselves in the conversations.

In terms of the length for dialogues, we found that conversations began to gain depth after about 10 minutes. Based on these findings it would be recommended to allow at least 10 minutes per conversation. In our case, most dialogues were 30-40 minutes long. It is important to allow these conversations to flow without unnecessary interruptions from the pedagogue. For future dialogical work, it might be advisable to not allow for latecomers. Control of noise levels should be considered, or arrangements made for separate spaces for conversations. We also recommend working with three or maximum four pairs, in order to allow for enough space for all to speak and be heard.

For a more detailed account of the results, see Marttila (2016).

## 6. Understanding Migration through Dialogue and Interactive Art

The creative concept for the interactive or generative artwork in the original Give Me a Reason -project was very simple. Each participant would create 8 sentences to answer the question “Why do you help the asylum applicants?”. I would cut up the eight (8) sentences into the rough grammatical categories of subject, object and verb, and use these audio fragments to randomly generate an infinite ( $\infty$ ) number of new sentences or reasons to help. The following is a quote from my Masters’ thesis:

“The first test I made of this art concept looked like this:

Original sentence No 1: *I help because these people need help.*

Original sentence No 2: *I help because I want to learn about them.*

Mixing these two sentences up with one another, I got these two sentences:

New sentence No 1: *I help because these people want to learn about help.*

New sentence No 2: *I help because I need them.*

“ (Marttila, 2016 p. 94)

Although this simple interactive or generative artwork leaves much to be desired, it nevertheless awakened my interest in the potential of interactive art as a means to bring to light qualitative research or interview data, and furthermore, to persuade about a specific topic. While the use of dialogue as a methodology for working with communities was not new to me, the scope of the masters’ thesis allowed me to explore the medium of conversation more consciously. The experience proved to me that I wish to continue working with dialogue and communities in my future work as artist, educator and researcher.

While I feel the topic of volunteering with migrants is on my part exhausted, migration surely is not. For this I thank the “European refugee crisis”. My current research interests in the context of my PhD and in the scope of migration relate not so much to our current European climate of increased asylum requests, as to the phenomenon of migration within Europe by European citizens. Again, my interest stems from my ideological standpoint, which is that I believe the near open-borders policy within the European Union to be a fundamentally good thing. Incidentally, border control is a relatively recent phenomenon in world history, and there is active discussion in the domain of the free borders movement from the perspective of the ethics of immigration (see for example Carens 2013).

Hence, my current research path aims to bring to light the motives for and perceptions of migration within the European of young European women who themselves have chosen to migrate. The methodology will again follow the idea of dialogues with these young migrant women and the dialogues will serve both as a means to connect with others in a similar situation, but also to reflect on their own behaviour and choices. Ultimately, these interviews, thoughts, words and speech, will make up the content of a database which will serve as the core of the interactive artwork.

## 7. Persuasive Technology, Procedural Rhetoric and Art education?

Following onwards from the project concluded in June of 2016, I began pursuing my doctoral studies in October of 2016 at the University of Porto in a Digital Media program run jointly by the University of Texas in Austin. In future elaborations of this work, the focus will be on developing a text and speech-based interactive art format which aims to persuade through procedural rhetoric.

Fogg elucidates the multiple means in which technology can be employed for purposes of persuasion (2003). These mechanisms include, amongst others,

persuasion through personal identification with the computer program, a match in the personality (on a scale of submissive - dominant) between the user and program (Fogg 2003). Another surprising finding is that a computer program can assume an authoritative position equal to that of a therapist, as in the case of Joseph Weizenbaum's ELIZA program (see Weizenbaum 1966). Many of these findings related to the power of computer programs to persuade have been proven in experimental settings. Furthermore, these persuasive effects have been put to test and to use in several projects (see for example Khaled et Al 2006) and have proven effective.

Furthermore, researcher and game theorist Ian Bogost elaborates on the particular case of computer games as persuasive technology, arguing that games persuade through a process of what he calls procedural rhetoric. Procedural rhetoric refers to an art of persuasion through rule-based representations and interactions rather than spoken word, writing, images, or moving pictures. In practice, this means that computer games are programmed to represent the world in a particular way. Through playing the game, the user becomes exposed to these rules and representations of the world in an experiential manner. For an elaborate discussion see Bogost 2007.

In my personal experience, after breaking out of a game play session, I have come to observe parallels between the game world and the real world around me. For example, in *The Sims*, a life simulation game, level bars indicate needs such as food, sleep, social and bladder. Depending on activities as well as duration of time, these bars go up and down, much like in real life. However, a recent version of *The Sims* allows players to choose which gender is the one to get pregnant. I made the male character get pregnant and bear children. In real life, this is not possible, but the possibility of playing like this in the context of the game challenged the status quo and made me reflect on the realities of our world and to imagine other worlds.

In the context of this research project, dialogue is our medium for aspects related to community-based art pedagogical practice, yet also provides the core of the material used in the game. In fact, the final product and persuasive, text- or speech-based game should follow the logic of a dialogue or exchange, whereby the user is subtly exposed to the views of the young European women. But what is this mechanism? Should it mimic the dynamics of regular conversation and try to persuade thus? And furthermore, can we truly come to understand each other in such a manner, mediated by technology and with no real personal contact? Can an interactive game truly take on the role of a conversationalist and partner in dialogue? Can the computer persuade and educate through such a dialogue? These and many more such questions pave the challenge as we put to test theories of persuasive technology and procedural rhetoric in the context of a speech/text-based interactive game for the purposes of community-based art education.

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## Lighting Fires on the Beach: Current Attitudes and Approaches to Learning in New Zealand Art Galleries

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### 1. Introduction

Art gallery education for schools is a distinctive community of practice within art education. It interconnects with classroom education, art education, informal learning and museum studies. In New Zealand it is a small field which has had little research. This paper describes the results and implications of a survey, which took place in 2016, of its art gallery educators' attitudes and practices relating to their primary and intermediate school education programmes. The research questions were: 'What are New Zealand art gallery educators' views on the purposes of art gallery education in school programmes?' and from their perspective, 'What are the educational practices of art gallery educators in New Zealand?' In the process questions around influence of, and the relationship between the nature of programmes, national funding and regionalism emerged.

### 2. Overall Purpose

The overall purpose of this research was to better understand gallery educators' views on how the teaching and learning of Year 0 - 8 school students occurred in New Zealand art galleries at the time of the survey. It contextualised this by developing a picture of the professionals who deliver these programmes. The study gives an overview of art gallery educators' attitudes and practices, to better understand the range of their diversity, and thus to see how this local practice reflected international trends and conceptions around art education. Due to my interest in communities of practice and social learning, the eyes of the participating educators provide the lens through which to view the content and approaches of education programmes being offered across New Zealand in art galleries.

### 3. Situating the Research: Themes from the Literature

Since the 1980s a significant development in the field of art gallery education (also known as 'art museum education') has occurred. Notable in this was Dobbs and Eisner's (1987) formative research showing American art gallery education as a relatively undeveloped and unappreciated profession with a lack of research, professional structure and cohesion. Since that time substantial improvement has occurred, partially reflecting significant changes in museum philosophy as well as trends in general education over the period. The current study is germane to Dobbs and Eisner findings as it has similar aims.

The relationship between the professions of art gallery educator and classroom teacher (art specialist and generalist) has been researched (Mathewson-Mitchell, 2007; Liu, 2000; Herne, 2006; Bowell, 2010). One aspect of interest is their relationship to the national curriculum. Classroom teachers appear to be more bound by the curriculum, while for art gallery educators providing programmes for schools, it is relevant but perhaps not as all-encompassing (although they generally work to meet the needs of classroom teachers). Art gallery educators also are influenced by their institution which may provide a differing directive than that of the curriculum. The literature identifies that this split can

provide particular challenges to art gallery educators, which Abasa (2014) suggests demand a particular kind of pedagogy to breach the gap.

A number of researchers have put forward that New Zealand galleries are a good setting for learning (Terreni, 2013; Mason and McCarthy, 2006; Bell, 2010a; Bell, 2011). This rationale is largely based around the opportunities for students to develop cultural understandings in a group (Mason and McCarthy, 2006; McNaughton, 2010; Bell, 2010b; Bell, 2011). It emphasizes student-centred learning with a connection to school programmes, pre- and post-learning, and the significance of the role of language in gallery education. These can be seen to be closely connected to the New Zealand Curriculum (NZC) particularly through the Key Competencies (Bell, 2010b; Bell, 2011).

In New Zealand, Learning Experiences outside the Classroom, a government funding stream which supports around two-thirds of art gallery education programmes for schools, has distinct influence. Two especially relevant factors are LEOTC's emphases on serving the curriculum and supporting classroom programmes, and additionally, its insistence that learning activities be 'hands-on'. In line with this the survey responses indicate a strong adhesion to principles of both the NZC and LEOTC.

#### **4. Methodological Rationale**

Prior to this survey an overview of art gallery education in New Zealand had not been achieved. Online surveying was chosen as means of gathering information because it allowed easy and efficient access to the full range of participants over all of New Zealand.

The research population was educators in art galleries, educators in cultural complexes who work with art exhibitions, and others who, whilst they were not primarily educators, practiced art gallery education for schools as part of their role. This selection of respondents was designed to sample broadly the full scope of school art gallery education in New Zealand. Participation was voluntary, but I aimed to get a completed survey from each of these, in order to create an accurate representation. Of the forty-one possible respondents, thirty-seven responses were received.

This study takes a socio-cultural and situated approach to cognition; the view that the process of sharing one's own viewpoint results in learners constructing understanding together in a way that wouldn't be possible individually (Greeno et al., 1996). I consider art gallery educators in New Zealand a learning community. Bahkin's (1984) principle of multi-voicedness states, "Truth is not born nor is found inside the head of an individual person, it is formed between people collectively searching for truth in the process of their dialogic interaction" (Bakhtin, Emerson and Emerson, 1984. P.110). Unique understandings come in the presence of a network of voices, experiences and opinions. This study presents the individual voices of a whole community of practice, 'Art Gallery School Educators in New Zealand' and forms a starting point for ongoing dialogue.

#### **5. Results**

The survey's attitudinal questions covered aspirational pedagogy, the quality delivery of art gallery education, and the kinds of programmes which were well received by users. Strong themes indicating the educators' beliefs and practices in engaging, hands-on, student-centred programmes which relate to school programmes and the national curriculum emerged. Active learning, using hands-on approaches and discussion were emphasized in a culturally rich context. Gallery educators stressed learning through culture, in particular Maori and Pasifika and the importance of catering for age or developmental level in their programmes. The development of thinking also featured. Language was emphasized as a major way to make meaning in galleries as was the value of the specific abilities of the gallery educator.

### **1) The most common elements of art gallery lessons for schools**

The respondents briefly listed the types of activities they usually included in programmes for Year 0-8 students. The top response was generalized hands-on, practical art activities. The principle of using the ideas, processes or materials of the exhibited artworks as a starting point for the students' practical artwork was a commonly held notion.

'Hands-on' was important to every vocational art gallery teacher in the project (not just LEOTC funded ones who have this provision overtly in their contracts). Interestingly, respondents cited this component of their lessons significantly more often than viewing art. After hands-on, the most mentioned component (not surprisingly) was looking at art, although only about three quarters mentioned this. It is actually surprising that ten respondents did not list viewing artworks as part of a regular art gallery school programme. The third most frequently cited aspect of lessons was language or dialogic dimensions. Activities involving movement and those involving developing ideas / thinking were often included in responses.

### **2) Respondents' perception of what schools value in their programmes**

Most of the highest attended programmes were described by respondents as being hands-on. Respondents initially described the exhibitions and what the students did during the lesson. However when asked what they thought led to the high attendance, they did not often mention this. Rather they cited relevance to school programmes, curriculum and students. This was followed by logistical considerations. Additionally community relevance, and programmes with Maori, Pasifika or ecological content were also named.

### **3) The particular value of art gallery education for school students**

When asked the particular value of art gallery education for the Year 0 – 8 students who attend as part of a class visit, the most frequent response was the authenticity of the learning, particularly engagement with genuine artworks but also the fact that the learning occurred in an art gallery. The second most common response was the 'added value' that the gallery visit gives to in-school education. This can be broken down into: enhancement of topic study; providing professional expertise; giving classroom teachers' professional development; providing equipment not available at school and exposure to concepts not seen at school. Other recurrent responses were the development of thinking, student engagement, hands-on activities, and learning to look. Aiding the development of language and literacy and the specific expertise of the gallery educators were mentioned less often, but still significant in their frequency of responses.

### **4) A successful art gallery lesson for primary or intermediate students**

Respondents listed the components of a successful art gallery lesson. The most important factor was being learner-centred, with opportunity for personal ownership by students. Other common responses were hands-on activities, student engagement, and developing thinking. Also featured were providing safe, inclusive or relaxed programmes; relationship to school programmes and curriculum, either adding value or providing opportunities not offered in school; flexibility of learning including discovery learning, inquiry or individual adaptation, and the use of language in programmes.

### **5) What made their best lesson in the last year?**

Rationalizing their best lesson in the last year respondents cited the content, topic or exhibition on which the lesson was based as the main reason, followed closely by the hands-on aspect. After this came the engaging qualities of the lesson then its links to school, prior learning or the curriculum. The progression of the lesson and thinking or problem solving aspects also featured significantly.

## 6) How art gallery educators perceive the value of their role and practice

Respondents felt that schools value their programmes for different primary reasons than they do, suggesting that art gallery educators may see themselves as proselytizers, promoting their programmes with a view to encourage their own perspectives of learning.

They clearly indicated a hierarchy of values and processes in their practice; overarching aspirations of their programmes are expressed differently from specific day to day work. Ideally the ambition of authenticity of learning, through engagement with real artworks in an art gallery occurs in learner-centred programmes, comprising of largely hands-on practical art activities, viewing art, and language interactions. The hands-on aspect is universal whether the programme is or not LEOTC funded, despite being in an art gallery (which traditionally might be seen as a hands-off environment) and interestingly features above viewing. Further consideration could be given to why art gallery educators think that hands-on aspects are so critical to successful programmes.

Also of interest was that language emerged as an important component of gallery lessons in the attitudinal questions, but was mentioned less in relation to coverage of learning areas. More research into the nature of and relationship between the key elements of hands-on, language, viewing and enculturation in art gallery learning, would elucidate how learning is occurring in New Zealand art gallery education programmes.

## 7) Coverage of learning areas

Discussion of the frequency of coverage of curriculum learning areas showed Visual Art was always covered by almost all respondents. The subjects of Social Studies, Maori and English followed in frequency, with Science, Technology and Mathematics next. Interestingly other arts subjects (Drama, Dance and Music) were seldom covered. The NZC combines these and Visual Art into 'The Arts,' but respondents did not appear to make a close connection in their programmes. Relating to this are their perceptions of the nature of learning areas, curriculum integration and learning transfer. 'Near transfer' (transfer between subjects with similar structure) occurs more easily than 'far transfer.' Do respondents see cultural subjects or language and Visual Arts as 'nearer' than The Arts? Or does the respondents' confidence and ability teaching The Arts subjects feature?

Overall Visual Art was covered to some extent by 100% of respondents, while Maori, English and Social Studies were covered to some extent by almost everyone. All other areas, in particular Dance and Music, had respondents who never covered them.

Variation showed between respondents' cited rate of curriculum coverage and the description of their programmes, e.g. Music, Drama and English all featured much less as a 'curriculum area covered' than as an activity described. This begs the question, do art gallery educators not see their practice in terms of curriculum subjects? And how much professional development in the NZC do gallery teachers receive? Given the importance of the curriculum to the programme-user teachers, this would seem vital.

## 8) Art educators in cultural complexes versus art galleries

One differentiation was whether respondents worked in Cultural Complexes or Dedicated Art Galleries. Those from Cultural Complexes made up only 27% of respondents. All of these institutions were in regional cities. These respondents differed from those who worked in Dedicated Art Galleries in a number of ways. They all were trained teachers but only a quarter had art qualifications. Additionally all but one were classroom teachers prior to their current position. Their programmes were quite different too: In all Cultural Complexes Maori was covered at least regularly in Visual Art programmes, while in dedicated Art Galleries Visual Art was the only subject covered this frequently. Maori and Social Studies were covered considerably more often in Cultural Complexes than Dedicated Art Galleries, whilst English was significantly more frequent in Dedicated Art Galleries than in Cultural Complexes. Additionally those in Cultural Complexes all cited more coverage of Technology, Mathematics and Science than Dedicated Art Galleries.

Respondents working in Dedicated Art Galleries were split evenly between main and regional cities. They showed more varied prior experience but still had significant rates of prior teaching although not necessarily in a classroom. Almost all had tertiary art qualifications but had fewer teaching qualifications than those in Cultural Complexes.

### **9) Learning experiences outside the Classroom**

LEOTC has a huge influence on programmes. For instance almost all those with LEOTC funding had teacher training, but the non-LEOTC group was much less at around half and also used non-educators, such as centre manager and public programmes officers, to provide school programmes. As well as this, three quarters of non-LEOTC educators had five years or less experience and almost all were small programmes. Of the smallest programmes surveyed, teaching 0-1999 student per year, seven out of eight institutions were non-LEOTC. It follows that almost all non-LEOTC institutions had one educator whereas over half LEOTC funded institutions surveyed had more than one educator.

Whilst the vast majority of vocational art gallery educators work in LEOTC funded position, not having this funding can be seen as an opportunity or a limitation. Without it programmes have potential flexibility, due to not having its contractual boundaries (although other restrictions imposed by funding and management may exist). This study found non-LEOTC programmes as either using rather unimaginative pedagogical approaches, due possibly due to less quality control, or having an innovative, independent style reflecting their institution's special character, such as a yearlong internship with the aim of audience development across demographics, in particular Pasifika. This respondent described a creative approach to programme development, mirroring an artistic process.

## **6. Discussion: Positioning the Programmes**

The setting, New Zealand, is intrinsic to this research project, a population study designed to represent the national scope of attitudes of art gallery educators.

### **1) Regional cities and small institutions**

McCarthy and Cobley (2009) found the New Zealand museum sector varies from the United Kingdom and the United States as a small sector with only a few large institutions. They describe it as: "diverse, informal, flexible and porous organisations" (McCarthy and Cobley, 2009, p.406). New Zealand has a prevalence of small regional cities and by far most respondents (about two thirds) were from these. This research did not show clear results, but the type of education programmes that run regionally is likely to be significantly different from those in main cities. This gives rise to a number of questions:

- Are there more repeat gallery visits by classes in smaller cities because lower population provides fewer potential students?
- Do regional galleries provide more locally themed programmes, giving more opportunities for students to see themselves and their community represented?
- Are students' relationship with gallery and educators more personal regionally?
- Are local regional learning communities more interconnected due to lower overall population?
- What are the professional opportunities for gallery educators in regional cities? Further investigation is indicated to examine how these factors influence student learning.

### **2) Cultural complexes**

The inclusion of art educators who work in cultural complexes and therefore may teach in a broader capacity than in exclusive art galleries, enables consideration of the particular nature of learning in art galleries, compared to a generalized wider 'informal learning pedagogy'. Does this form part of a rationale of education in cultural complexes, particularly considering the training and experience of these respondents, indicating an emphasis on pedagogy and a lack of focus on visual arts specifically? The demonstrated

increased coverage of the curriculum areas of Maori and Social Studies seems to indicate a contextualization of art in cultural complexes, which in fact aligns philosophically with the NZC. This, alongside the higher coverage of Technology, Mathematics and Science, suggests subject integration to a greater extent than in Dedicated Art Galleries.

### **3) The influence of programme funding and the New Zealand curriculum**

The large proportion of LEOTC funded positions must impact programmes. Almost all current New Zealand art gallery educators have come into the profession under the climate of LEOTC, and thus are familiar with its requirements, perhaps accepting these, and the programme approaches which occur as a result, as the status quo.

School education in art galleries must support the delivery of the national curriculum to justify visits. The NZC, and it follows, LEOTC, support a constructivist learning approach. Bell (2010b) states that the curriculum “favours co-constructive strategies consistent with those of arts engagement themselves” (Bell, 2010b, p.31). Art gallery educators delivering education services to schools, require a constructivist approach to align with this guiding document of New Zealand state schools. The results show respondents did support the curriculum’s philosophy through adopting a constructivist approach, reference to New Zealand’s specific culture, and the facilitation of the learning dispositions of the key competencies such as thinking and communication.

LEOTC reflects current pedagogies promoted by the Ministry of Education. It appears that its contestable and highly monitored nature ensures the particular quality the government pays for. The issue is defining the nature of this quality. Bolstad (2015) explored the quality provision of LEOTC in The Arts, cautioning against its oversimplification, since in such a diverse field there is no single preferred model. She stresses above all that programmes must be learner-centred, citing other indicators of quality as complex, multi-layered programmes featuring elements of constructivism. In the current survey the respondents’ overall responses aligned with this.

### **4) Learning partnerships: Co-created learning**

At its basis, learning in art galleries is about culture. The understanding and expression of culture is social: it occurs between people. Art in galleries has been decided upon as a suitable expression of visual ideas for public display, and perhaps even as part of education programmes for school students. In these learners use exhibitions, broadly, to develop understandings about what it means to be human in the world. As such, artworks can be seen to be cultural tools which can be used to learn these things.

Learning partnerships featured strongly in the research in a number of manifestations:

- School programmes in art galleries depend on effective partnerships between schools and the gallery educator.
- These programmes support the NZC which promotes co-constructed learning. The social basis of constructivism and scaffolding of learning underlies the NZC.
- Talk and social interaction was cited as an important aspect of programmes.
- The prevalence of provincial galleries which might serve as cultural hubs for communities, highlighting the significance of community and its relationship to individuals. (More research needs to be done to see if this is in fact the case.)

Also of relevance are the relationship between art educators and their institutions, and with members of their community of practice (gallery educators).

The current research demonstrates variance between art gallery educators’ ideas of quality programmes, and their perception of what the schools want of them. This is despite the art gallery educators’ values as shown through their programmes and attitudes, aligning very well with the current curriculum used in New Zealand state schools.

The literature expressed concern over the lack of professionalisation of art gallery educators, and I expected at the outset to find a lack of cohesion in programmes due to lack of professional associations. In reality the programmes showed much philosophical cohesion, but the opportunity remains for New Zealand art gallery educators to develop

this professional coherence through the enhancement of its learning communities. Currently it seems that research might provide an impetus for further development and understandings. Art gallery education in New Zealand has had limited academic involvement. Bolstad (2010) suggests partnerships between researchers and LEOTC providers. This could be one fruitful pathway but not at the exclusion of more expansive research possibilities in line with the creative nature of the field of art.

## 7. Conclusion

As intended this project gives more questions than answers. We have a picture of a largely state funded, relatively coherent nation of art gallery educators. LEOTC programmes have a high level of monitoring ensuring they meet their objectives, allowing creativity within parameters. Non-LEOTC programmes are serving schools too and thus regulated by the curriculum. The good news is that as we have seen, the NZC aligns well with the nature of learning in the arts.

One question that arises is whether currently art gallery education in New Zealand leans on LEOTC guidelines and the national curriculum overly for its professionalism due to the dearth of support of a learning community of colleagues? Would a re-ignition of this breathe life into programmes? We should have the capacity to develop our art education programmes as we develop our art, creatively, by many means and with many outcomes. These sorts of programmes need a range of sponsors to light the fires of our creativity.

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# Steam: Art Education Integrated to Science and Technology as a Tool to Living in a World of Increasing Complexity

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## 1. Introduction

The acronym STEAM was proposed in the USA in 2008 and stands for Science, Technology, Engineering, Arts + Design and Math. It represents an approach to education that aims to develop the creative competencies and the search for innovator solutions thru cooperation, research and critical thinking.

The *Colégio Bandeirantes*, Sao Paulo, Brazil, has organized in 2014 multidisciplinary teams putting together teachers of Art, Biology, Physics, Mathematics and Chemistry to develop a STEAM oriented curriculum. The Triangular Approach, systematized by Ana Mae Barbosa was proposed as an orienting tool for the introduction for art and design education within the STEAM approach.

This paper proposes to analyze the results of the integration of art to the scientific and technological disciplines aiming at the preparation of youngsters for a constantly changing world, following the principles of the Triangular Approach within the STEAM movement.

Presenting a case-study of the combined application of STEAM and Triangular Approach in the curriculum of High School of *Colegio Bandeirantes* during 2016, we will analyze the structure of the course, the products of students, the evaluation processes as well as conflicts, challenges and achievements, starting from a brief historical account about the origins of the STEAM movement in the USA and about art education in Elementary Education in Brazil, we will also present the theoretical assumptions that have oriented this work.

## 2. Steam

### 1) Stem towards Steam

From the last years of the 20th century and the first years of the 21th century, The USA was presenting a decline in the results of international exams, as the PISA<sup>1</sup> of Mathematics and Science, in relation to other countries of same economic status and industrial development.

In 2000 such results were already seen as a risk to their competitiveness in a globalized economy. In that year, the NSF - *National Science Foundation*, the American institution that aims to promote the advancement of Science has designed the term STEM (*Science, Technology, Engineering and Mathematics*), to name a program aiming at the installation of projects to develop students Science skills, as well as to promote their pursuit of technology and engineering careers.

In 2008 Georgette Yakman, a researcher in *Virginia Polytechnic Institute and State University*, wrote a paper promoting the idea that the influence of Arts, along with social studies facilitates the teaching and learning of common factors among science, technology, engineering and mathematics. To illustrate her proposition she created a model, the STEAM Pyramid, that represents how the diverse areas are related to each other and what are their specificities,

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<sup>1</sup> PISA – Programme for International Student Assessment.



defining the proposal as “STEAM: Science and Technology, interpreted throughout Engineering and Arts, altogether based in the language of Mathematics.

According to Yakman (2008):

STEAM education on the basis of the original STEM education by adding art, help students from different perspectives to understand the link between different disciplines to improve their comprehensive use of knowledge to solve practical problems. (p. 341)

There are at least two strands found in the research for this paper, the one we just described, today as a patented product, and one of academic initiative, the one we will be talking about as follows.

The Rhode Island School of Design, RISD initiates its participation, as from 2011 of a movement, also referred to as of academic ideology, initiative of large scale in the USA aiming at adding creativity as a essential component of education.

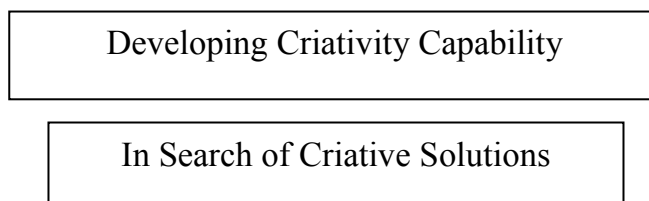
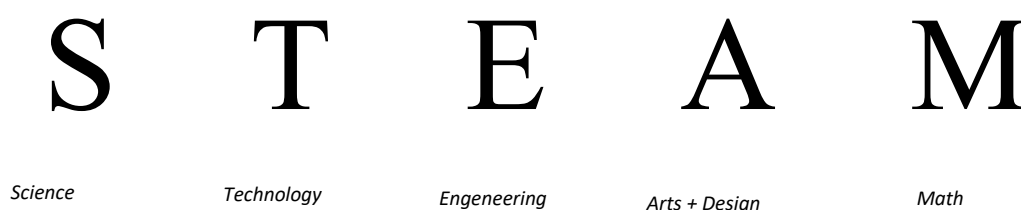


Figure 1. Scheme of STEAM approach

### 3. Abordagem Triangular and Steam

The *Abordagem Triangular* has been systematized by Ana Mae Barbosa for the teaching/learning of art. As a largely accepted, studied and carefully elaborated proposition, it brings important contributions for the teaching/learning of Art and Design in the integration characterized by STEAM.

The Abordagem highlights three components of teaching/learning of art: the making of, the reading of and the contextualization. At large we expect that the student pass through the three components aiming at the amplification of her/his knowledge, being the teacher’s task to assure that the student walks through the three vertices of triangulation.

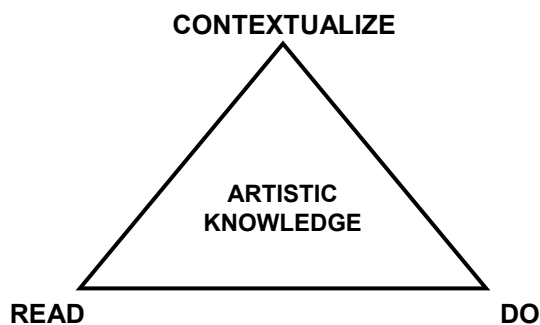


Figure 2. Scheme of the Abordagem Triangular

There is no hierarchy or a determination about which one of the components should be presented first, or which sequence should be followed. The teachers may appropriate themselves of the most adequate approach to their proposal, according to their own criteria and demands.

As Ana Mae Barbosa says (2010):

The Abordagem Triangular is so flexible that I myself changed, renamed and amplified it when it migrated from the context of a museum (Museum of Contemporary Arts-MAC – University of São Paulo) to a context of classroom. The Abordagem Triangular is open to reinterpretations and reorganizations. (p.11)

The contextualization, the way Ana Mae presents, when appropriated by STEAM for teaching/learning of Art and Design offers itself as an important component that facilitates the process required for such integration.

The Abordagem Triangular facilitates interdisciplinarity because in contextualizing one must do it in terms of other areas that contribute to knowledge, as Sociology, History, Anthropology, the diverse areas that the artwork one is reading requires. And as one is to contextualize the work one does, also in relation to her/his work it is required to contextualize. Those areas are most diverse, not limited to the ones we mentioned but also Mathematics, Science and Technology. Contextualization is the open door to interdisciplinarity, to relation to the world around. Contextualization is so an open door to the other areas of learning. ( transcript from conversation with Ana Mae in a follow-up meeting for Master's Degree orientation)

The connection among disciplines favors, as mention Burton (2016), that the students also realize a meaning in their lives for what they are learning.

[...] curriculum may vary enormously in their support of learning, but the critical issue is not so much a matter of scheduling as responsiveness to how youngsters make sense of their worlds: how they “interplay” the diverse resources of the curriculum in the construction of their life worlds [...]. In this context, art's own lack of strict disciplinary boundaries and the qualitative nature of the thinking it encourages, once thought of as weaknesses, may now be thought of as strengths. The fluidity and flexibility of the discipline give scope to the stretch of investigation, reflection, imagination and development of transformational skills as tools of thought. (p. 938)

#### 4. Project Development

A novel project, as the implementation of the STEAM course in the curriculum of High School of Colegio Bandeirantes, even after discussions, meetings and studies may generate, at the moment of startup a series of questioning: Where to begin? What are the priorities? Some of the old practices will be useful?

As Brown (2010) advises:

It's better to choose an experimental approach: share processes, promote collective propriety of ideas and allow teams to learn with one another. ( p. 17)

Design Thinking, according to Brown (2010), proposes an appropriation of skills and knowledge that designers have been developing since long time with the aim to create a connection between human needs and available technical resources. The techniques and tools developed along that process are put “in the hands of people that may never thought of themselves as designers”. (p.37)

During all year of 2015, 26 teachers met weekly in 100 minutes sessions to develop the STEAM course for the first year of High School at Colegio Bandeirantes, with a weekly load of 200 minutes divided into two sessions of 100 minutes each. The teachers were divided in four groups, formed as to have the largest number of disciplines within each group, as a whole there were 4 teachers of Art, 6 teachers of Physics, 6 teachers of Chemistry, 7 teachers of Biology and 3 teachers of Mathematics.

Each one of the four groups has chosen a theme to develop in a bimester of student activities, being chosen the themes: Movement, Color and image, Water, and Energy: mechanical metaphors.

## 5. Process and Products

The STEAM classes were introduced in the curricular grid of all students of the first-year of High School, a population of 12 classes of around 46 students each. Each class was divided in two groups, each one assigned to one laboratory. Laboratories were placed side by side.

Each bimester the students received a workbook with Guides containing themes for classes, activities, orientations, and evaluation criteria. The Guides were prepared with the purpose of inducing the students to investigate and find their own ways to the solution of the proposed problem. Bimesters were organized in a way that the initial classes be oriented to the exploration of content related to the specific bimester, named Guided Classes and thereafter the students could propose a project based in what had been studied, in classes named as Open Studios. This arrangement was kept along the four bimesters of 2016.

Each class was attended by three teachers in each of its two groups during class time and a fourth teacher, the Art teacher, attended both groups at the same class period. For each group two laboratories equally furnished, totaling four spaces per class population were available. Not only the Art teacher was available for the entire class but also the teachers of other disciplines were free to attend any of the demands of students, whatever lab.

## 6. Final Considerations

STEAM has made possible the introduction of Art and Design in the curriculum of High School of Colegio Bandeirantes. The integration as proposed by STEAM also respond to the care of teachers who believe in the mutual contribution among different areas of knowledge.

Some of the fundamental principles identified in the STEAM approach are: emphasis in collaboration, as work is mainly developed in team work, research, in the search of creative solutions to problems, communication skills practice, and critical thinking.

The perception of Judith Burton, professor and director of Art and Art-Education of the Teachers College, Columbia University in New York, points at the relevance of art in the educational process, mainly in this moment of a world of ever changing technology, fast paced, that strongly challenges many of the traditional values and fires continuous debate on what means being human, and what kind of life we hope to live. The trajectory of learning of youngsters is no long, in such context, linear and established *a priori*, but guided by their own questioning and interests, linked to their own repertoires. (BURTON, 2016)



Figure 3 – Students Building Paper Glue-Bind Structures

The artistic labor that puts the student in contact with a series of materials, allowing the handling of different tools and the contact with materiality: squeezing clay, dirtying hands with paint, feel textures, smells, the fluidity of liquids, the tenderness or the strength posed in tracing a line, offer the brain the chance to establish connections for the making of new knowledge, making latent memories to emerge.

Burton (2016) says:

One might begin by arguing that the mind itself consists of crossroads thought, around, and across which neurological structures carry messages and memories of an enormous variety of specificity. Engaging hands with the material of art calls into the present thoughts and feelings that emanate from this abundant network of sources. Different material used by artists allow the mind to ponder and poke into the diverse crevices of this network, calling into the present what was hitherto unsuspected. [...] The arts thus act as groundings for complex constructions of thought in which mind, body and materials act in powerful and reciprocal dialogue. (p.937)

The integration of disciplines, as proposed in STEAM, opens the possibility of an interlace of things known in which each discipline is important, stressing that none places itself above other.

According Burton (2016):

However in the same way that STEAM is now allowing us to envision new kinds of competencies across disciplines, we need also to ensure that capacities and dispositions are exercised broadly across all sorts of different knowledge domains recognizing that that *no* subject has prior right over any other subject. (p.939)

The skills developed in STEAM classes transcend the acquisition of knowledge for test purposes. The work, that is most of the time made in teamwork, allows for the students the pursuit of knowledge in a collaborative way; emphasis given to creative solution of problems, allows for the students the understanding that the same problem can be approached and solved in different ways; and the perception of dilution of boundaries between different areas of knowledge strongly contribute for the students deal with the challenges of a world in constant change.

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## **A Record of Pioneer in the Field of Japanese Folk Craft: Mr. Takumi ASAKAWA Who Lived in Seoul**

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Mr. Takumi ASAKAWA was born in Yamanashi prefecture (among the mountain of Aburatsubo in the middle of Japan), moved to Korea along with his elder brother, worked for the department of Forester of the Government-general of Korea.

Teaching the planting of trees, who was a researcher of craft, Takumi ASAKAWA noticed the superior design of Joseon ceramics and furniture, and began to search them.

He visited old pottery kiln, making the distribution maps, collected remained Joseon Table wear. He also focused on the common table which was seen everywhere at that time. He had record of their design and collected them, He published a book "Tables of Joseon", made widely known the superiority of Joseon crafts to both Korea and Japan. Takumi ASAKAWA lived together with Korean members and died in Seoul, people.

Engraved an epitaph inscribed "The Japanese who loved the mountains and folk art of Korea and loved in the hearts of the people of Korea, rests here as the earth of Korea."

Here we will research how he had collected and thought about the Joseon tables, and he had been imaging the friendship between Korea and Japan.

In 1996 collected works of ASAKAWA TAKUMI was published by Sohoji TAKAHASHI.

In 2006 The paper titled "Takumi ASAKAWA –Significance of his cross-cultural understanding model in the present-" was published by Lee Sang-Jin.. Both of these published materials are fundamental research of Takumi ASAKAWA' work. And 2012 movie titled "The ROAD –Hakuzi no hito–" was released and well known generally. Thus porcelain of Korea became famous.

Here I would like show you photos of "Tables of Korea" and enter to details through the year around 1915s when Korea people moves their houses. They possess at least their tables. And when they serve meals for superior people they set meals upon their heads. Tables are so popular and are always with Korean people.

ASAKAWA interested and moved by beautiful And strong tables which are made by unknown ordinary people in the country. Collected many of them and stored them up to the Folk Museum in SEOUL. The tables influenced in Japan.

## Problems and Prospects of Education through Art to Open up the Next Generation

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### 1. Introduction

The next Course of Study were officially made public this spring. The new policies will be fully implemented at junior high schools from 2021 after the transitional period.

The revision of the policies was implemented from the following three perspectives: “what the students will be able to do,” “what they learn,” and “how they learn” by learning each subject.

Among these three perspectives, “what they learn,” or the concrete learning contents of each subject did not considerably change. Of particular note is the following: regarding development of the “Competency” necessary for the new era, three points (termed as “three pillars”) are identified; also, the new policies mention improvement of classes in accordance with educational guidance necessary for developing such “Competency”

In this report, we outline the background to the revision of the guidelines for learning, and discuss the problems and prospects of education through art to open up the next generation.

### 2. Current Status of Fine Arts Education in Context of Revision in Education Curriculum in Japan

#### 1) Trends of reduction in fine arts education in terms of changes in its classroom hours

We should be proud of the fact that the subjects dealing with art such as current fine arts (arts and crafts) and music have been distinctly positioned as a part of school education program until today since the predawn of public education in Meiji Era. Meanwhile, however, it is also the fact that the contents and classroom hours of such subjects have been reduced on respective revisions (Figure 1 and Figure 2).

On each revision, we demonstrated the significance of “fine arts” in school education and also argued that it should not be disrespected as a subject for elementary schools and junior high schools. However, judging from the changes in the classroom hours, its legitimacy as a subject has not yet had enough persuasiveness.

For example, in elementary schools, 70 (68 for the 1<sup>st</sup> graders) annual classroom hours for art had been secured until the revision of 1989, which means that 2 classroom hours per week are allocated to art class in case of a school conducting classes for 35 weeks per year. After 1998, however, the annual classroom hours for art class were reduced to 60 for the 3<sup>rd</sup> and the 4<sup>th</sup> graders as well as 50 for the 5<sup>th</sup> and the 6<sup>th</sup> graders, reduced by 60 classroom hours in total. In percentage terms, the annual classroom hours for art class came to be reduced by from 14% to 28% per year.

When it comes to junior high schools, such situation becomes more serious. For about 30 years from 1969 to 1988, 70 classroom hours per year for “art class” as a compulsory subject had been secured for both of the 1<sup>st</sup> graders and the 2<sup>nd</sup> graders as well as 35 classroom hours for the 3<sup>rd</sup> graders, but those for the 2<sup>nd</sup> graders were reduced to 35 as well as a result of the revision of 1988.

The more serious consequences caused by the reductions can be highlighted if art class as an elective subject are taken into consideration. The revision of 1977 made the 3<sup>rd</sup> graders the only students who can take art classes as an elective subject; the revision of 1989 allowed art classroom hours for the 2<sup>nd</sup> graders as a compulsory subject to be set within the range between 35 and 70 hours while it restored 35 hours of the classroom as an elective subject for the 2<sup>nd</sup> graders. Figure 2 shows cases where the classroom hours as a compulsory subject are set to be its lowest limit of 70 and Figure 3 illustrates cases where they are set to be its highest limit of 35, respectively. In addition, the revision of 1988 reduced the classroom hours as a compulsory subject for the 1<sup>st</sup> graders by 25 hours, which can be converted to 1.5 hours in terms of the classroom hours per week. A further serious fact is that “art class” as an elective subject disappeared resulting from the revision of 2008.

As stated above, considerable reductions were made from the aspect of classroom hours for “arts and crafts class” in elementary schools and for “art class” in junior high schools. Also, junior high schools suffered from substantial reductions in 2008. Backgrounds of these disrespects for art education will be examined in the next section.

## 2) Backgrounds of reduction in classroom hours

The main purpose of the 1977 revision was to ensure the appropriate burden of study under the slogan of “Realization of Relaxing and Fulfilling School Life” under the situation where so-called the “Cramming Education System” had been recognized as a social problem which was embodied by the increasing number of children and students who were not capable of catching up with the volume of ballooning education contents and consequently left behind. For this purpose, the objects and contents of each subject were narrowed down to their core matters and, accordingly, the revision of classroom hours was sought.

In the revision of 1998, “Period for Integrated Study” was launched in order to develop “Zest for Living” beyond the boundary of subjects, for which classroom hours were contributed from all subjects in both elementary schools and junior high schools. This is the background of reduction in classroom hours.

However, the revision of 2008 drastically reduced “Period for Integrated Study” on the ground that the reduction in study contents in 1998 caused a considerable decline in academic ability of students. The point is that such reduced periods were not returned to the original subjects, meaning that the originally reduced subjects of music, fine arts (arts and crafts) and industrial arts and homemaking were left as they had been, but they were appropriated mainly to math and science subjects exceeding the classroom hours before the revision of 1998.

Such situation does not indicate that the significance of “arts and crafts class” in elementary schools and “fine arts class” in junior high schools are well understood. However, looking at things from a different angle, it can be said that Japan’s school education system never disrespects art education with placing art education as a compulsory subject on the curriculums for all grades of elementary schools and junior high schools.

The fact which cannot be overlooked is that there are wrong recognitions and practices of the people concerned contributing to an existing situation in which art education is not provided with enough supports. For example, not a few cases can be still found where there is a misguided belief that the purpose of art education is to make children and students create good-looking works. Meanwhile, there are also cases where children and students are left alone or unattended based on the idea that they are only required to freely have and accumulate their experiences. As for the former cases in particular, it can be said that the relevant problem is expanding judging from an increasing tendency in recent years to employ a “drawing teaching method” that leads children and students to a particular expression style.

Anyhow, such cases could never occur if the Course of Study is fully understood. The Course of Study clearly explains including about purposes, contents and managements of arts and crafts as well as fine arts as a subject. Any elements that make children and students create a particular style of art works or leave them alone or unattended cannot be found in the Course of Study.

It would be difficult to receive a majority support even though the significance of art education is strongly proclaimed unless what kinds of competency are expected to be developed in these

subjects and what sort of curriculum guidance has been carried out and specific achievements produced to that end are demonstrated. The next Course of Study refers not only to the individual Knowledge and Skills that have been presented until today but also a wide range of competency developments required for exploring next generations.

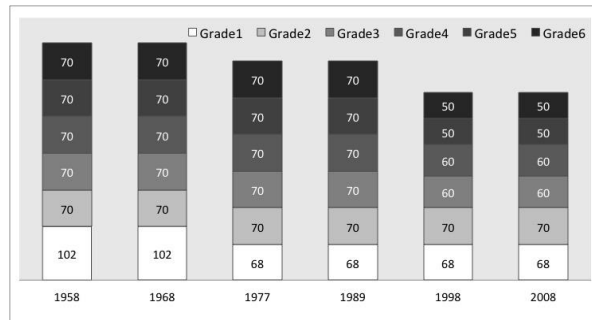


Figure 1. Revision of Course of Study and Changes in Allocated Time Elementary School "Art and Handicraft"

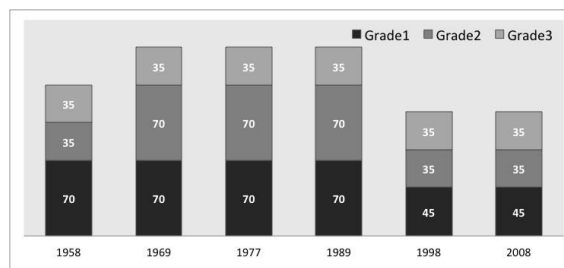


Figure 2. Revision of Course of Study and Changes in Allocated Time Lower Secondary School "Art" Compulsory Subject

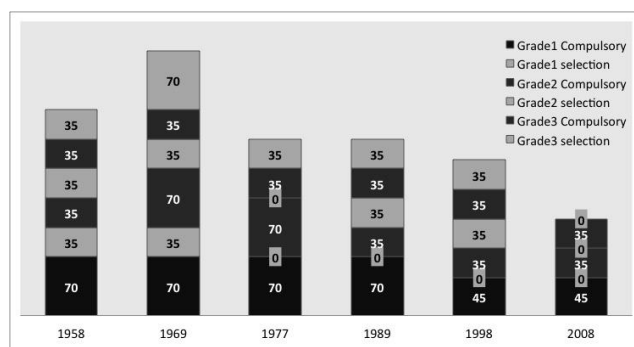


Figure 3. Revision of Course of Study and Changes in Allocated Time

### 3. Problems and Prospects of Education through Art to Open up the Next Generation



**1) Main points of revision in next course of study**

In the next Course of Study to be implemented from 2020 for elementary schools and 2021 for junior high schools, as an ideal form of education seeing through the new era, competency to be developed are presented in a more clear way while the development of “Zest for Living” is still regarded as their foundation.

The revision in the new Course of Study is made from the following three perspectives: “What they will become capable of”, “What they learn” and “How they learn”. (figure4)

**(1) What the students will be able to do – development of “Competency” necessary for the new era**

The Course of Study Development hitherto had the principle of developing the Competency tailored to the characteristics of each subject. On the other hand, the new policies identify common three points regarding “Competency” that are to be developed through all subjects: (figure5)

- Knowledge and skills: what the students know and can do
- Ability to think, judge and express: how the students use what they know and can do
- Ability toward learning and humanity: how the students interact with society and the world and live a better life

**(2) "What the students learn"**

Based on the above “Competency”, it is a viewpoint to review the goals and contents of each subject etc.

**(3) How the students learn – Continuous lesson improvement from the viewpoint of active learning**

Instead of classes in which teachers unilaterally convey knowledge and skills, it is needed to improve daily classes from the following viewpoints:

- Whether a deep learning process that takes into consideration problem finding and solving is realized in the learning process that consists of learning, application and exploration
- Whether a dialogue-based learning process is realized where the students expand and deepen their thoughts through cooperation with others and interaction with the external world
- Whether an independent learning process is realized where the students make persistent efforts with a clear perspective and look back on their own learning activities for the next learning opportunity

In this way, and clarification of “Competency”, the process of learning towards its acquisition, a feature that points that refer to the learning of the way was not seen until now.

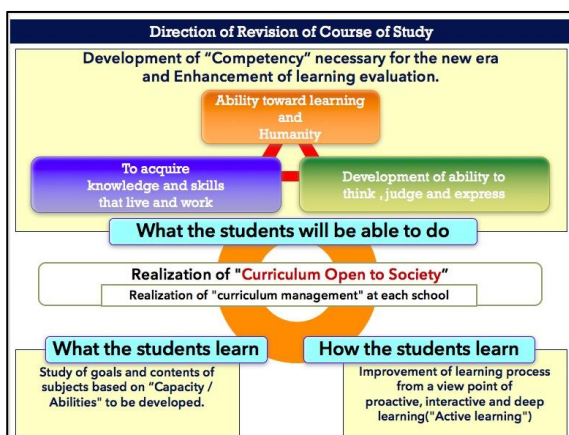


Figure 4. Direction of Revision of Course of Study

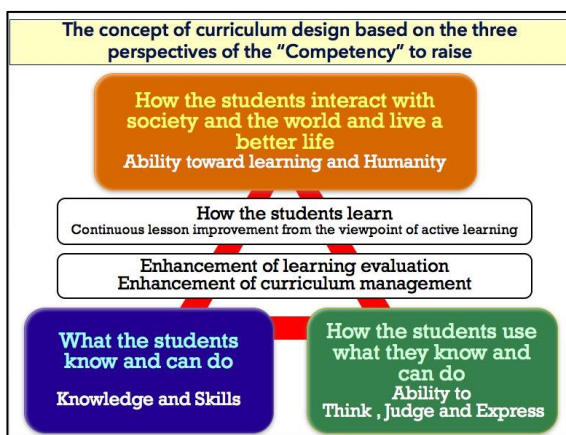


Figure 5. The Concept of Curriculum Design Based on the Three Perspectives of the “Competency” to Raise

## 2) Comparison between new and current course of study in terms of goals of “art class” in junior high schools

Here is a section for clarifying essential points of the goals of “art class” in junior high schools by making a comparison between those of the new Course of Study and those of the current Course of Study (figure 6). It should be noted that this comparison can be generally applied to the revision in the Course of Study for elemental schools.

The current Course of Study comprehensively describes the goals of “art class” in a single sentence. In such sentence, while the goal mainly relating to affection and humanity is illustrated as “To enable students to savor the joy of artistic creativity and develop their sensitivity in the form of a love of art and, while doing this, to enrich the sentiments of students,”, that chiefly relating to skills as well as knowledge and understanding is stated as “extend their basic abilities in art, deepen understanding of artistic culture and nurture a rich fund of aesthetic sensitivity.”

These descriptions can be found in the past Course of Studies as well, all of which have been showing their respective goals in a single sentence from the perspective of the field of affection, the field of recognition and the field of skill.

Meanwhile, the next Course of Study shares with the current one a preamble that describes learning activities of art as “Through a wide range of activities in art expression and appreciation.” and, at the same time, newly establishes the goals that are segmentalized into three items with placing at the front the statement on “Competency” and that regarding the ability to think such as “Working out the artistic viewpoint and way of thinking, we aim to cultivate “Competency” related to richness of art and art culture in daily life and society as follows.”

These correspond to “three pillars” shown in “The concept of curriculum design based on the three perspectives of the “Competency” to raise” (figure5). (1) corresponds to “knowledge and skills”, (2) to “Think, Judge and Express” and (3) to “Ability toward learning and Humanity” respectively. (figure 6)

“Contents” to be described in succession to the goals are shown after also being reorganized in a way to correspond to this “three pillars”, but their details will not be discussed here. As for the contents in the field of “A. Expression”, they are presented with distinctively being classified into (1) “Inventiveness and Imagination” as a learning ability relating to “Think, Judge and Express” and (2) “Creative Knowledge and Skills” as one with regard to “knowledge and skills”. On the other hand, the field of “B. Appreciation” does not use a word of “understanding” and it is understood that its contents are presented as a learning ability related to “Think, Judge and Express”.

In addition, curriculum guidance on the knowledge and understanding extending across both fields of expression and appreciation are listed below as “Common Matters”.

<b>Course of Study</b> <b>The Goal of “Art” in Junior high school</b> <b>Old and New Contrast table</b>		
Current (2008)	Revised Course of Study (2017)	
Through a wide range of activities in art expression and appreciation.	Through a wide range of activities in art expression and appreciation	(1) <b>knowledge and skills</b> To understand artistic viewpoints that capture subjects and events and to be able to use creative ingenuity for creative expressions .
To enable students to savor the joy of artistic creativity and develop their sensitivity in the form of a love of art and, while doing this, to enrich the sentiments of students, extend their basic abilities in art, deepen understanding of artistic culture and nurture a rich fund of aesthetic sensitivity.	Working out the artistic viewpoint and way of thinking, We aim to cultivate the competency related to richness of art and art culture in daily life and society as follows.	(2) <b>Ability to Think, Judge and Express</b> To think about artistic quality and beauty, intentions and ingenuity behind expressions, and functions of art, thereby creating subjects, generating rich ideas and designing plans, while deepening viewpoints and sensitivity toward art and art culture.
		(3) <b>Ability toward learning and Humanity</b> To enjoy creative art activities, to nurture affections for art, to enrich sensitivity, to develop an attitude that creates a rich life and to nurture rich sentiments.

Figure 6. Old and New Contrast of The Goal of Course of Study “Art” in Junior High School

Author Created by Reference to “Ministry of Education, Culture, Sports, Science and Technology (2017)” and “Ministry of Education, Culture, Sports, Science and Technology (2008)”.

**[Common Matters]**

(1) To provide an instruction to students and children through the teaching processes of “A. Expression” and “B. Appreciation” so that they can be successful in the followings:

- (i) Understanding about the characteristics of figure, color, material, light, etc. and the effects caused by such characteristics on one’s emotions; and
- (ii) Comprehending how to view an art work including through its whole image and style on the basis of its figurative characteristics, etc.

As seen above, the next Course of Study has reorganized the past goals and contents in a more distinctive way around the “three pillars” of “Competency” which has to be cultivated.

**3) Future challenges and prospects**

Future challenges in art education are summarized into the following three items in consideration of the direction of the next Course of Study.

**(1) Embodiment in the practice of lessons**

We should check if we have been able to resolve a challenge of cultivating “Competency” during the process of specifically practicing the class of Art which has been reorganized centering on the “three pillars”. Among others, it is required to deal with four perspectives (Interests, Motivation & Attitude; Inventiveness & Imagination; Creative Knowledge & Skills; and Ability to Appreciate) presented in the current Course of Study with corresponding to “three pillars”.

**(2) Demonstration of achievements in art education with evidence**

We need to demonstrate how versatile “Competency” is cultivated in the context of “Ability toward learning and Humanity” as well as “Competency” which has to be separately cultivated in each subject.

**(3) Continuous lesson improvement from the viewpoint of active learning**

We have to be going to realize the Improvement of learning process from a view point of proactive, interactive and deep learning in the class of Art.

Addressing the said challenges will be able to clearly prove that art class is not a subject emphasizing only its technical aspect for the purpose of creating art works but rather one in which students’ ability to think, judge and express are exercised and developed to a maximum extent in the process of their proactive, interactive and collaborative learning.

Conversely, those kinds of art class must be got rid of where students and children receive technical instructions only to create good-looking art works; their inventiveness and imagination are subject to too much interference; or, other way around, they are left alone and not provided with any support for expressing themselves.

It is crucial for us to understand that now is a big chance to specifically prove the significance of art education as a subject at school for the exploration of next generations.

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## Possibility of Art and Craft Education in Contemporary Japanese Educational Issues

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### 1. Development of Qualities and Abilities

The Japanese educational issues recognized by the Ministry of Education, Culture, Sports, Science and Technology towards the creation of the New Course of Study are summarized in the following words.

- We recognize the accelerating changes in society, such as progress in globalization and dramatic evolution of artificial intelligence (AI). Also we have a broad perspective based on tradition and culture, even in a society where future prediction is difficult, and we should realize the school education to ensure that each child has the necessary qualities and abilities to create their future.
- We should embody the philosophy of "living ability" necessary for living independently in society and show clearly how the curriculum will lead to its development.
- In addition to reviewing the guidance contents of "What to learn", We should improve the guidelines for teaching with a view to "how to learn" and "what will be possible".
- School and society should share the goal of "Creating a better society through better school education" and develop children with the qualities and abilities required for a new era while collaborating and realizing "Curriculums open to society".
- Based on the idea of sustainable development education (ESD) etc. we should embody the "power to live" along the three pillars of the following qualities and abilities, and rearrange the necessary curriculum framework in an easy-to-understand way.
  - ① Learning to live and work "knowledge and skills"
  - ② Developing "thinking ability, judgment ability, expressiveness, etc." that can respond to unknown situations
  - ③ Cultivating "Human Power toward Learn and Human Nature" to make the best use of Learn for Life and Society
- In order to improve the quality of learning by paying attention to "how to learn" by children, it is necessary to activate efforts to improve lessons from the viewpoint of "active learning", aiming to realize "independent, interactive and deep learning" which is important as the essence of "Learn".
- It is necessary that all teachers should deepen their understanding through in-campus training and various training sessions on the framework of the curriculum, the way of the qualities and abilities required for the new era, the idea of active and learning, etc. And we should promote the implementation of "curriculum management" at each school, realize a efficacious cycle of improvement and enrichment of school education centered on curriculum.
- We should arrange the preparation of necessary conditions such as securing the teaching system by the expansion of the quota of teachers, and enrichment of teaching materials, improvement of ICT environment. Also, we should effort aimed at business improvement that it is possible to make assembling lessons, teaching material research, learning evaluation etc. to being main tasks of teachers. (1.)

Currently, the Ministry of Education, Culture, Sports, Science and Technology of Japan is proceeding with revision work of the course of study. There is a sense of crisis in the near future expected in 2030, that will be difficult to predict future due to progress of globalization and evolution

of artificial intelligence (AI) will come. This also overlaps with the future prediction assumed by the research program DeCeCo conducted by the OECD from 1997 to 2003 (2.). Therefore, DeCeCo presents the 3 key competency "Ability to utilize social, cultural, and technical tools interactively (Interaction between individuals and society)", and "Ability to form human relationships in various social groups (Relationship between self and others), "Ability to act autonomously (personal autonomy and independence)" are positioned as the basic philosophy of revision of the new course of study guidelines.

The consultation to the Central Education Council from the Ministry of Education, Culture, Sports, Science and Technology in 2014 shows concrete educational tasks against the background of this crisis. In summary it is said, in the near future, there is a possibility that the way of society and occupation may change greatly due to the decrease in the productive age population, the progress of globalization and constant technological innovation, etc. Overcoming such a tough period, it is necessary to develop the ability to cooperate with others and to challenge the creation of new values, to open up the future as an autonomous man with high aspiration and motivation based on tradition and culture. To that end, in addition to improving the quality and quantity of knowledge of "what to teach", it is said to be important that we should be conscious of the connection between learning and society, and it is necessary to emphasize on the quality and deepening of learning such as "how to learn". Finally, it is the important viewpoint that students have "what kind of skill acquired" as a result of learning

## 2. Crafts as a Job

Under such circumstances that educational restructuring aiming at nurturing qualities and abilities is strongly promoted in this way, in this thesis, I'll be making clear the issues and problems of the qualitative and capacity-oriented education by examining the meaning and significance of Art and Craft education.

There are excellent traditions of crafts in Japan, it is a well-known fact that Japanese contemporary craft design supported by that tradition is attracting attention from overseas, but there are many problems about Art and Craft education in schools. Especially Arts and crafts education in Japanese general education is established by complicated circumstances and it can't be said that that educational value is well understood. However, when we are thinking about the education responding to the coming of the changing and un-forecasting society, it is possible to reconfirm the significance of Art and Craft education and to establish the development of new educational practices. In other words, Arts and Craft education not only diversely include the elements of the above-mentioned three viewpoints which are the mainstays of the future education, but also can guarantee the authenticity of the learning which was lacking for past education. While educational virtualization progresses, the objective of this thesis is to discuss how Art and Crafts education based on physicality can solve the current educational tasks.

Claude Levi-Strauss (3.) was a French-the leading cultural anthropologist and a Japanophile who valued Japanese culture. In response to the invitation of the Japan Foundation, he stayed in Japan for 6 weeks from October 17, 1977, and was acting ambitiously for the purpose of contacting Japanese culture. In particular, he hoped to dialogue with the people who inherit traditional culture mainly in the Hokuriku region. He met many traditional craftsmen and interviewed them with interpreters, the craftsmen of Kanazawa Foil, the Makie painters and the Kijishies on Wajima lacquering, the shipbuilders of Japanese traditional wooden ship, Sake brewers, swordsmiths, Japanese confectionery artisans, etc. In the book "Structures, Myths, Labor / Claude Levi-Strauss Japan Lecture Collection" (4.), he explained about the "The Japanese view of working " that he got by these interviews.

First, he said there are two elements in the idea of "labor" in Western society, one is "punishment" imposed on humans by God in the Jewish-Christian tradition, another one is the viewpoint of "Labor" from the commercial economy and capitalism, and it is tradable and homogenized through market function. On the other hand, while pretending to be a survey of a slight stay in Japan, he explained with his surprises that the sacred emotions are retained in "work" of people who inherit the traditional techniques, and they are contacting with Kami (sprints) in Japan.

Yasuo Ohashi (5.) who assisted Levi-Strauss' stay in Japan in this time and these interviews said about the difference between the West's "labor" and Japan's "work" pointed out by Levi-Strauss. He said "On the view point of Jewish-Christianity, human beings have lost contact with God, so they had to sweat their foreheads and earn their own bread, and labor is a kind of "punishment". Therefore, the truly important part of life is something outside of labor, that is, leisure time. But it is not uncommon for Japanese people to have the extinction in both of them, for example, "work" is a reason for being alive."(6.) He attached this comment to this book.

There are the difference between the Japanese "work" and the Western "labor" pointed out by Levi-Strauss. And it can be said that it is not only the feelings of the people who make traditional crafts and traditional works, but also the mind of the majority of Japanese who even though don't have the consciousness of "sacred emotion". More than anything, there is a word "work" as an honorific, but there is no word "labor" as an honorific on Japanese. And, one of the many situation is "manufacturing", where Japanese particular view point of "work" is expressed. Although the range of "manufacturing" means is wide, the honesty of Japanese people is born because of "work", not "labor".

### 3. Crafts Definition

In modern times, various meanings of crafts have been made, and typical craftworks each envisioned are quite different from person to person. More than anything, from the viewpoint of traditional Arts and Craft education, there is a major focus on finding educational value in the act of expressing and appreciating for crafts. So, Art and Craft education didn't stand on the same stage with the aesthetic examination of crafts and the evaluation of craft works from the theory of art. Now, in the era when Art and Craft education is in need of new development, it is necessary to consider the question of "what crafts" as a keyword of education.

However, the definition of the word crafts is quite difficult. Indeed, it may be meaningless to distinguish crafts from the creative activities by humans in modern times when the ambiguity of many boundary areas widens. But, if we are looking for only what is showed through the power of hand among the various abilities of human beings, we can find the core of crafts. When trying to define crafts with such a point of view, crafts existed from the beginning when humans began to live as human beings. And the ability to be exercised through the power of hand was developed and refined, cultivate in many ways. But, from the point of view of Art and Craft education, we should pay attention to the accumulation and the transmission of crats. In other words, there is naturally learning and education in the act of "making things" primarily by human beings. Even though the history of the word "crafts" as a modern meaning is not so old, the act was from the time people started to work on the ground.

When considering crafts from the viewpoint of Art and Craft education, it can be said that it is easier to understand the word "handicrafts" than crafts. However, the word crafts in aesthetics and art history do not necessarily match the word "handicraft" in Japan. Furthermore in this thesis, I'm considering from "handicrafts" to "playing by hands". It is possible to find the real image of the act of the primitive "making things" by human beings.

In the lecture "The method for Art and Craft Education" that I am lecturing on my university, I'm asking my students the memory of "playing by hands" at the youngest age as far as they can remember. The answer is various, for example, playing with soils, playing insects, playing with water, and Otedama (a game of beanbags), Ayatori (cat's cradle). And most of those memories remain as the pleasant memories and comfortable memories in their hearts. For students who are determined to learn arts and taking the special field of making things in art university, it is obvious that their memories and experiences are the basis for their intention. In other words, "playing by hand" is subliming into "handicraft" along with the growth of people, and in that sense "playing by hand" can also be said to be the seed of creation. In addition, the students say that "fun" is not just a memory but is still fun. Most students are engaged in the creative activities of their special fields, but they say, they like the acts that are not related to their professional production. The acts are rather meaningless just cutting trees, polishing metals, kneading soil, etc.

I had the same experience when I was a junior high school art teacher about 15 years ago. With the learning of woodcarving subjects, when it was the stage to deal sandpapers to students and to refine each work, frequently I had been attacked the criticism from the language class and the social class teachers. Their lessons were following the art class hours, the students secretly polished wood carving works under the desk during the language and social lessons. Their argument was obvious, it was the words of "I wanted to do it". Although the quality of woodcarving work does not change significantly depending on polishing, in any case, it was fun that they got the beautiful wooden brightness by polishing, and they were polishing and polishing in the language and social classes.

In this thesis, my objects are all of world that human beings could make, and I think it is the primary form of Art and Craft education that we are learning the thoughts and sensibilities putting in the subject and making use of it in the own growth. And there is the cognition that every human beings are creators and existences to confirm themselves by "manufacturing" on my firm foundation.

#### 4. The Theory of Sundry Goods for Art and Craft Education

"Sundry Goods Exhibition" was held at "21\_21 DESIGN SIGHT" (7.) in Midtown Garden in Roppongi, Tokyo from the 26th February to 5th June 2016. Director of the exhibition was Naoto Fukasawa (8.), composed of 20 sundry goods booths by young designers and creators with various backgrounds. A lot of visitors, mainly young people, gathered, so that the admission was limited in some days.

The image associated with the word "sundry goods" has considerable differences depending on the generation. Broadly speaking, one class has the image that sundry goods are sundry and low-price, roughly made, easy to use in daily life, etc. Other one understands that they are reflecting own taste and giving us comfort and dreams. Also, there are elements that can't be simply separated by age.

The sundry goods in each booth of "Sundry Goods Exhibition" are the items have been used mainly in 80 years ago, and the goods are designed by contemporary design sense. Then, they are wholly inexpensive, and overflowing with friendly goods. There is not only the bustle of this exhibition, but the success of all most of sundry shops. One says that the popularity of sundry goods is only shot-lived, and there is the difference between the craft works and sundry goods. However, from the perspective of Art and Craft education, I think to regard this phenomenon as an opportunity for returning to "Crafts" centered on young people.

On the other hand, if we overlook the standpoint of the producer side, the manufacturing for inexpensive sundry goods can be established even if it is not a technique requiring advanced training. It is obvious from the history that the tradition disappears when it becomes unnecessary to use sophisticated techniques accumulated as the traditional crafts. Also it can be said, it is the original form of the crafts that are changing their way with people's life style and modern life, living feelings.

Based on this situation, when we are considering the future of Art and Craft education, the following problems will be seen in its future and significance. The purpose of Art and Craft education in primary education is not to acquire the craft itself or its technology, but to cultivate human nature. Perhaps this idea gains a lot of approval. At the same time, in the secondary education stage, it should be verified whether the students can acquire the honesty and diligence necessary for original manufacturing by the learning expressed in "something like crafts".

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## **Museum Family Programs Anew: A Pedagogy based on a Goal of the Art of Tea in Japan and Implications for the Construction of Democratic Communities**

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### **1. Introduction**

Art museums are important sites where multigenerational people can learn about art, other people and themselves. Family programs, which have been popular in museums worldwide, can provide an excellent model for democratic education in any form. Based on my studies in art-museum family programs and their participant families' daily lives in the United States and Japan since 1997, I will discuss the significance of both intra-familial education and museum education for the family, with examples of my own recent practices as a family-program instructor at art museums in Japan.

Previously, I have already suggested a pedagogy for museum family programs based on the four principles of the art of tea in Japan—*cha-no-yu*—a traditional tea gathering. Therefore, in this paper, I will discuss this pedagogy further by examining a goal of *cha-no-yu*, which I think is represented in the concept of *ichiza-konryu*—the construction of a community together—and discuss why and how this goal can be beneficial and adaptable to current museum family programs.

### **2. Education within the Family and Art-museum Family Programs**

In rapidly changing societies today, the configuration of the family has been more varied than ever. However, the role of the family as a basic social group has not changed. According to Leichter (1975), in any configuration of families, education within the family has several common characteristics. For example, informal and life-long education takes place based on long-term relationships among family members. Here, education occurs mutually and individually. Also, education often takes place through the process of interactions, especially conversations among family members. The process of such interactions is important and educative; and stories, particularly stories about family members—family stories—are significant (Leichter, 1997).

By considering diverse configurations of families, museum education scholars tend to define families as “any group of individuals that include adults and children who have a strong and continuing relationship” (Kropf & Wolins, 1989, p.82). Art-museum family programs are popular in many countries and often provide their participants with opportunities to appreciate and create artworks. However, there have been a lack of studies on museum family programs, and studies focusing on art-museum family programs have been even rare (Otaka, 2000; Otaka, 2007).

In response to the lack of studies, I have been conducting case studies. The findings of my case study on three art-museums' family programs in New York City and their participants' everyday lives in 2005-2006 indicate that participant families were busy because adults were enthusiastic about the education of their children and grandchildren regardless of the differences in families' cultural origins, educational backgrounds, or economic situations (Otaka, 2007). Such adults' attitudes are often seen in many countries. Adult participants often became “the connoisseurs of family programs” evaluating the efficacy of programs on their children's or grandchildren's growth, rather than becoming co-learners with children (Otaka, 2007, p. 249). The educators of the family programs often did not give instructions or educational materials to adults. Thus, art-museum family programs tended to be considered as programs for children. Furthermore, there was a weak relationship between families'



experiences in the programs and those in their busy daily lives where family members appreciated and created various cultural objects, while family members did not often understand one another due to the lack of conversations. After all, family programs should have affected *families* more rather than children only in order to enhance education within the family.

Based on the above-mentioned findings of my previous research, I conducted my own family programs at an art museum in metropolitan Tokyo in 2012 and 2014 in which I tried to provide both adults and children with opportunities to express their ideas concerning artworks and create their artworks individually (Otaka, 2016). At the end of each session, I also suggested that families should continue their conversations because conversations were beneficial to family members' mutual understanding and asked how they would like to enjoy their own artworks (traditional paper fans in 2012 and wooden coasters in 2014) in their lives.

In order to explore what significance my programs had had to the participant families afterwards, four months after my 2014 programs, I conducted a case study in which I asked all the 12 participant families about their post-program family activities. Five families replied to me, and three of these families provided their answers to my entire inquiry (while the other two stated only that they appreciated their experiences in the program). Although the data is limited to three families, the findings indicate that two families out of the three talked about their experiences in the program afterwards and displayed or continued using their coasters in their daily lives. Hence, their own artworks play an important role as triggers to reflect family members' experiences in the former family programs and continue developing their family stories afterwards. One important factor to have democratic interactions between adults and children within the family take place is the adult participants' consideration of themselves as co-learners with children (Otaka, 2007; Otaka, 2016).

### 3. The Art of Tea in Japan—*Cha-no-yu*—as a Gathering

#### 1) The four principles of *cha-no-yu*

In my family art programs, I have been adopting the four principles of the traditional art of tea in Japan—*cha-no-yu*—to my pedagogy. Previously, I have already discussed these philosophical principles: 和敬清寂 (*wa-kei-sei-jyaku*)—"harmony" (*wa*), "respect" (*kei*), "purity" (*sei*), and "tranquility" (*jaku*) (Otaka, 2014; Otaka, 2016). Based on these principles, tea pioneer Sen no Rikyu (1522-1591) had invited a small group of his guests from different social classes to his tea gathering or tea ceremony where, with no discrimination, each individual appreciated a scroll painting and flowers displayed at an alcove, the subtle smell of incense, the sound of boiling water, the texture of a tea bowl, and the color and taste of sweets and tea (Suzuki, 1993). Also, all participants enjoyed talking with one another. Hence, the traditional Japanese tea gathering (*cha-no-yu*) invites each participant to understand art, others, and him/herself more in depth.

By enabling its participants to appreciate art individually and together in an enjoyable and reflective atmosphere, an important goal of this gathering is "to construct a community together": 一座建立 (*ichiza-konryu*). Therefore, I will examine this concept and discuss why and how this idea can be beneficial and adaptable as an ultimate goal of current museum family programs, next.

#### 2) The concept of *ichiza-konryu* as a goal of *cha-no-yu*

It is not easy to translate the concept of 一座建立 (*ichiza-konryu*) into English because this term is integrated by four words like the above-mentioned four principles *wa-kei-sei-jaku*. More importantly, in the traditional Japanese art and culture, terms had been often used to indicate different concepts in different times or contexts and the significant concepts had often been transmitted through generations exclusively from masters to their disciples by word of mouth without any document.

Therefore, I will try to discuss the concepts of *ichiza-konryu* by referring to several significant documents. Although *ichi* simply means one, it is difficult to understand the

meanings of *za* as it connotes layers of meanings in the Japanese culture. In the late middle ages, *za* had primarily connoted guilds including the groups of performers or theater companies. Currently, the meanings of *za* also embrace seats, sites, statuses, gatherings, and the atmospheres of gatherings. The two-word integrated term *ichiza* in general connotes one theater-company, one gathering, or a specific atmosphere of a gathering. On the other hand, the two-word integrated term *konryu* means construction, and this specific word has been used to describe the construction of monumental buildings such as temples, towers, and castles as well as the traditional Japanese gardens.

It is said that the word *ichiza-konryu* was used in the field of *Noh*, one of the traditional Japanese performing arts (Tsutsui, 2010). Zeami (ca.1363-ca.1443) contributed to establishing and sophisticating *Noh* as an actor, script writer, director, and producer, as well as the head of his company. Zeami was probably the first person who documented this word in his book *Fushikaden* (1400-ca.1409) concerning the theory and practice of *Noh*. According to Zeami, *Noh* performers must always search what kinds of repertoires should be well admitted by their diverse audience and respond to their specific audience's interests and requests in each performance in order for their company to survive and thrive (Ichimura, 2011). In this context, Zeami had used the word *ichiza-konryu* primarily to connote "one *Noh* company's survival and prosperity" as a professional community.

Approximately 200 years later, in the field of *cha-no-yu*, the word *ichiza-konryu* appeared in the late sixteenth century. For example, Yamanoue Soji (1544-1590), a merchant and one of Rikyu's leading disciples, documented this word in *Yamanouesoji-ki* (1588) that was one of the early books concerning the theory and practice of *cha-no-yu* (Tsutsui, 2010). In *Yamanouesoji-ki*, through several episodes about Rikyu's tea gatherings, by using the word *ichiza-konryu*, it is written that in each tea gathering, a tea master and his guests even from different social classes should try "to construct one community" (Kozu, 2007; Kumakura, 2009). Hence, this community is thought to be made possible by the collaboration between the host and his guests.

In order to construct this community, both the tea master and his/her guests should try to respect one another (*kei*) and purify their own minds by appreciating arts (*sei*) individually and together in a harmonious (*wa*) and reflective (*jaku*) atmosphere. Here, not only the host of the gathering but also each guest should play a significant role to make the shared time and space most fruitful and enjoyable for him/herself, others, and the group as a whole. Rikyu tried to create such a democratic community during each of his tea gatherings at a time when people from different social classes were divided and could not understand one another.

Since then, in *cha-no-yu*, it has been hoped that although each gathering is ephemeral, the experiences within tea gatherings can be adoptable to their participants' everyday life. This is because these four principles affect one another and are the essentials of a brotherly and orderly life, not only in tea gatherings. Today, when societies include diverse people, it is more important than ever for each individual to have opportunities to feel that we can construct democratic communities among various people by finding something common through communication and shared experiences. Hence, this goal of *cha-no-yu* and its principles are beneficial in constructing such communities. Art-museum family programs can also provide such opportunities.

#### **4. Families in the Contemporary Japanese Society and the Necessity of New Family Program**

##### **1) Current issues around contemporary families in Japan**

Currently, Japan has been facing serious demographic issues, including the rapid increase in the numbers of one-person households and senior citizens, the decrease in child and total populations, as well as the nationwide diminishment of local communities (e.g. Statistics Bureau, 2017). For example, the total number of babies born in 2016 was less than one million (976,979) (Ministry of Health,

Labour, and Welfare, 2017). This number was the smallest since 1899 when this statistic had begun and was the first one becoming lower than one million. The total population has been decreasing particularly for the ten consecutive years since 2006. Also, the number of couples who married in 2016 was 620,523; and this number was the smallest since 1945.

Several reasons are considered for the decrease in child population in Japan. First, Japan has not been providing enough infrastructures to aid child rearing, such as daycare centers or baby-sitters. Second, child rearing has been considered primarily as mothers' responsibilities, and these situations have not been allowing mothers to work fulltime easily. Mothers do not have enough social aids not only in child rearing but also in working systems in which in general overwork has been valued and men including fathers have been supposed to work harder and longer than women. Therefore, mothers tend to face problems in child rearing, working systems, and other family matters in isolated situations. As a result, quite a few mothers tend to suffer from emotional problems—so called child-rearing neurosis, which is a unique and serious social phenomenon seen in Japan. Also, the total number of babies to whom one woman gives birth in her whole life has become lower than 2.10 (the replacement level to maintain the total population) since the 1970s, and was 1.44 in 2016.

In addition, approximately one thirds of households in Japan are one-person households through young to old including increasing unmarried people due to their insecure positions, unstable incomes, unequal genders, and forth. About ten percent of seniors (60 years old or over) live alone and this rate has been becoming higher. Sometimes senior citizens are found at their homes after their solitary death. The configuration of the family in Japan has been becoming more varied as well. After all, the population has been decreasing in Japan. Such tendencies have been more obvious in local areas than urban cities as in local areas fewer job opportunities exist. The majority of local towns have been suffering from the declining and diminishment of communities due to the lack of young generations.

In such societies, people do not have enough opportunities to enjoy multigenerational dialogues and revitalize their communities. Aging and decreasing population, however, as well as the phenomenon of increasing one-person households, has become the serious social problem not only in Japan but also in many countries, including European countries and Asian developing countries.

In this realm, I have begun a new type of museum family program that has welcomed adult-only groups and adult individuals in addition to child-and-adult groups to invite everyone to enjoy multigenerational shared experiences. In such contexts, the concept of *ichiza-konryu* or “to construct a community together” is more important than ever. Next, I will discuss how we can achieve this goal in art-museum family programs by referring to my own recent practices.

## 2) A pedagogy and the diverse roles of art-museum family programs

Generally, museum family programs have been focusing on any group that consists of children and their adult companies. However, by using the same pedagogy of my own, in December in 2014, I implemented a new type of family program at the Kanaya Art Museum, a small museum opened newly in 2010. The Kanaya district in Futtsu City is located in Chiba Prefecture and has been facing the same aging and decreasing population problems as the majority of local towns and cities in Japan. Therefore, by considering the situations around the family in this local community, I welcomed any cohort, not only those including adults and children (elementary school children or older), but also any group of adults or any adult individual, to one of the two sessions of this family program entitled “Let's draw our town, nature, or imaginary scene on our new-year cards.” In total, eight groups, including four adult-and-child families, one group of two-adult friends, and three adult individuals, totally 16 people participated in the two sessions with museum staff members.

Like tea gatherings, in my family programs, the participants including myself are equally learners, learning from one another and by ourselves through both art appreciation and creation activities. During each 90-minute session in 2014, participants including young and old appreciated a contemporary Japanese painter's solo exhibition and talked about their ideas in galleries and then drew their new-year cards individually and showed them to others in a small room used for workshops (figs. 1 and 2). I chose the above-mentioned theme and art project based on the painter's subject matters and a Japanese custom of writing new-year cards for friends and family members to receive on January 1<sup>st</sup> every year.

In order to construct a democratic learning community, it is important to provide proper advanced organizer at the beginning of each session. For example, before starting, I asked each participant to write his/her favorite nickname or first name on a name tag which everyone including me would put on. This is an effective procedure for everyone to become an equal learner forgetting about his/her social role, status, and daily noises. While talking about the theme of the program, I stated that we were going to have an enjoyable time together by looking at two artworks and talking about our ideas first in galleries and by drawing a new-year card of one's own next. Also, I always clearly state that everyone's ideas are important and there is no one right answer in our ideas about art and that we will be talkative while we should listen to other people's ideas when someone else is speaking to the group (not to the instructor). In the Kanaya program, after briefly mentioning that the artist depicted both real and imaginative scenes in his paintings, I asked the group what kind of scenery, maybe a memorable hometown or nature landscape as well as a scene in our favorite story, we would like to draw on our new-year cards, and to whom we would like to send them, and suggested that everyone should think these a little bit while looking at artworks.



Figure 1. Art Appreciation Activity



Figure 2. Art Creation Activity

It is also important to provide everyone with opportunities to participate in activities as educative stimuli in order to construct a democratic community together gradually during a family program. In the Kanaya program, I provided a worksheet on which everyone wrote his/her ideas coming up in his/her mind while looking at artworks individually before discussions. In discussions, it is always significant to welcome various ideas regardless of the differences in participants' ages, genders, cultural origins, or interests as triggers to appreciate artworks more in depth from different perspectives. In art projects, I always ask the participants to share some of the art materials with others (e.g. watercolor pencils in the Kanaya program). At the end of the art project, participants should enjoy showing their artworks to their co-learners and appreciating their ideas embedded in their artworks together. At the end, each individual should have a reflective time when everyone can synthesize the meaning of his/her experiences while writing his/her ideas on a reflection sheet alone. Also, I always encourage the participants to explore and enjoy the rest of the exhibition by themselves later.

Furthermore, in order to make connections between the participants' experiences in the program and those in their lives, for example, in the Kanaya program, I provided everyone a postal new-year card for the art project as this card is sold every year with a lottery on it. As the result of the lottery is disclosed after every new year, the receiver of this postcard feels lucky for this small gratitude in Japan. One girl stated to the group that she would send her card, which she thought she drew successfully, to her grandfather living in a long distance. Several adults mentioned that the new-year cards would be the gifts to themselves. I asked everyone to write a message on his/her card at home as during the program they drew only pictures. Currently, as the majority of new-year cards in Japan are printed and mass produced, the only-one new-year cards with handmade drawings and messages can deliver the senders' more personal, intimate and warm affection to their receivers. In this way, the participants can

enhance their friendships with others and self-recognition through their new-year cards afterwards. Hence, the construction of democratic communities can be continued.

These are some clues in my family-program pedagogy inspired by the philosophy of *cha-no-yu* in order to achieve its goal: to construct a democratic learning community together.

According to a survey at the end of each session, all participants were satisfied and enjoyed this family program. Several adults noted that because around the Kanaya area, cultural opportunities were rare, they really appreciated their experiences in the program which were new to them. A female adult, who had registered for the program alone, stated that the program provided her unexpected opportunities for the first time to relax herself because she had been too busy due to her parent's long-term hospitalization. She seemed being engrossed in drawing and completed two cards. These statements as well as adults' intensive participation were continually found in my family programs.

For adults who feel lonely, isolated or are struggling with any serious life issue, such as raising children and caring for seniors, including their parents, spouse, or themselves, art-museum family programs can provide an enjoyable break in which they are able to enjoy multigenerational conversations and set themselves free in a small democratic learning community. This opportunity is even more important in local areas in Japan as the discrepancies between those areas and urban cities have been becoming larger in terms of cultural resources as well as social welfare infrastructures. I hope to provide my art-museum family programs continually in local areas. This pedagogy based on the *cha-no-yu* philosophy can be applicable to the construction of democratic communities everywhere.

## 5. Conclusion and Implications

What is a community? I have heard that in the United States, elementary school students learn that communities are what you can rely on. In aging societies like Japan, adults need to feel that they are not isolated and can rely on someone or construct new communities with others. In art-museum family programs based on the goal of *cha-no-yu*, the participants can learn from one another and set themselves free by constructing a small multigenerational community together. Although each program is somewhat ephemeral like tea gatherings, the enjoyable and imaginative art experiences the participants have individually and together within this community can reenergize individuals. This is a new important role of art-museum family programs particularly for adults in aging societies today.

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## Envisioning the Future through Art Museum Education

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### 1. Introduction

Machines are able to find solutions to given problems in this age of machine learning. What should an art museum and art museum education be in this era? What's more important than ever is our definition of some problem rather than any methodology to settle this problem. That is, our definition of value and meaning is more important than value and meaning itself.

This paper is an inquiry into what the museum-based knowing is and how a museum forms and conveys knowledge. It will discuss issues in order of museum objects, museum interpretations, and public debates based on the ideas of Eilean Hooper-Greenhill who discussed the function of the museum as the whole of academic knowledge and a cognitive system while laying emphasis on its educational function.<sup>1</sup> This paper is as a whole concerned with the museum's educational role.

That is to say, this intends to explore the orientation of art education at an art museum that defines community culture in the axis of space-time in the age of the 4th Industrial Revolution. It also lays out a topographical map of "learning" that becomes viable when the relational net of reason, emotion, and communion encounters an art museum within a community.

### 2.

#### 1) Art museum as a field for object interpretation

From now on, we have to redefine man and material as counterparts of conversation. And, an art museum can be a laboratory for the analysis of the relation between man and material. This is because museum objects can be diversely interpreted not only in aesthetic and art historical context but also from the viewpoints of liberal arts and social science. An art museum is also a place to show how artists and art have thought of man and material through the content and form of artworks and participatory elements, searching for the possibilities of diverse visions.

An art museum object is a product of condensed feeling, emotion, meaning, microscopic and macroscopic culture, and abstracted memory while an art museum is an interpretive community of objects.<sup>2</sup>

The process by which museum objects meet viewers is as follows. The viewers face objects in the museum and have their first impression, they classify objects in a socio-cultural context, and draw out their aesthetic factors. In terms of objects, their physical substance is seen at the space-time of an art museum and they are evaluated depending on what semantic elements they have and what value they offer.<sup>3</sup>

Our understanding of museum objects can be attained based on our perception of material worlds. Thus, our experience of museum objects is open to possibilities to view everyday materials and interpret them from a new perspective in our own context. The Internet of Things (IoT) may work in the form of reading viewers' preferences, individual and social contexts, and offering interpretations of artworks to viewers.

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<sup>1</sup> Eilean Hooper-Greenhill (1992), *Museums and the Shaping of Knowledge*, Routledge, p12.

Hooper-Greenhill's discussion is not restricted to the field of art museums. What she mentioned about the development of the Western museum is not different from the process of conceptualization and stratification Michel Foucault perceived.

<sup>2</sup> Eilean Hooper-Greenhill (2000), *Museums and the Interpretation of Visual Culture*, Routledge, pp.103-121.

<sup>3</sup> Elizabeth Wood & Kiersten F. Latham (2014), *The Objects of Experience*, Left Coast, p.115.

Exhibits in an art museum have shifted from hands-on objects to interactive objects. The era of objects that understand, ask a question to, and speak to viewers has arrived now. While a museum tour in the past was to hear one's interpretations passively at a ritualistic hall of aesthetics, the subjectivity of viewers can be strengthened by encouraging them to read artworks based on information.

## 2) Democratization of meaning through museum education

The boundaries between teacher and student and expert and non-expert become blurred in the age of artificial intelligence and machine learning. That's why we are able to solve problems with accumulated data. Thus, morality and public value should be redefined. The democratization of a museum as a public institution goes beyond the matter of any physical accessibility. As in Wikipedia, an online encyclopedia in which knowledge works as an open platform, our knowledge on museum objects is added to our a priori knowledge and experience and has possibilities to be reconstructed.

More qualitative follow-up survey and data accumulation on how the museum's interpretation of exhibitions and artworks change one's views and values of artworks and what part of life has changed through "museum experience" should be carried out in order to interpret and share viewers' unmet needs. That's because the ground of an art museum's existence as a public institution includes how viewers accept interpreted contents of museum exhibitions and viewers or society's healthy change by it.

An art museum as a public property is a space of public interpretation where each individual meets his or her life or other individuals'. Our understanding of our mutual differences and culture of giving consideration to others can expand if an art museum becomes a dynamic field where each viewer's interpretations are exchanged. An art museum is also a space for conceptualization, classification, integration, and reinterpretation of meaning. Bringing multipronged interpretations of artworks, exhibition concepts, and forms to public debates may help our understanding of the character and social meaning of museums. The formation of a sense of ownership should be encouraged by cloud curating and funding in bringing interpretations to public debates.

The viewers can be healed through combination and introspection as they are involved in transcendental communication in an art museum. They are also able to experience solitary emotions such as sympathy and brotherly love. This formation of meaning in an art museum can be seen as a key part of its social role.<sup>4</sup>

## 3) Art museum as the ecosystem of knowing

A manifestation of collective intelligence for aesthetic learning is critical in a re-exploration of humanity in the era of the 4<sup>th</sup> industrial revolution. Art museums have been a platform or a terminal for the formation of region-centered mediators and knowledge communities. This aspect of museum education is also meaningful in new-age art education.

Voluntarily formed curiosity clubs can be the seeds for an art museum to form the ecosystem of learning inspired by each individual's intellectual curiosity. The resources of an art museum can be tapped to the full through creative strategies in any joint work between a learning community and a curatorial office.<sup>5</sup>

What an art museum has to do is to draw out consistent interest from curiosity.<sup>6</sup> Art education in an art museum should be able to encourage members of learning communities to experience constant learning with quality learning materials, providing sites and discussions and questions planned mainly for objects. The museum has to support each participant's learning process by designing bottom-up learning, departing from top-down learning.

## 3. Conclusion

This paper suggests a museum experience model for the formation of creative viewpoints and

<sup>4</sup> Lois H. Silverman (2010), *The Social Work of Museum*, Routledge, p.59.

<sup>5</sup> Linda Norris & Rainey Tisdale (2014), *Creativity in Museum Practice*, Left Coast, p.142. Such factors as "combine, adapt, modify, put to other uses, eliminate, rearrange, and reverse are proposed as creative strategies for art museums.

<sup>6</sup> Eilean Hooper-Greenhill (Eds.). (1996), *The Education Role of the Museum*, Routledge, p.154.



comprehensive appreciation both as a conclusion and a departure point of new research. This is not to defend or encourage any schematized segmental thinking but to examine each element for a comprehensive approach by scientifically segmenting them. The model below shows the attributes of museum experience shaped when value fields like each individual's intelligence, sensibility, mutual sympathy, and space-time contents meet a community.

In this model, individual elements like intelligence and emotions encounter a social factor like sympathy<sup>7</sup> to form the two-dimensional interface of "museum experience." The three-dimensional "museum experience" is shaped when aspects shared by a community meet space and time. An individual's field of "museum experience" can be attained when reason based on logic and science meets an application of the five senses and emotions with reaction.

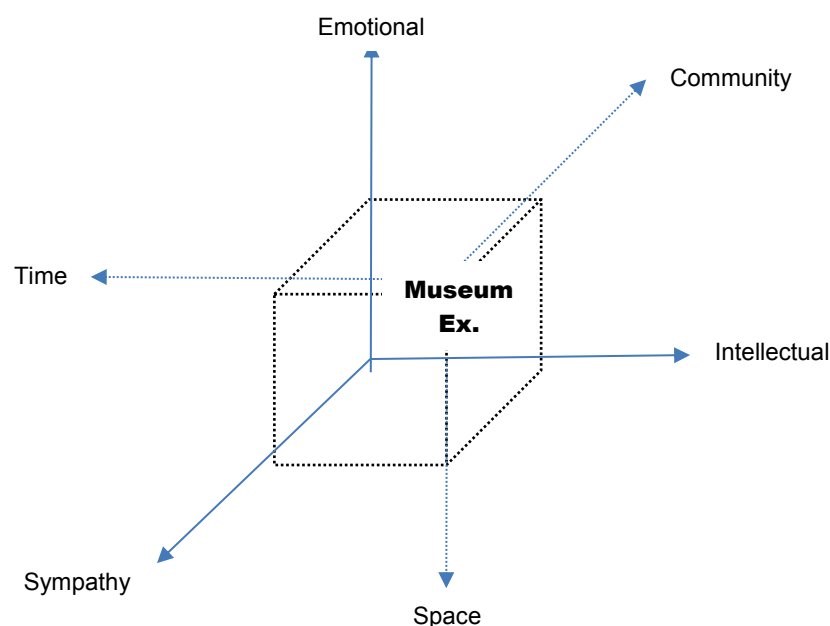


Figure1. Museum Experience Model for Industry 4.0 Museum Education

From a social perspective, "museum experience" can be completed when the existential base of a space meets a community in a point in time as it flows from the past to the future. The model (figure 1) is an application of a reinterpretation of the analytical tool for museum objects.

It can act as a measure to gauge the scope and meaning of museum education.<sup>8</sup> Museum education in the era of the 4th Industrial Revolution is expected to serve as an impetus to carry out in-depth research on the value of knowledge, emotions, and sharing. It will also play the role of art education that stimulates consideration, imagination, and catholicity.

As examined above, this paper covers the educational possibilities at an art museum as an institution that identifies and pursues the equilibrium point of knowledge, emotion, and meaning. An art museum can be a meaningful domain for art education that suits the needs of our times by incorporating the element of time which is traditionally regarded as the scope of reason, the element of space which is the realm of emotion through the five senses, and the domain of communion within a community.

<sup>7</sup> The field of "sympathy" refers to the concept raised by Lee Yeon-su (Museum and Education, Discussion of Scoop thereof) at the International Conference of Korean Museum Association in 2017.

<sup>8</sup> Eilean Hooper-Greenhill (Eds.). (1995), *Museum, Media, Message*, Routledge, p.27.

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## Exploring Sense of Place and Scale Through GPS Drawing in the Age of the Anthropocene

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### 1. Introduction

This research investigates how art might be explored in relation to our current Anthropocene world. My thesis posits that the resulting shift in sense of scale from human to planetary that is afforded by Global Positioning System (GPS) drawing can support an ontological shift from human to the posthuman (Weinstein & Colebrook, 2017). This offers art educators an opening to consider an ethico-political means by which to address the ever-changing definitions of life and our relationship to it. I consider place theorized as embodied and local (Casey, 2013), but also as an emergent event; part of an assemblage of an equally emergent subject. I present GPS drawing from a perspective of place that is complicated by movement and informed by inhuman scale: beyond human senses – perhaps a challenge toward the impossible, given our human form. Furthermore, taken as a form of learning, I inquire how GPS drawing might expand awareness with respect to human/inhuman relations. By inhuman I refer to the electron, the computer, the rock, the water, the air and so on. As a landscape artist, these are some of my ongoing interests. But this is a story of seeking the senseless. The ways I imagine and engage with place are generated from local, familiar places that are mediated by GPS technology. Thus, this relatively unfamiliar view is mingled with the locative placement of my body moving through space. In these times of the late-Anthropocene, where the human footprint upon the earth has stained and creased the ground, sea, and air, I begin with a tension that might be understood as an impossibility: I turn away from the visual in landscape art and look instead toward that which I cannot see, hear, touch, taste, or feel. I think of scales that are beyond the human. In doing so, I am influenced by the expanded sense of scale that contains both the very large planetary and the very small atomic measurement. The remainder of this paper is organized to include an explanation of the Anthropocene, a consideration of GPS drawing, and a discussion of the ontological implications of expanding a sense of place through extended scales of measurement. I will close with two GPS drawing experiments and consequent implications for art education.

### 2. Anthropocene

We are fully into a late-Anthropocene stage, culturally speaking. The term was used initially by atmospheric chemist, Paul Crutzen, along with colleague, Eugene Stoermer, to identify the permanent mark of human activity upon the Earth (Crutzen, 2002; Crutzen & Stoermer, 2000). As the term suggests, evidence has been found within the geological strata of the Earth that indicates human use and abuse of the planet. We see this continuing today with the consumption, at a rapid pace, of fossil fuels, the production of multiple pollutants, and the climate changes connected to the rise of CO<sub>2</sub> levels in the atmosphere. The list goes on to include many more instances of human activity that are influencing the planet. The rising ocean levels, species extinction, and ozone depletion are other destructive changes - some irreversible – that are the result of human activity: typically, activity that maintains or drives the lifestyle of affluence. Additionally, the destructive nature of the Anthropocene has firmly been ensconced within popular culture through disaster cinema, TV, and other forms of media (Colebrook, 2016; Jagodzinski, 2015). Furthermore, many companies exploit the term to promote “greener” consumerism. Ultimately, underlying this notion of the Anthropocene is a focus on

human exceptionalism that sustains our overextended exploitation of the planet, which is viewed as a wealth of natural resources to be used and “managed” for future prosperity. Based upon a fear of destruction of the human species, much of the discourse about the Anthropocene is consciously or unconsciously driven by the continued division between the human as subject and the planet as Other. The Anthropocene tends to narrow the narrative into privileging humanity with respect to the rest of the planet. It erodes the posthuman and new material efforts to build more symbiotic relations with living and non-living entities. Artist and educators can begin with an awareness of this entrenched Western bias as they move in their communities toward a much needed shift from anthropomorphic values with respect to the Earth. By extending a local sense of place to include great distances through GPS drawing, conversations can be initiated that offer different stories about life with/of the planet.

### 3. GPS Drawing

GPS drawing was born with the advent and further development of locative technology that uses handheld devices and satellites to communicate through radio signals. It captured my imagination years ago with the work of then best known GPS artist, Jeremy Wood<sup>1</sup>. My favourite of his artworks is called, “Meridian”. In this piece, Wood travelled over 44 miles by foot and covered a total of 458.6 miles. It took him three months to complete it. He selected the passage, “It is not down in any map: true places never are”, from the famous novel, *Moby Dick*, by Herman Melville. As Wood moved, he spelled out the phrase so that it covered an area near to the Greenwich Meridian. Because of this artwork’s literary inspirations and the clever historical connections to the Greenwich Meridian, it initiated my own consideration of place and of time. Wood finished the phrase at the point where time and space were established as the international standard in 1844, just about the time of Melville’s writing of *Moby Dick* (Wood, 2005). The weaving of the appropriate quotation from *Moby Dick*, (itself an instigation of what memory, place, and mapping might mean), along with the significance of measurement using both GPS and the Greenwich Meridian, is sophisticated in its critique of our very human attraction to measurement; our dependence upon accuracy; and our establishment of arbitrary human systems of control.

Since that time, GPS drawing has come to represent all sorts of activities, comparable to the surge of macramé in the 1970’s in North America, which was a form of weaving that seemed to capture the public’s imagination as a leisure activity. Unlike macramé, however, GPS drawing, considered as a kind of locative craft of measurement, has the additional element of voluntary self-regulation and documentation of our bodies and behaviors. In some instances, it presents as a computational craft or game activity in which we can participate, provided we are wealthy enough to have a GPS readable phone or other locative device. There are many computer applications available that, for example, can make a morning exercise regime more pleasurable, or make a family outing more interesting. However, with our locational technology always on our bodies, we are also creating GPS trails of data that can be potentially observed and/or mined for profit by companies, or for surveillance by governments and unknown others. If we could visualize the movements of a day of digital footprint, we may be surprised at how much algorithmic noise we accumulate, moving about our lives, with devices silently tracking our habits. In many cases, GPS tracking presses on our bones, in our cars, and throughout our communities, as signals record our movements without our conscious awareness. In reference to this 21<sup>st</sup> century fact of living technologically, there have developed spin-off applications and perspectives to thwart this intended tracking. One phone application that is available will actually place the user in a location other than where s/he is positioned. In other words, you can be GPS tracked in a false location. Like false news, your social network and the public-at-large begins to question the veracity of GPS information. Place becomes the imaginary.

### 4. Place, Scale and Measurement

By using measurement as an artistic tool that is playful, scale as a limiter that traditionally measured the land as a precursor to inhabitation, control and domestication can be opened to the imagination. Thus, I engage in imagining place differently through my use of measurement as an

artistic way of exploring life and its significance. This entails thinking the act of measurement differently: not as a quest for truth and/or confirmation of existence as it currently plays out based upon a stationary human body set in a backdrop of a place; but rather, as a creative act of becoming that is a machinic place/human assemblage (Deleuze & Guattari, 1987). Thus, measurement shifts from a scientific act toward one of philosophical and artistic inquiry. Thus, this measuring of difference within scales as GPS art has an ethical and political importance. A renewed consideration of measurement can be pedagogical when, as humans, we reposition our attitudes, our identities, and our possibilities in our emergent places and spaces. Following Deleuze and Guattari (1987), rhizomatic linking among variations of scale is a very different approach to our bodies and place than what is normally a linear, incremental progression/digression of scale. Instead of this nesting metaphor of size variation, so ingrained in approaches to natural phenomenon, the rhizome, with its sporadic unpredictable shoots of growth, is an appropriate metaphor that allows for divergent sizes to affect each other, to work randomly, and to echo the manipulation of scale as a way of seeing the world anew.

## 5. GPS Drawing Experiments

Etymologically, “draw”, in English, refers to at least two different meanings that can be traced back to Old English c. 1200 (Online Etymology Dictionary, n. d). In the first meaning, it refers to the action of dragging something across a surface, which is the basis for the classical understanding of drawing we have today. For instance, a pencil is dragged across a piece of paper to create a mark. In a second meaning, a “draw” refers to the result of coming up with nothing at the end of some endeavour; as in a draw or tie within a race where there is no clear winner. In the third meaning, “draw” references pulling out a weapon, as in the phrase, “to draw a gun”. I use the first two of these definitions to spark an exploration of GPS drawings. I introduce these two possibilities as potential artistic performances.

### 1) GPS drawing #1: To drag across

Location: Elementary schoolyard, northern Canada.

In this experiment, the microscopic scale of particle movement and the very distant scale of kilometric satellite positioning are folded into each other. The act of the moving body instigates an assemblage, which includes a chosen computer application, the communication between inhuman satellite and phone, human mobility, and folds of scale. In this GPS drawing, the actant (phone or human) is attached to the other one by a long, elasticized string. The human pulls the phone across a suburban elementary schoolyard in northern Canada. The mobile phone becomes more “mobile”, as it bounces and rolls along, with tension in the elastic randomly exerting more or less force, depending upon the surface vegetation and movements of the human. Throughout the experiment, the usual familiarity of the schoolyard diminishes while awareness of the local topography increases, due to this unusual movement. Furthermore, the dragging is influenced by Brownian movement<sup>ii</sup>, which references the very small scale of atomic particles and molecules. These jerky, abstract movements of small particles are connected to the even smaller electrons within the electronic signalling between the satellite and phone communications. Thus, the very distant GPS scale is linked to the land through the movement of very small particles. So the movement “through time”, as we often say, is influenced by the Brownian movement of particles. It is this uncanny randomness of the motion at this scale that is influential in dictating the movements within the GPS drawing. This haphazard, unanticipated element is folded into the predictable, Euclidean straight line of GPS communication between the satellite and phone. As the randomness drifts the human, a verticality of straight lines is imagined three dimensionally. This GPS drawing is motivated by the microscopic and kilometric scales that are beyond human sensibilities. A second pairing (human and camera as two actants), records the activity using video and this expanded sense of place is tracked, documented, and later titled. All of this data can be further explored with other art materials as a future project.

### 2) GPS drawing #2: Coming up with nothing

Location: Elementary schoolyard, northern Canada.

In the second GPS drawing, once again the actant (phone) attaches to the other (human) by a long, elasticized string. This time, however, the phone is anchored in one location in the schoolyard. The human attempts to replicate Brownian movement through her random steps in various directions that are instigated by the terrain, while remaining tethered to the phone. She pulls and stretches the elastic string to the point that it breaks. The drawing is then finished. Although the phone is running the GPS application throughout the performance, it detects none of this movement due to its stationary position. Neither the human's random activity, nor the detailed surface undulations of the schoolyard topography are included in this drawing. Nothing is drawn.

Within these experiments, the familiar becomes unfamiliar and it is this theoretical crack that opens opportunities for new ideas about living in/with this world to be entertained. The GPS path is marked by algorithms so that an amalgam of Euclidean directionality (GPS signal) and Brownian particle drift (through human action) develops. The great distance for the radio signal to traverse is linked by mimicking the movement of very small particles, all the while confined by the schoolyard. Within this interaction, place slowly becomes part of this growing assemblage that changes the typical institutional function into a renewed and unfamiliar location. The relationship between the body/phone/schoolyard and the satellite circling the Earth is thus complicated by the inclusion of the very small scale as a way to think about subjectivity and intimacy in local and global planetary moments.

## 6. Implications for art education

While much art education in Canada and elsewhere remains focused on developing art skills or on self-expression, the results are usually bereft of important considerations of the larger philosophical questions that children are often eager to discuss. Questions about life and the nature of relationships with other entities on the planet continue to raise curiosity, particularly when visualizations of previously hidden scales of life are present. The shifting in the demarcation of how we define life, triggered by increased technological advancement, suggests that there is an opportunity to talk about and to make art with various scales in mind. As the existence of the Anthropocene evidences, the challenges for the next generation to lighten the human footprint are great. There is a powerful opportunity for learning within emergence from familiar, artistic forms to unfamiliar, uncertain ones. Considering GPS drawing offers teachers and children avenues that deviate from the norms of skills-based art education trajectories that can miss important lessons about our contemporary relationships with each other and with the world. Thinking of art and the planetary not only suggests creative approaches to investigate the technology surrounding GPS, but more importantly, it opens the possibility that there may be deeply ontological shifts in students' understandings of their world through these kinds of activities. Creative projects that lead students to think in unrehearsed, unorthodox ways about life are successful additions to current art educational programs.

## 7. Conclusion

In this research, I consider what might become of art education if the child's world is expanded to include GPS drawing. I ask what we might create with our bodies in space and time if the perceptions of the world include the planetary scale and geological time. Teaching and learning with the invisible force of GPS technology as a creative act of measurement suggests an opportunity to rethink how we live collectively and individually in relation with other entities in/of the world. Through alternative ways of thinking about measurement, scale and sense of place, teachers and students can explore and innovate with respect to these Anthropocentric times.

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<sup>i</sup> For more information on artist, Jeremy Wood, I refer to this website that highlights “Meridian” <http://www.gpsdrawing.com/gallery/land/meridians.html>

<sup>ii</sup> A detailed explanation of Brownian movement may be found here: [https://en.wikipedia.org/wiki/Brownian\\_motion](https://en.wikipedia.org/wiki/Brownian_motion)

## How Does the Net Influence Our Way of Arts Education

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### 1. Introduction

The use of social media has modified the way students and educators communicate with each other, now we do so in a more relaxed and informal way. The Web has changed our way of working; we are entrepreneurs and perform numerous tasks involuntarily just for the sake of doing them. We learn without noticing it, meanwhile we are coming to terms with challenges suggested by our colleges (Saura, 2013). We love international projects (independent and non-competitive), among other reasons, because they contribute new, interesting ideas to apply in our classrooms with students. The use of social media and ITC inside Arts education in Spain-the place I reside and work- is directly linked to the legal and socio-economic atmosphere of the country. Artistic education is progressively disappearing from regularized education. During the 2016-2017 course, Spain has changed the evaluation design for Bachillerato's Access to university tests. Artistic Drawing and Procedures is no longer evaluated in the students' curriculum. These subjects are no longer included in the access test for universities. Science and technology get ahead so fast that artistic educators feel it is an impossible feat to keep up with all the advances. On the other hand, the economic crisis has affected the budget usually dedicated to educational centers. Innovative projects incorporating technological resources to Artistic Education are underfunded in the respective centers. Although most schools do include computers or even digital whiteboards, it is unusual to use those resources for artistic education courses during the Secondary cycle. Our main objective is to know how the net influence our way of arts education does. We will examine the current landscape of artistic education inside Spain and want to show some examples of the influence Internet and social media has on the development of artistic education in our country. We wondered what subjects are currently taught inside compulsory education and who are the professionals imparting them. We wanted to know the technology provided in educative centers and what it is used for. We hoped to understand how the use of Internet and social media have changed Education already and how might it change it in the future.

### 2. Educational Context in Spain

First of all, for me to develop the subject, it is of utmost importance to have in mind the educational needs and tools used in our country.

#### 1) How is the Spanish educational system organized?

Nowadays, basic education englobes primary education and secondary compulsory education. The Preschool (0 to 6 years), is not compulsory. It is split in two cycles, the First cycle from 0 to 3 years and the Second cycle from 3 until 6 years. Primary Education (between 6 and 12 years, approximately) is compulsory -hence, free of charge in public institutions, except for the books and educative materials. Secondary Mandatory Education (E.S.O) takes 4 courses. Non-mandatory Secondary Education is composed of five different educational branches, which demand an E.S.O title in order to be imparted to the students. These branches include: Bachillerato (A levels) for that lasts two courses, Middle Levels and others. The Higher Education (to which each student should access through a test) involves: University Education,



Higher Level Educational Cycles, and other titles. As it's detailed in BOE, Real Decreto 1467/2007, 2<sup>nd</sup> of November, the students of Bachillerato (A levels) are split in three different paths: Arts (visual arts, design; or performing arts, music and dance), "Science and Technology" and "Humanities and Social Sciences"

## **2) Which art subjects are imparted?**

Inside the Pre-School and Primary cycles many crafts are performed in short periods of time. In the Primary cycle there is a minimum time allocated to Visual Arts and Crafts. In the Secondary cycle the students learn Visual, Audiovisual and plastic arts. Inside the Middle Levels they are taught Technical Drawing, among other subjects. is composed of three different paths. The subjects include Technical Drawing, Art History and Audiovisual Communication. Inside the Art A levels the subjects include among others: Artistic Drawing, Design, Art Foundations 1 and 2, Art History, Techniques for Graphic and Plastic Expression and Volume. Inside the Higher Levels, Expression and Communication are taught. In University Education, you can find bachelor degrees on Primary Teaching, Pre-School teaching, Fine Arts, Design, Audiovisual Communication, Architecture or Engineering among other degrees. One of the subjects inside the Teaching Degrees is Didactics of Artistic Education, "Art, Environment and Patrimony", "Resources, Techniques and Procedures", Visual Arts and Drama. In the Masters the students can choose some degrees such as Master in Secondary Education and Bachillerato. The subjects of this master include Learning and Teaching how to Draw, Audiovisual Communication, Visual Art and Culture, Artistic Procedures and Technical Drawing. Afterwards students can course PhD studies in different artistic specialties.

## **3) How are the technology of information and communication applied? What kinds of resources are provided for artistic education?**

The educational institutions inside the different autonomous communities are provided with computers and an Internet network connected by Wi-Fi in many classrooms. There are some informatics classrooms and a good amount of classrooms include Digital and Interactive Whiteboards. In some centers (especially in the private ones) students are provided with tablets and/or laptops. However, teachers tell us that artistic education students seldom enjoy these devices since they are allocated preferentially to the science and languages lessons. The fact that these devices cannot be used for Design lessons -only in exceptional cases- seems shocking. Normally, the use of mobile phones is forbidden inside educative centers, which prevents its use -for taking pictures or recording videos- in artistic subjects.

## **4) How do art educators fight against the disappearance of our subjects through the internet?**

After being aware of the conditions in which we work, I need to assure you that not all hope is lost. The art educators take active part in social media and in this way get resources and get in touch with fellow colleges and students. From a long time ago, teachers have been critic of the approach educative policies have in respect to artistic teaching and have complained about the progressive disappearance of art education inside regulated teaching. These teachers have created organizations in different autonomic communities. Inside several of these communities such as Andalucía, Canarias, Galicia, Madrid, etc (eight of seventeen), Drawing teachers organizations have sprung in order to regulate regularly this subject and coordinate actions in order to make it better. Due to the fluid communication established through social media, on June 22<sup>nd</sup> of 2016, the State Federation for Drawing Teachers was created. The organization is denominated 09+ (@09profesorado) since that is the code for the Drawing subject in high schools. The different associations inside the autonomous communities decide to join in their efforts due to the collective unease they feel. There have been many legislation changes during the latest years inside the educational system as well as several drawbacks affecting the

Drawing education collective and art education students inside regulated teaching. Drawing teachers' organizations have sprung in order to regulate this subject and coordinate actions in order to make it better. Now they are organized to participate and have a voice in educational policy. Recently, on July 19, 2017, the representatives of the drawing teachers were received in the commission that prepares an educational pact. We have taken advantage of our contact through Facebook with the different organizations of Drawing teachers to coordinate a discussion group inside which artistic education experts from eight different communities met (they are seventeen at all); many of them had no relation between themselves previously. In order to understand what is happening with Artistic Education and to come up with possible actions to improve the subject, from the UAM in collaboration with the president of the Organization (Fernando Robles) it was convened the First National Meeting of Secondary and A level (Bachillerato) Education Teachers. It was organized in Madrid, on Saturday, 27th of May, 2017. The name and origin of the attendees to this historic meeting ( 24 ) can be found in the following list: Andalucía (3), Canarias (1), Castilla La Mancha (3), Galicia (1), La Rioja (2), Madrid (11), Murcia (1) and Valencia (2). We requested our discussion group to be there from 11:00 a.m. to 2:00 p.m. in the classroom I/106 (UAM)



Figure 1. 1<sup>st</sup> National Meeting of Secondary and A level Education Teachers

The steady and continual formation of educators is a must and should have in mind the formative necessities of nowadays and future students, to conform new profiles and configure new departments. There is no one in a better position than the departments to decide where the formation of students go, if it is done correctly or where should it reach next, thus taking advantage the formative offer that is given by the administration of the educative centers: workshops, seminars, group projects, innovative projects, formative projects, social media and web support and educative innovation. Artistic docents have taken the lead. We don't have to wait for the Education Office or the Innovation Service to tell us what and how to teach in the classroom.

##### **5) What are our joint suggestions in order to enhance art education inside regulated education?**

The Preschool and Primary teachers should be able to promote a creative and expressive development on their students from the early stages of their education; this is not to be mistaken with creating crafts. They need to improve their artistic formation. Our proposal is to create a Specialty in Art Teaching and we intend to have at least one specialist inside every educative center.

The Drawing educators inside Secondary Education must be able to guarantee a formation on joint culture and audiovisual languages to all the students attending high school in Spain. In order to achieve this objective we suggest the attendance of Visual and Audiovisual Arts Education -EPVAV- during every E.S.O course (4), thus ensuring a

formative continuity. We also suggest adding another subject as a mandatory one during every E.S.O course (3 hours per course) EPVAV should be an optative subject that must be an option in every high school, inside every path in the last year of E.S.O. establishing 3 subjects that adapt to each of the three paths in Bachillerato (A Level).

It would be advisable to reduce the number of students required nowadays for the creation of smaller groups and as to establish a sequenced curriculum by courses to adapt to the level of cognitive development of the students. In regards to the formation required for the teachers of Secondary and Bachillerato, it would be desirable to reduce their theoretical formation, thus expanding their practical period inside high schools (currently, 5 hours per day during 25 days) while they are doing their Master on Secondary and Bachillerato Teaching. In respect to the current Bachillerato law, we suggest the following modifications: to reinstate for the Arts Bachillerato the profiles of “Performing Arts, Music and Dance” and “Visual Arts and Design”. We would like to ask for Audiovisual Culture subject to be an option in all the. Furthermore, we would like to certify the subjects in all the autonomic communities that give access to universities. We would also recommend offering a subject on Computer Design inside the Arts Bachillerato, inside which the students get to know new soft wares in order to acquire knowledge on new technologies as well as to promote innovations in areas as design, arts and drawing. The steady and continual formation of educators is a must and should have in mind the formative necessities of nowadays and future students, to conform new profiles and configure new departments. The departments should decide where the formation of students go, if it is done correctly or where should it reach next, thus taking advantage the formative offer that is given by the administration of the educative centers: workshops, seminars, group projects, innovative projects, formative projects, social media and web support and educative innovation.

#### **6) How do we impart arts by using ITC and 2.0. tools?**

The web page of our university is fundamental for the development of our work. All subjects have a web space that keeps professors and students in contact. The use of the Network in society has been a revolution. The big change is that we have split identities; we have a real identity and other virtual ones. It has had the same effect in Education and, as a result, our workplace has been divided. Classes have been turned upside down because the role of teachers and students has changed. The planning of the classes is different and does not follow a linear order. Some teachers have started using Flipped classrooms.

From Autonomous University of Madrid (UAM) we promote a large number of artistic and didactic projects that have implied the participation of hundreds of teachers and students across the world. Our research in GICE-UAM (<http://www.gice-uam.es/>), it established an investigative branch called “Artistic Education for Social Justice” (Saura, 2015). We are interested in the redistribution of artistic resources, recognition and representation of the work done by the agents involved in artistic education.

One of our projects is the “EnREDadas exhibition”, (Saura, 2016) which can be consulted in <http://exposicionesenredadas.blogspot.com.es/>. You are invited to share your artistic images in several collective international artistic exhibitions. Those are organized in different cities across the world for free due to the use of 2.0. tools. The feat is showed with some professors in charge of the coordination of the exhibitions in their cities while others join in creating artistic images which are sent in by mail to the destiny where they will be exposed. Everyone is invited to join in at any of the exhibitions. They all are inaugurated simultaneously in May. In order to celebrate the last Artistic Education Week (UNESCO, 2017), Teresa Eça (nowadays InSEA’s president) was invited to inaugurate our latest entangled exhibition named *ARTEspacios* (ARTspaces). An exhibition made out of posters showing different art spaces created by dozens of educators in various contexts of regulated teaching. We have been developing an active research consisting of planting seeds in the form cultural “ARTEspacios” (<http://proyectoartespacios.blogspot.com.es/>). That’s how we called the reserved places for artistic creation and exhibition of the images. We want to conform to the adequate visual culture

of the members of the educational community, and develop works involved with artistic expression.

Those artistic experiences (real/virtual ones) created, unexpectedly and surprisingly, friendship ties between many people that hadn't met before.



Figure 2. Celebration of International Arts Education Week; UAM, 11/05/2017

The use of social media has modified the way students and educators communicate with each other, now we do so in a more relaxed and informal way (Saura, 2012). The Web has changed our way of working; we are entrepreneurs and perform numerous tasks involuntarily just for the sake of doing them. We learn without noticing it, meanwhile we are coming to terms with challenges suggested by our colleges (Saura, 2013). We love this international projects (independent and non-competitive), among other reasons, because they contribute new, interesting ideas to apply in our classrooms with students. We are interested in contemporary art and try to leave the classroom to enjoy it live. In Madrid we have many opportunities for it. When this is not possible we use the Network. Almost all museums and exhibition centers have a website that allows, in most cases, a virtual visit to them.

We have another important event based on the use of web resources, the Artistic Education 2.0. workshops. Attendance is not compulsory. It allows the sharing of innovative, didactic experiences performed in our classroom as well as the divulgation of other theoretical researches such as PhD thesis. The turns are very brief – from 1 to 10 minutes-, informal and original since they are showed in a video communication format (Saura, 2014). They are certified and shared for free. All of them pile up a virtual video library at the following domain: <http://videotecaeducacionartistica.blogspot.com.es/>. You can see the last one in <https://youtu.be/amZai2yUhdK>. It is a selection of works by students of artistic teaching at the Pablo Picasso Institute in Madrid that it is very interesting because they are representative of the work currently being done in Spain.

Another project involving technology is the AVATARES exhibition: a collective, international and itinerant exhibition of portraits used in the net. The exhibition has two formats, virtual and real. Since 2010 it has been presented in 10 countries. Our net international projects have been presented since 2010 in more than 100 cities in the following countries: Argentina, Australia, Brazil, Chile, Colombia, Cuba, Ecuador, EEUU, Spain, Japan, Italy, Peru, Portugal, Western Sahara, Mexico, Norway, Uruguay and Venezuela

### 3. Conclusion

In summary, Professors and teachers inside the Artistic branches want to teach in an innovative way, with internet tools. Artistic docents have taken the lead. We don't have to wait for the Education Office or the Innovation Service to tell us what and how to teach in the classroom. Every year, sponsored by the UNESCO and promoted by InSEA, we show our work with students worthy of consideration. Through the use of social media we have

contacted each other, built an Organization in each of the 17 autonomic communities and since 2016; we have created the State Federation for Drawing Teachers. Now we feel we are not alone. By working together we broke through all those obstacles that sometimes make us trip, fall and feel tired. Together we demand the presence of artistic subjects in the students' curriculum. The need to accomplish several bureaucratic tasks, write down programs for our courses and write over detailed and complex evaluations won't bring us down. We keep on living passionately, moved by our love of art and our ideals. We work with tools and artistic procedures that develop Social Justice. (Saura, 2015); we also advocate the right youths have to enjoy -live- art and culture. With the development of the mentioned projects we have demonstrated that art educators can do it, we do have resources, we have a wider knowledge than we think, more importantly, our will and determination are transcendental for the sustain of the youth's right to have access to art and culture as well as social transformation. To conclude, I feel we have become nomad teachers, inhabitants of a strange landscape conformed by external memories. We must not forget that it is in our own internal memory where we find questions about art and life, the questions that helps us grow.

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## Converting the Art-room to a Social Venue to Promote Cultural Diversity

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### 1. Introduction

This paper discusses problem-based pedagogy and how it can engage students socially through art education to promote cultural diversity that could transform the larger community. The problem-based pedagogy consists of two parts: current –events and a problem to be solved. Cultural diversity can strengthen communities but fear of otherness could prevent this from taking place. Fear of otherness seems to manifest itself when there is a lack of knowledge about the individual or group that represents “otherness.” Art educators can address this matter very effectively, but to understand this, we must first understand that the classroom can and should be an agent of change that influences the larger community. To this end, the art-room can be academic and at the same time, it can be a social venue that engages students in verbal, narrative, and pictorial dialogs through collaboration that seamlessly promote cultural diversity. This is what the problem-base pedagogy does.

What is the purpose of promoting cultural diversity? I have also asked a similar question about multicultural education. One school of thought for both promoting cultural diversity and multicultural education is that all students can see contributions made from their group and others and this can increase their self-esteem and improve learning. Another school of thought is that promoting cultural diversity and multicultural education is that this brings different perspectives to discussions in the classroom. Knowing different perspectives to problems and issues that face us can provide students with different possibilities for solutions and it broadens the education horizon for all students. Therefore, one of the tasks of converting the art-room to a social venue is to provide students with issues and concerns that they can discuss openly and encourage them to find solutions to these issues and concerns as a group. Another task is to determine what kinds of knowledge and skills the teacher wants her students to develop from this process. Are these knowledge and skills relevant to their success in the 21<sup>st</sup> Century? And yet another task for the art teachers is to design a pedagogical strategy that will encourage students to interact with students, teachers, and experts on multiple levels as they discuss their research and their ideas to address the issues and problems they are assigned. I designed and implemented the Problem-Based pedagogical strategy and from the debriefing of my students on their assigned problem, it appears that the goal of socializing the art-room to promote cultural diversity was achieved.

### 2. The Problem-based Pedagogy

As is alluded to prior, the problem-based pedagogy consists of two parts: current-events and a problem to be solved. Current-events were integrated in this pedagogy for several reasons: to attract students’ attention, help students to educate themselves about what is taking place around them, engage students in finding solutions to real-world problems, engage students in discussions and exchanges, teach students to respect the points of view that are different from theirs, engage students in research, and train students to consult experts and be cognizant of factual information. Selecting issues where students have to resolve real-world problem was intended to engage them in research, discussions with their colleagues, and collaborate with experts, and develop 21<sup>st</sup> Century skills like creative-problem solving, creative thinking, and collaboration skills.

### 3. The Class Project

Students were instructed to explore best practices to conserve and preserve clean drinking water in their communities and how to ensure that these best practices were effectively communicated to the

communities. After much discussion, students selected to produce a play through which they would bring the message of best practices to conserve and preserve clean drinking water to their communities. Students decided to base the play on a classroom in which the teacher discusses the issues of conservation and preservation of cleaning drinking water. The main character in the play, a student, fell asleep and had a terrible dream about living in a town with a polluted river running through it. The river contaminated everything. When she was awakened by the teacher and realized it was just a dream she recounted the horrible experiences she had, in her dream, living in a city with a polluted river as the community's main source of drinking water. The play recounted her dream and warned about what could happen if appropriate measures are not taken to preserve and conserve clean drinking water in communities.

#### **4. Debriefing Sessions and Discussions**

In students' debriefing sessions, they mentioned how much they learned "in and through the arts and they were surprised to learn so much about the science of water in an art class." Other students mentioned that they had a chance to think about and solve real problems, collaborate with their colleague, and that they had a better understanding of other students in the class with whom they might not have associated. But the more they spoke about what they learned in this water project, the more I realized that they gained experiences in some of the core disciplines and started the development of certain learning and thinking skills.

##### **1) Core disciplines**

STEAM (science, technology, engineering, arts, and mathematics) is regarded as core disciplines in this paper. When students have a foundation in the core disciplines they are more apt to be creative and innovative in their search for solutions to problems and thus having this fundamental knowledge in the core disciplines is essential to the high quality education of students. Writing the script for the play provided students the opportunities in using and learning more in-depth about the English language and grammar, reading, language arts in general; doing research on the conservation and preservation of water allowed students to learn about science, the rights and duties of citizenship which is regarded as civics, the economics and history of this problem, and the geographical locations of where this problem is found and most likely to be found in the various states of the United States and the world. What I heard from students suggests to me that the water project not only provided them the opportunity to learn about the core disciplines but it helped them to bring these experiences together in a meaningful and understandable way as they thought about how best to preserve and conserve clean drinking water in their communities.

##### **2) Learning and thinking skills facilitate innovation in core subjects**

Certainly after a class is over, the hope for most instructors is that this is not the end of what was learned in class. From the debriefing sessions, it appears that the Problem-Based and Current-Event approach to teaching in and through the arts assisted in-service elementary school teachers by facilitating the development of learning and thinking skills (creative-problem solving, creative thinking, collaboration, and multicultural education). But months after the completion of my class, several of the students in this class came to visit me. Our conversations then was dominated by their memories of the water project and what they did but a poignant moment came when one of the students visiting said she continued to apply what she learned from the water project in her other classes to learn new concepts. Other students chimed in and gave their account of how they were using the learning and thinking skills that they acquired in my class. While multicultural education was not discussed directly, it was clear that these students experienced some cultural education from having to collaborate with colleagues that they might not have had a chance to work with in a regular structured class.

##### **3) Developing creative-problem-solving skills**

Every day we are presented with life's problems and issues and we survive and become successful if we can find solutions to them. To begin to find solutions to everyday problems and issues, we must

be equip with the necessary skills. Creative-problem-solving skills are essential to this process and they are learned. They are about asking the right questions and finding appropriate answers. The Problem-based pedagogy provided prospective elementary-school teachers the model for finding solutions to everyday problems by asking the right questions, figuring out how to research these questions, analyzing the research to come up with ideas and solutions, and finally assessing the best solution to the given problem. Practice becomes perfect and this pedagogical approach and the right type of learning environment provided students the opportunities to practice developing their creative-problem-solving skills.

#### **4) Developing creative-thinking skills**

Creative thinking is about imagining what is possible without the constraint of disciplinary boundaries. Students working on the water project imagined how best they wanted to communicate to their communities about preserving and conserving clean drinking water. They decided that a play would be the best medium even though it was not within the boundary of what is commonly expected as art education and they wrote this play. They also imaged what type of set they desired for this play and they designed and built it. They imagined what they wanted to say to their potential audience to convince them to preserve and conserve clean drinking water and they produced the script to do just that. They imagined themselves as actors and they played the characters they imagined. And finally, they imagined themselves as artists and they painted the backdrops to match the themes of the play they imagined. These imaginary desires were made possible through a pedagogical strategy that gave them the freedom to think and act creatively.

#### **5) Collaboration skills**

Collaboration is about working with others to achieve a common goal. Achieving a common goal through collaboration may sometimes be unsettling for individuals who are accustomed to sameness. The Problem-based pedagogy created an environment where students interacted, listened to one another, and learned from different points of view. But if students are going to learn from collaboration, substantive conversations must take place between them. And it is this conversation that will bring about change to the extent that students feel liberated to incorporate different points of view into creative solutions (Grant, 1996; Sawyer, 2003). This practice can provided students the opportunity to develop the collaborative skills necessary to work effectively with others who may have different worldviews. Finally, collaboration skills are not only meant for students, teachers can learn through collaborations as well (Hollingworth, 1992).

#### **6) Multicultural education**

Multicultural education is about broadening the educational horizon of individuals so they can successfully develop a worldview (Richards, Kimweli, Morris, 2004; Richards, 2003; Kimweli, Richards, 1999). Individuals are cultural beings and whatever we do expresses our cultural proclivities. Our perspectives, our responses to questions, and our expression of emotions are all wrapped up in our cultural customs and traditions and thus our discussion of issues will always have a cultural bias. Interacting with others can amplify our view of the world which can only improve cultural understanding even if there are disagreements. The Problem-based pedagogy provided a unique way to encourage interactions in class between all students --through participation in discussions and through collaborations on projects. Cultural issues were secondary but at the same time, students met and learned about one another in a seamless process. Direct engagement about cultures, while necessary in some cases, may result in confrontation which loses its goal of breaking down the barriers of differences and enhance genuine change of attitudes and stereotypes to build multicultural education.

### **5. Conclusion**

The design of problem-based pedagogy grow out of an inquiry of pre-service elementary major about how to teach the core discipline, promote diversity, and do all the clerical duties she is asked to



perform. Grounding the curriculum in the arts through problem-based learning and employing the current-event strategy to teaching demonstrated to elementary education majors one way in which to teach STEAM education through the visual arts as a holistic experience for students. However, delivering STEAM education with the visual arts at the center of the curriculum can be beneficial to arts teachers as well. They can demonstrate the effectiveness of the visual arts in delivering educational experiences that can prepare students for the 21st Century challenges in life and career. This pedagogical combination not only resolve the situation of elementary school teachers, who want to be able to manage their clerical duties and at the same time, have time to provide STEAM education for their students, but connect with students from different cultures, with different learning styles, and in general have the ability to engage all students. While this approach was not design specifically for art teachers, art teachers can benefit from this approach as well.

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## How to Foster and Sustain Human Rights Awareness Starting in the Classroom

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### 1. Introduction

*“Bad things happen when good people say nothing or do nothing.”* This quote seems to be attributed to Edmond Burke, a statesman born in Dublin, Ireland, in 1729, but it is appropriate today when we examine the reactions to human rights around the world. Women in Argentina have been responding because for decades they have been working to sustain human rights for their people (Bonner, 2007). But today, too many of us seem immune to human rights violations that are taking place around us perhaps because we believe they do not affect us. Fostering human rights is an intrinsic act and it involves individuals being aware but this act is not an automatic response. Training could make this a default action but for this to happen, it has to be inculcated throughout our lives starting at the earliest age. Helping students find themselves, develop knowledge and skills they need to succeed in the global economy, and learn about the plights of others is the type of training that will make a difference (Tarrow, 1987). Current-event and problem-based (CE&PB) pedagogy in art can provide students the opportunities they need to have this training to be empathetic to those whose human rights have been violated. Exploring the effectiveness of CE&PB pedagogy on human rights is the focus of this paper. This discussion also draws heavily from a “water project” I conducted with pre-service educators at the University of Kentucky.

What are human rights? The British dictionary defines human rights as ...foundational rights, especially those believed to belong to an individual and in whose exercise a government may not interfere, as the rights to speak, associate, work, etc. I see human rights as life, liberty, and freedom. Dictionary.com defines liberties as ... freedom from control, interference, obligation, restriction, hampering. Some of my students seemed confused with the terms “human rights” and “civil rights.” The way I understand these two terms is that civil rights are human rights and vice versa. The rights to personal liberty is enshrined in the US Constitution through the 13<sup>th</sup> and 14<sup>th</sup> Amendments. The 13<sup>th</sup> Amendment reads: “Neither slavery nor involuntary servitude, except as a punishment for crime whereof the party shall have duly convicted, shall exist within the United States, or any place subject to their jurisdiction” (<https://www.loc.gov/rr/program/bib/ourdocs/13thamendment.html>). The 14<sup>th</sup> Amendment addresses many aspects of citizenship and the rights of citizen. But the core of the statute states: “States cannot deprive citizens of the US life, liberty, or property, without due process of law nor deny equal protection of the law” (<https://www.loc.gov/rr/program/bib/ourdocs/13thamendment.html>).

How does one know when they are violating one’s human rights? I always use the smoking test. Everyone has a right to smoke but when your second-hand smoke affects me or anyone else, this is where your rights end. “Bad things happen when good people say nothing.” This is paraphrase from Edmond Burke quote “The only thing necessary for the triumph of evil is for good men to do nothing.” It is also said that Abraham Lincoln use a similar quote. Have you ever notice smokers outside the doorway to a building where everyone has to enter and exit the building? The smoker knows that he has the right to smoke but he may or may not recognize that you have the right not to be forced to inhale his second-hand smoke. But if no one says anything, this smoker will continue to violate the non-smoker’s rights to breath clean air. The same is true for human rights, if no one says that you are violating others human rights this could continue.

## 2. Learning from the Water Project

The Water Project was a real-world problem I assigned students to resolve. They were required as a class to develop best practices to conserve and preserve clean drinking water for their community. I employed a conversational approach to this project to get all students involved in the learning process and to create an interest among them for this project and to start preparing them for 21<sup>st</sup> Century knowledge and skills. Secondly, to get students to apply their total experiences (whether it derives from mathematics, technology, the arts, etc.) to solving a problem. What I learned from this process was that when students are engaged in meaningful experiences (like real-world problems) they respond with greater enthusiasm which can lead them to want to find out more about the issue at hand which eventually engages them in research. Human rights is one of those topics that generate tremendous interest among students that they want to discuss and research. In my class, students want to learn about the issues such as human rights and terrorism.

## 3. Human Rights and Terrorism

While terrorism existed before, the terrorist attack in New York on September 11, 2001 seems to elevate this kind of atrocity to a worldwide phenomenon. Thousands of people died in the World Trade Center terrorist attack. War was declared against Iraqis by the US and its allies even though reports found that none of the hijackers of the plane that flew into the World Trade Center came from or had any substantive connections to Iraq but thousands of Iraqis were killed. Since nine eleven, thousands of people have been killed in Europe as indicated in Table 1 below. In Syria, the image of a five-year-old boy, Omran Daqneesh, being rescued from the rubble following an airstrike in Aleppo, is itched in our collective minds around the world and has become the face of the Syrian civil war. This child human rights have been violated by the Syrian government. Some people argue that terrorism is a direct result of policies of the US that the West directed at countries in the Middle East and elsewhere for decades. Others argue that it is a clash of religion. Despite these arguments, the question is, was it justified to violate the human rights of thousands of Iraqis who had nothing to do with the events of nine eleven? Some would argue that this was justified because Saddam Hussein was a bad man, he gassed his own people. So, doing the same things as he did is justified? Likewise, was it justified to violate the human rights of innocent people in Europe and around the world because of the policies of a government? Human rights cannot be fostered and sustained if these questions are not addressed honestly. But what I do believe is that, bad things happen when good people do nothing. Human rights will continue to be violated until good people let their governments hear their voices and votes.

Table 1: People Who Were Killed and Injured in Terroristic Attacks

Date	Country	Incident	Casualties	Perpetrator
3/11/2004	Spain	Madrid Train Bombing	192 Killed, 2,050 injured	Al-Qaeda
7/7/2005	UK (England)	London Bombing	56 Killed, 784 injured	Al-Qaeda
4/11/2011	Belarus	Minsk Metro Bombing	15 Killed, 204 Injured	Dzimitry Kanavalau and Vlad Kavalyou
7/22/2011	Norway	Norway attacks	77 killed, 319 injured	Anders Behring Breivik
1/7/2015	France	Lle-de-France attacks	20 killed, 22injured	Al-Qaeda
5/9/2015	Republic of acedonia	Kumanova Clashes	22 killed, 37 injured	National Liberation Army
11/13/2	France	Paris attacks	137 killed, 368	Islamic State

015			injured	
3/22/20 16	Belgium	Brussels bombings	35 Killed, 340 injured	Islamic State
7/14/20 16	France	Nice truck attack	87 killed, 434 injured	Mohamed Lahouaiej-Bouhlel
12/19/2 016	Germany	Berlin Christmas market attack	12 killed, 56 injured	Anis Amri
5/22/20 17	UK (England)	Manchester Arena Bombing	23 Killed, 116 injured	Salman Ramadam Abedi

[En.wikipedia.org/wiki/Terrorism\\_in\\_Europe](http://En.wikipedia.org/wiki/Terrorism_in_Europe)

#### 4. Human Rights and Police Brutality

Another “hot” topic for discussion among my students is police brutality directed predominantly at African Americans in the United States. Police is supposed to protect and serve the people. Over the past eight years, there has been too many video depicting police brutality of citizens, depriving them of their human and civil rights. Citizens have the right to a peaceful life, liberty, and to be free from government control and restriction to pursue their dreams as directed by the US Constitution. In the United States, it seems at times as if these rights are just for White Americans and not for African Americans. Eric Garner was choked to death by NYPD officers; 37-year-old Alton Sterling was shot and killed by Baton Rouge police officer; Terence Crutcher, whose hands were up and who was unarmed, was shot and killed by Tulsa police; 12-year-old Tamir Rice was shot and killed by a Cleveland, Ohio, officer, and these are just a few of the many cases that have been brought to light by private citizens armed with a cell phone or a camera. Did good people say and do something to make sure that justice was served? Someone said and did something through the publishing of the images of these situations. But more people need to say and do more for justice to be served fully.

#### 5. World Poverty and Human Rights

It is hard to imagine that with the world’s natural resources that human beings continue to go hungry and live in poverty. This condition in some cases seems to be created by civil wars and government mismanagement. The number of human beings that are caught-up in poverty is staggering. In his book, “World Poverty and Human Rights,” Pogge (2008) reported that an estimated 830 million human beings are chronically under-nourished, 1,100 million lack access to safe drinking water, 2,600 million lack access to basic sanitation, 1,000 million lack adequate shelter, 1,600 million lack electricity, 2,000 million lack access to essential drugs, 774 million adults are illiterate, and 218 million child laborers. Furthermore, he stated that as of 2004, 2,533 million people or 39.7 percent of human beings are considered living in severe poverty. “Bad things happen when good people say nothing or do nothing.” Are we all waiting on just a few good people to do something? What are we personally doing to address the situation? This is the question we all need to ask ourselves.

#### 6. Human Rights and the Education Enterprise

The education enterprise is supposed to prepare students for a successful future both in life and in their chosen careers. But there are groups of students who are constantly left behind, not because they cannot learn, but because of neglect. This neglect can be caused from many different reasons but the fact that these students are neglected, isn’t this not a violation of their human rights to not be prepared to be successful in life and self-determination? It is well known for a long time that there is an ongoing achievement gap between African American and European American students in the United States K-12 public education enterprise (Jencks and Phillips, 1998). Students of color seem to have always underperformed academically in public schools. Is it that a majority of students of color

cannot learn? This certainly seems to be the message coming from K-12 schools. And if it is not so, who are the people responsible for managing these public schools and teaching students of color? Why is this achievement gap still a problem after years of research? I have heard some teachers and members of the public blame parents for the problem. Some people blame teachers for the problem but think about this, K-12 students spend most of their waking hours in schools during the academic year and it seems to me that it is the job of teachers to educate them. Despite this observation, I do not want to trivialize this issue but some teachers are doing an excellent job. But generally speaking, society and teachers need to do some introspections about this continued human rights violations in our K-12 schools that is right in front of us. Who are the good people who are going to step-up and address this protracted problem?

## 7. An Art Educator's Response

Human rights violators most often start developing unacceptable behaviors, practices, attitudes in classes and in schools and these abnormalities are sometimes pass off as "growing pains" for youth. We must start training teachers to encourage students in K-12 schools to respect themselves and the human rights of others. How can we do this? As art educators, we can start with the following:

- insist on academic excellence for all students
- do not leave bullying unchecked
- insist that students under your supervision treat one another with respect
- demand respect for authority in the classroom
- employ pedagogical practices that will allow students to work together; recognize and understand current events; develop and apply problem-solving skills, develop and use knowledge in practice, explore the world and it people through the arts, etc..
- employ Current-Event and Problem-Based learning pedagogy so that students can interact with students who may not look and speak like them. The theory is that when you know individuals you are less likely to be afraid of them and less likely to harm them.

## 8. Conclusion

Terrorism has claimed too many lives and too many of us seem immune to the human rights violations that are taking place perhaps because we believe they do not affect us. We must demand that our government do all that it can to foster civility and do what is just. Fostering human rights is an intrinsic act and it involves individuals being aware but this act is not an automatic response. Training could make this a default action but for this to happen, it has to be inculcated throughout our lives starting at the earliest age. As art educators, we can start doing something about future human rights abuses by how we prepare our students for the 21<sup>st</sup> Century. Art teachers have the power to make a difference through the arts.

Quotes from Martin Luther King Jr. (on Civil Rights)

- *Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that.*
- *The ultimate measure of a man is not where he stands in moments of comfort and convenience, but where he stands at times of challenge and controversy.*
- *Faith is taking the first step even when you don't see the whole staircase*  
Where and with whom do you stand?

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## Using Art in Alternative Education Provided for Communities in Bandung, Indonesia in 2006 – 2016

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### 1. Introduction

#### 1) Bandung, ‘middle income trap’, and inequal access to formal education

Ever since the first main Great Post Road was laid in Bandung by the Dutch Indies Governor in 1810 (Nas & Pratiwo, 2002), Bandung has continuously grown to become the 2<sup>nd</sup> largest metropolitan in the recent years, hosting its 8 million people (Badan Pusat Statistik Kota Bandung, 2015). While its economic growth increases around 8% each year for the last 5 years, the Gini coefficient is still close to 0.4, which represents the borderline of high inequality (BAPPEDA, 2015).

In 2014, Indonesian branch of ILO published a report on the labor and social trends, which has mapped three main occupations to be house assistant/maid, field hand/fisherman, and sales assistant at small shops (ILO, 2014). This finding might reflect the level of education of Bandung’s inhabitant, where the percentage of people who have graduated from high school and only had elementary level of education are 34% and 40% respectively (Badan Pusat Statistik Kota Bandung, 2015).

The same report also shows the need to increase the number of qualified and skilled workers in most fields (ILO, 2014). A 2014 World Bank report indicates that the lack of skilled workers has apparently driven investors away, which eventually slowed down the economic growth rate to around 6% in the last few years (World Bank, 2014). Furthermore, it predicts that with such number, Indonesia might not be able to avoid ‘middle income trap’ in the near future. So far, in 2015 John A. Prasetyo, Indonesian Ambassador for South Korea, suggested that Indonesian middle income population has reached 170 million people or 70% of the population.

The fear of ‘middle income trap’ agrees with what Enrique Peñalosa has discovered in his years as the Mayor of Bogotá. He claims that class conflict is real and illustrates that the actual class conflict in cities within developing countries to be between ‘car-owning upper-middle class’ and ‘car-less lower-income ones’. He adds that this has led the upper-middle class to be more negligent towards ‘city’s parks or public schools’ (Peñalosa, 2010). This sentiment is reflected in the ratio of public and private elementary, middle, high and vocational school in Bandung in 2014, which are 820:196, 54:160, 27:108, and 17:115 respectively.

#### 2) The rise of community movement and alternative education provision

As one of Indonesia’s major cities, Bandung is known as a creative hub; in fact, since 2015 it has become a member of UNESCO’s creative cities network. This means that Bandung is considered to have a deep understanding and established expertise in the 7 fields of creative industries, namely Crafts and Folk Art, Design, Film, Gastronomy, Literature, Media Arts and Music. People of Bandung thrive in creative economy and collective movements, mostly generated by the city’s young demographic. An Indonesian demography expert points out that our young people, aged 15 – 34, take up almost half of the whole population (Adioetomo, 2005). She adds that in 2010 Indonesia would have started to reap its ‘demographic bonus’ and will continue to do so until its peak in 2030.

Constanza-Chock (2012) highlights that in modern history, young people have always been key actors in major social movements. This is reflected in Bandung’s social scenes, where since 2015 local government has focused on involving youth communities in accelerating regional development and innovation. There are currently 5000 communities, NGOs, and other non-profit groups that

accommodate various youth movements, among them are those who have special concern about education. In an event titled *Pesta Pendidikan* (Education Fair) held in February 2017, there were 90 national education communities involved. Most of these communities provide education in informal alternative sectors.

Ron Miller (2004) mapped different approaches in the practice of alternative education, namely transmission model, freedom-based learning, social constructivist models, critical pedagogy, spiritual developmentalism, and integral or holistic education. Among these approaches, the practice of community education is adjacent to critical pedagogy, where “social responsibility” is deemed to be one of the main goals of education, in line with Dewey’s argument on progressive education and Freire’s coining of the term ‘critical pedagogy’. Its educators are characterized with having concerns ‘in changing cultural, economic, and political institutions’. They usually encourage students to ‘develop a perceptive and inquisitive consciousness of the conditions of their culture’.

### 3) Arts in education and its impact on a community

There are a lot of research findings in the field of arts education which suggested that arts have an important role in students’ development, especially: academic achievement, social and emotional development, civic engagement, and equitable opportunity (Smith, 2009). Additionally, a 2005 Rand corporation report suggests that visual arts “can connect people more deeply to the world and open them to new ways of seeing,” (McCarthy, 2005); a remarks that confirms art in education has social impacts. Eric Cooper, president and founder of the National Urban Alliance for Effective Education, further corroborates that “Arts education enables those children from a financially challenged background to have a more level playing field with children who have had those enrichment experiences.” (Smith, 2009)

Peter Willmott (1989) divides the notion of a ‘community’ into 3 different categories: territorial community, interest community, and community of attachment. Art practices in a community is deep rooted; in territorial communities, for example, there have been reports of such activities since the 1960s in the UK and the USA shortly after. Glen Coutts (2008) suggests that community art has pedagogical potentials, especially in promoting participation, engagement, collaboration and empowerment. However, despite the benefits, he points out that most community art projects have sustainability issues. Mirja Hiltunen (2008) in a different chapter of the same book sees community-based art education as ‘a collage or a social sculpture built cross the domains of art and science, in which private and public intertwine’. She adds that it is imperfect and should not look for final answers.

## 2. Method

### 1) Educational action research

Cohen, Manion, and Morrison (2007) summarize 3 different approaches to the study of behavior applicable to educational research, namely normative, interpretive, and critical. Interpretive approach is characterized with small-scale research, personal involvement of the researcher, understanding actions/meanings rather than causes, and practical interest.

The term ‘action research’ is defined as an effort to reform, improve, and closely examine a practice (Cohen et al., 2007). This agrees with Kemmis and McTaggart (1988) who put forward improving educational practice as one of the purposes of action research. Additionally, they argue that all action research must done collaboratively. It has also been viewed as an effective tool to empower teachers (Cohen et al., 2007).

### 2) Data collection

This research draws mostly upon primary sources, which are the providers and former students involved in one or more alternative education activities within the decade. Data is collected from two main methods, a questionnaire and interview. The questionnaire (see Table 1) was designed to cover basic knowledge on the practice of alternative education in Bandung and how art is involved in the



learning and community building. While a small part of the questionnaire gives a statistical image of the practice, qualitative method is used in form of open-ended questions to analyze collected data to determine the nature of alternative art education in Bandung during the last decade and to identify how deeply the communities have been affected by the use of art.

Table 1. Questionnaire Details

Question number	Content
1 – 7	Details of provider and its regular activities
8	Reasons for provision
9 – 10	The use of art in their regular activities
11 – 13	How art influences the study process
14 – 15	Commonly used art forms
16 – 18	Community involvement
19 – 22	Quality improvement in community due to the provision
23 – 24	Benefits of the provision

On the other hand, the interview targets selected samples (see Table 2) who have carried out the educational provision for longer than others and have been consistent throughout the years. Three samples have been carefully selected to represent different backgrounds, reasons, practices, and approaches of alternative education provision.

Table 2. Samples for Interview

Group name	Duration of provision	Main area of education
<i>Jendela Ide</i>	1995 – 2017 (22 years)	Performing arts (mainly theatre and music)
<i>Kampung Kreatif Dago Pojok</i>	2001 – 2017 (16 years)	Creativity & entrepreneurship
<i>Komunitas Sekepicung (Rumah Mentari)</i>	2003 – 2017 (14 years)	General school lessons (as tutoring time)

### 3. Results

We received the sent questionnaire from 11 respondents from different providers. The responses show that most alternative education provision is done in different settings, such as formal schools, communities, and private houses. They are carried out outside of school hours, some regularly and some with much time flexibility. The teachers or facilitators' age range from 20 to 35 years old, whereas the students or participants have a wider age range, from 2 to 25 years old.

Most providers see opportunities in providing creative education and beneficial pastimes for children and teenagers. Additionally, some recognize that art activities give space for the children and parents to bond. Some of the repeating keywords in the section of reasons of provision include: play, socialization, creative / creativity, alternative way of learning. Although all providers claim to use art in their activities, only 7 states that art is the main focus of their education. The use of art is claimed to be effective for knowledge transfer and heighten comprehension, rather than only knowledge transfer, as seen from the percentage of the responses, 83.3 % and 16.7% respectively. Furthermore, most state that the use of art raises students' level of enjoyment, interest, and enthusiasm.

Different forms of art (visual, music, dance/movement, theatre) is used widely by all of the participants. The three common forms of art, which they claim to use, include: individual art making (drawing/painting), music, and dance, with the percentage of 41.7%, 25%, and 16.7% respectively.

All providers claim to involve the wider community in their provision, as collaborators, facilitators/tutors, and volunteers. 91.7% of the responses deem that they have had good feedback from the community, moreover most responses see significant improvement in the quality of the community (58.3%) and think that the use of art contributes to such change (66.7%).

There are 7 out of 12 providers who still carry out their activities. For some who have stopped their provision, they indicate lack of personnel and time as the main reasons. Due to most provision being active, only 6 out of 12 responses are valid for the question of whether the improvement stays after the provision ends. Most providers see that the improvement declines after they no longer provide the alternative education in the community. In terms of value, most responses state that both the individual students and the wider community benefit from the provision; repeating keywords in the section of what is the main benefit they give include: enjoyable learning, creativity, future generation, and better social skills.

From the interview we conducted with 3 particular samples, we find that all three groups have provided alternative education for more than 10 years. One group focuses on art education, whereas two other use art regularly despite their different main focus. They include the desire to create a better generation in the future, the urgency to channel community's youthful energy, and the hope to foster unity and cohesion in the community as their reasons for provision.

During the provision, they all claim having to modify their programs several times to suit the needs of their students and community. *Jendela Ide* uses a more modern approach in their education provision and invite the members of the community into their space, whereas *Komunitas Sekepicung* and *Kampung Kreatif Dago Pojok* come into the community and set up their space among the locals. Both *Komunitas Sekepicung* and *Kampung Kreatif Dago Pojok* state their fascination at the emergence of traditional arts, such as *pencak silat*, *wayang* (wooden puppet), and *angklung* inside the community. They further state that they did not intend to highlight those traditional arts, but they appeared in both communities with a nostalgic feeling from people to re-engage as a community. Moreover, they feel that the traditional arts are what keep the provision going for a long time.

#### 4. Discussion

The results indicate that art is used widely in the alternative education provision in Bandung during 2006 to 2016. Although some does not focus on art education, they still identify benefits in using art, such as enjoyment in learning and better social skills, which is in line with the previous findings by Smith (2009). During the time of provision, art is reported to be an effective tool of communication for participants of all ages. We also see that art has been indicated to contribute significantly in fostering students' creativity.

For some communities, such as *Kampung Kreatif Dago Pojok*, exposure to creative activities has led their members to entrepreneurial endeavors. For most of the provisions that have ended, there are reports of some decline in the quality of each community's cohesion. When we look at the provisions that last for longer duration, traditional arts become an aspect that comes up as the main reason of community engagement. As Willmott (1989) points to, what emerge among the local people are the forms of art that are deeply rooted. Those are the ones that they have practiced before and got lost in time. Young facilitators or future initiators of alternative education provision should take this aspect into account if they hope to organize a more sustainable community-based alternative education provision.

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## **An Interactive Media Program for Special Need Children in the Philippines**

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### **1. Introduction**

As an art educator for more than two decades, the author has witnessed how the teaching of art from grade school, to secondary up to the tertiary level in the Philippines has transcended its beginnings characterized by art production focused on lecture and studio activities. The upsurge of digital media in the educational system of the new millennium presents another challenge to art educators and special education specialists as well as to art therapists. The nature of media art is an interdisciplinary task, which involves various specialists in the field of multi-media practitioners, fine artists, music and performing artists.

Although far and between turn of periodic year, there had been the presence of one, two or more 2E students (Twice exceptional ) included in a regular class who are both gifted and talented and yet afflicted with certain disability or impairment in some form or the other. Disability is characterized with either with mild autism, hyper activity deficit syndrome, mental depression, schizophrenia or those physically challenged in terms of orthopedic ailment, blindness or hearing impairment. But surprisingly, these individuals manifest exceptional advancement in other tasks particularly in the field of arts.

### **2. Background of the Study**

This study focuses on Children with Special Need (CSN) in the Philippines and recommends an Interactive Program which shall be participated in by the CSN. This paper deals with the preparation of suitable digital materials for their creative enhancement.

If there is one evident fact that we can not change nor stop is the fast changing time of technological advances. The CSN are perhaps incognizant to these changes, but as they are slowly being involved to digital soft wares, there is likelihood that changes may explore their potentials to further creative endeavors. Computers are currently in use as electronic palettes, animation to replace flat drawings, music applications for auditory learning, and 3D images to enhance the children's fantasy.

### **3. General Objective**

It is therefore the aspiration of this study to come up with a Digital Media program using the soft wares Adobe After Effects, Sketch Up and Adobe Premier intended for 18 meetings which shall be participated by children with special need enrolled in an Institution of Learning for SPED students.

#### **1) Specific objectives:**

- To utilize digital media using three (3) soft wares through an 18- meeting ( 3 hours once a week for 6 weeks) that will assist in the creative expressions of the participants to be guided by assistants or shadow teachers.

- To assess the level of competency and progress in attitude and behavior of the CSN students who were part of the program.

## 4. Statement of the Problems

### 1) Issues and implications

The problem of discrimination is compounded for challenged members of the local communities. This is because in addition to socio-economic level, the other forms of discrimination can be attributed to disability pertaining to certain mental, physical and behavioral disturbances

Thus, if a person with disability is also a member of a regular class in an inclusionary setting, their experience of discrimination if not be well-guarded will become complex and its consequences may further be disempowering. When explaining the outcome of disability, therefore, the likelihood of simultaneous oppression should always be considered coming from the outside forces, example: classmates, antagonists, etc.

They, along with a growing number of professionals, academes and policy makers, particularly overseas, maintain that *it is not 'impairment'* - individually based functional limitations whether physical, sensory, intellectual or hidden -which prevents people from achieving a reasonable lifestyle but also due to some restrictive environments and disabling barriers. Thus, 'disability' refers to a complex system of social constraints imposed on people by a highly discriminatory society. In this note, the researcher would like to propose a program of art learning which shall include the interactive media that will address to the need for self-expression and creativity of our challenged individuals. Thus this paper seeks answers to the following:

### 2) General:

- In what ways can a digital media program develop the creative potentials of special need children?
- Is there a difference in the attitudes, interest and competency of the subjects before and after the program workshops?
- How can the creative outputs of the subjects be evaluated?

### 3) Specific:

- What lessons can be designed by the author incorporating the available soft wares for the digital media assisted program of the CSN?
- How can the digital media program assist in alleviating the issues surrounding the CSN persons in the society?

## 5. Related Literature

### 1) Digital art

Digital art is linked with Science and technology, which are fundamental to its creation and physical substance. To create conceptual digital art, designers must grasp more complex fundamentals of how human beings receive information, navigate and orient themselves, understand, respond and make choices, change behavior and exchange themselves, (Mc Coy as cited in Redman , 1999). The electronic media encourage the constructivist view of education as students redefine their personal knowledge bases and engage in active learning. As new technology is developed, students and artists find ways to apply these methods in their artworks. Exciting areas of technology are opening unexplored artistic frontiers, providing opportunities to create in different and visually

stimulating ways. The use of computers in this study was presented in two aspects using the computer to produce art and using the computer to learn about art.

## 2) Disabilities

Persons with disabilities might best be described, in the media at least, as an invisible minority: though a large segment of the population has a physical or mental disability they have been almost entirely absent from the mass media until recent years. Moreover, when persons with disabilities appear they almost always do so in stereotyped roles. Scott Bremner, in the article “Changing Channels: Improving Media Portrayals of Disability” (*Abilities*, Spring 2008) writes that “Although 4.4 million Canadians – one in seven people – has a disability, we’re conspicuously absent from popular media. When we do appear, it’s often in roles that are stereotypical or degrading.”

Canadian Association of Broadcasters (CAB) reports, “The Presence, Portrayal and Participation of Persons with Disabilities in Television Programming,” found that “the clear, predominant concern raised throughout the course of the research was negative social attitudes, misperceptions and misinformation concerning persons with disabilities and life with a disability.”

## 3) Computers

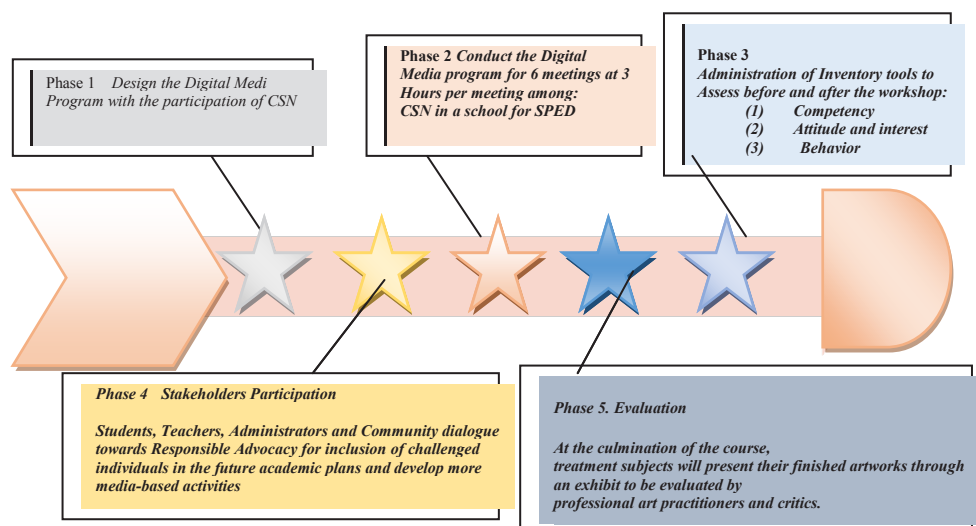
Joe Nathan, computer education specialist, has written and lectured on the creative and educational applications for computers. He believes that the most advanced and effective use of computers requires rethinking attitudes, which will provide opportunities for creative experimentation, thus changing traditional patterns and practices. He writes:

“Computers can do much more, but they cannot do these tasks for us---we must be open, thoughtful and brave enough to do them ourselves (*Nathan, 1985, p. 231*).

Being an art therapist and art teacher, the use of the Apple Macintosh computer and “creativity software” as tools for therapy and education can be helpful. In art therapy sessions the use of Mac and animation software called Video Works II are incorporated. Instead of just drawing static pictures on paper to portray their thoughts and feelings, emotionally disturbed children and adolescents use Video Works II to illustrate and animate their fantasies. In this case the computer is used as a story-telling device, or electronic puppet stage in which clients can easily move pictures around the computer screen. (*Canter, Devorah S.*)

## 6. Framework:

### Using the Issue-Inquiry Process (Fish Bone Analysis)



## 7. Research Design and Methodology

Under the paradigm of a descriptive research, a digital media program shall be designed and conducted in six (6) sessions of 3 hours per meeting. Unstructured interviews among the participants, survey and library readings using primary and secondary sources will facilitate the research work. A pre and post evaluation tool shall be administered to determine the significant progress in the level of competency, attitude and behavior in doing the digital media program tasks.

The author with the assistance of 1 digital art instructor and 1 SPED instructor will facilitate the workshop. Anecdotal records and student profiling shall be secured from the SPED School.

### 1) Sampling:

About 6-15 Students will participate in this program which are purposively selected such as those with mild autism, ADHD, deaf and mute, down syndrome or with asperger syndrome regardless of age and gender for this study They are nominated based on their potential for improvements and creative advancements.

## 8. Conclusion

The integration of Digital media will facilitate more in-depth trainings among the CSNs which will consequently prepare the students to assume responsibilities in their community or in any other areas where interactive art lessons are practiced. Creative problem-solving skills are developed through this Digi-media based approach. Breakthroughs in invention, scientific discovery, and artistic expression have depended on creative thinking of the highest level (Mayesky, 1995). People develop creativity when they are solving problems, redefining situations, demonstrating flexibility and being venturesome.

Creative expression and imaginative solutions to problems result from personal knowledge and experience refined through study and reflection. (De Vera, 1996). The ability to synthesize, that is, the drawing together of experience, observation, and thought, is in itself a creative endeavour. We must develop this ability, because it is in synthesis that we produce art from the accumulation of experiences and decide on the motive of creating art. *Students will begin to see art as a combination of related concepts that create meaning.* (De Vera, 1996).

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## Tactile Experience in Image Media within the Field of Art Education for Our 21st Century Digital Society

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### 1. Introduction

Globally, media art is increasingly being included as part of standard education curriculum. According to research conducted by the European Commission's EACEA (Education, Audiovisual and Culture Executive Agency) in 2009, 16 countries in Europe have included media art as a subject in their national curriculum. In the United States, the NCCAS (National Coalition for Core Arts Standards) developed a media arts curriculum, which has now been included in their 2014 revised national arts standards. As part of this global movement, Japan began to include image media education in the national art education curriculum in 1998. Since then, 18 years have passed and several points to consider regarding image media education in Japan have emerged.

In this research, the major goal is to clarify how, as part of art education in Japan, image media <media art> can play a role in our 21st century knowledge based society. Looking back on how image media has been included in our national curriculum, and considering the discussion on this topic by several art educators, a unique and characteristic viewpoint emerges. This point according to the art education researcher Mitsuru Fujie, is about how we can humanize image media <Fujie, 1993>. Focusing on connecting visual images and bodily sense is very important, according to Fujie. It is because seeing visual images tends to be indirect experience, but art education can teach students to connect with images in a way that is more like direct experience. This is accomplished by teaching students ways of working with those visual images.

As mentioned above, image media only gives indirect experience, which generally is shown to be cut off from our sense of reality. Therefore, art education must focus on connecting indirect experience and bodily sense to be able to develop a kind of aesthetic sensibility which helps students to better perceive the reality of images. Doing so would be a counter to mass media's concerning situation – that image media is becoming simply an overflow of images in broadcasting within our society. This idea has come forth as one of the core goals of image media education in Japan. In this research, the author has defined such sensory knowledge as V-TISK (Visually Triggered Ideated Somatic Knowledge). This sense is a core skill – teaching students to be able to read and perceive visual images deeply by focusing on tactile sense.

Finally, this research was done to gain clarity in how to approach dealing with the issues above for our 21<sup>st</sup> century's digital society. Based on the created V-TISK specialized education model, an experimental class was organized at a junior high school in Japan. Students created animation based on visual images through interaction with image media. In order to mark and analyze the efficiency of the V-TISK based education model, this research study used the semantic differential scale method.

### 2. Effectiveness of Teaching V-TISK (Visually Triggered Ideated Somatic Knowledge)

Since the 1990's, it can be said that the internet has created a knowledge based society. It is easy to infer that many children obtain many ideas from the internet. In this way, our access to knowledge has expanded more than ever before. Kin Sakurai from NHK's media research center in looking back this situation stated that television started broadcasting war scenes as part of the role of TV media. From a different viewpoint, television started to symbolize the war, and now television has become media which makes the audience consume even the cruelty of war (Sakurai, 2013). At the same time, Sakurai



evaluated this situation by saying, social reality has become a situation in which images are overflowing. Everything is just symbolized by mass media... In this situation people started to hide their anxiety into the their deep consciousness and minimize their physical expression (Sakurai, 2013). Since 1998, Japanese art education has started to teach image media in order to deal with those concerns as part of the image-media field's role. Therefore, it was necessary to investigate whether this kind of education would in actuality create strong ties between students and images and also it was necessary to clarify the effectiveness of the V-TISK learning method for giving reality back to image media.

### 3. The Class Model of How to Cultivate V-TISK within the SECI model.

In 2011, the author taught an experimental image media class for 8<sup>th</sup> grade students in Shiotsu Junior High School in Japan. At this school, the number of students in one classroom was about same as the national average, and the access to information communication technology was the same as any other average Japanese classroom. Therefore, this school was deemed appropriate for the experimental class. All 29 students were female, and the class was held 4 times.

Shiotsu Junior High School is located near Mikawa Harbor. According to interview survey data, the students' impression of the ocean was primarily negative with comments such as "smelly, dark, dangerous, and dirty being common. For Mikawa Harbor itself however, the environmental situation is actually recovering, and many dolphins have been observed in recent years. Therefore, one of the goals of this class unit was to try to change students' perception of the ocean to a more positive one through creating image media artwork. The flow of the class project was divided into 9 phases and each phase consisted of the elements of Ikujiro Nonaka's SECI model for "knowledge management" (Nonaka, 1991). The SECI model is designed to help to convert tacit and explicit knowledge into common or shared knowledge within a continuation of 4 stages (socialization-externalization-combination-internalization). (Fig. 1 and Fig. 2)

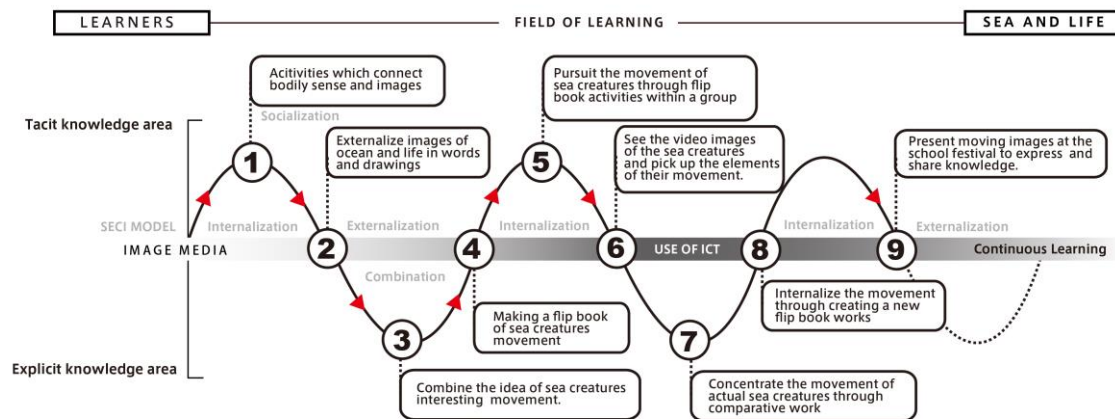


Figure 1. A Class Process Model of the Image Media Education for 8<sup>th</sup> Grade Within the SECI Model.

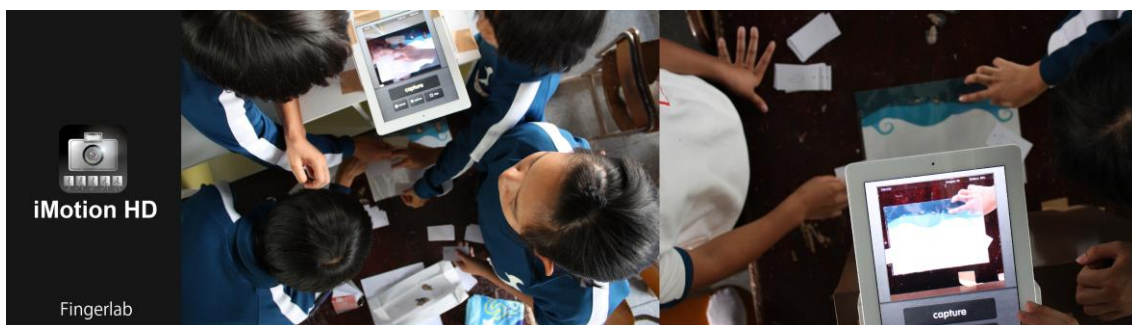




Figure 2. Scene Showing Students Working on Stop Motion Animation and Flip Books.

#### 4. Results from the Class Designed to Cultivate V-TISK

At the conclusion of the project, students' expression of sea creatures remarkably changed.(Fig. 3) Also, most of the students' ideas about the ocean improved. It seems like the goals of this class were achieved.

To analyze the results of the class for V-TISK, the semantic differential method was used to compare the impressions of watching the video image of the sea creatures (swimming octopus) between 8<sup>th</sup> grade students who took this class and the 9<sup>th</sup> grade students (12 students: Male 4, Female 8) who never joined this class. The result is shown below. (Fig.4, Fig,5) [Common - fresh], [Static-Dynamic], [Restraint - Freedom], [Hard - Soft] were 4 points which stood out as having significant differences.

##### [Common - Fresh]

9<sup>th</sup> grade students have more fresh impressions than the 8<sup>th</sup> graders. It shows how 8<sup>th</sup> grade students repeatedly watched the video through the class unit.

##### [Static - Dynamic]

8<sup>th</sup> grade students had more dynamic impressions of the video than the 9<sup>th</sup> grade students. This can be seen as the result of 8<sup>th</sup> grade students' pursuing movement through the class unit. It created a clear difference of impression between the 2 groups.

##### [Restraint - Freedom]

9<sup>th</sup> grade students felt more free in their impressions of the sea creature video images. On the other hand, 8<sup>th</sup> grade students had more restrained impressions. It could be the difference is that 8<sup>th</sup> grade students observed difficulty on catch up the movement of the octopus is swimming in the ocean. 9<sup>th</sup> grade student seems captured an impression of freedom form the video image that the octopus is swimming in the ocean.

##### [Hard - Soft]

8<sup>th</sup> grade students clearly caught more softness of the sea creatures in the video images. It can be seen as that students' V-TISK ability was raised through the process of this class unit.

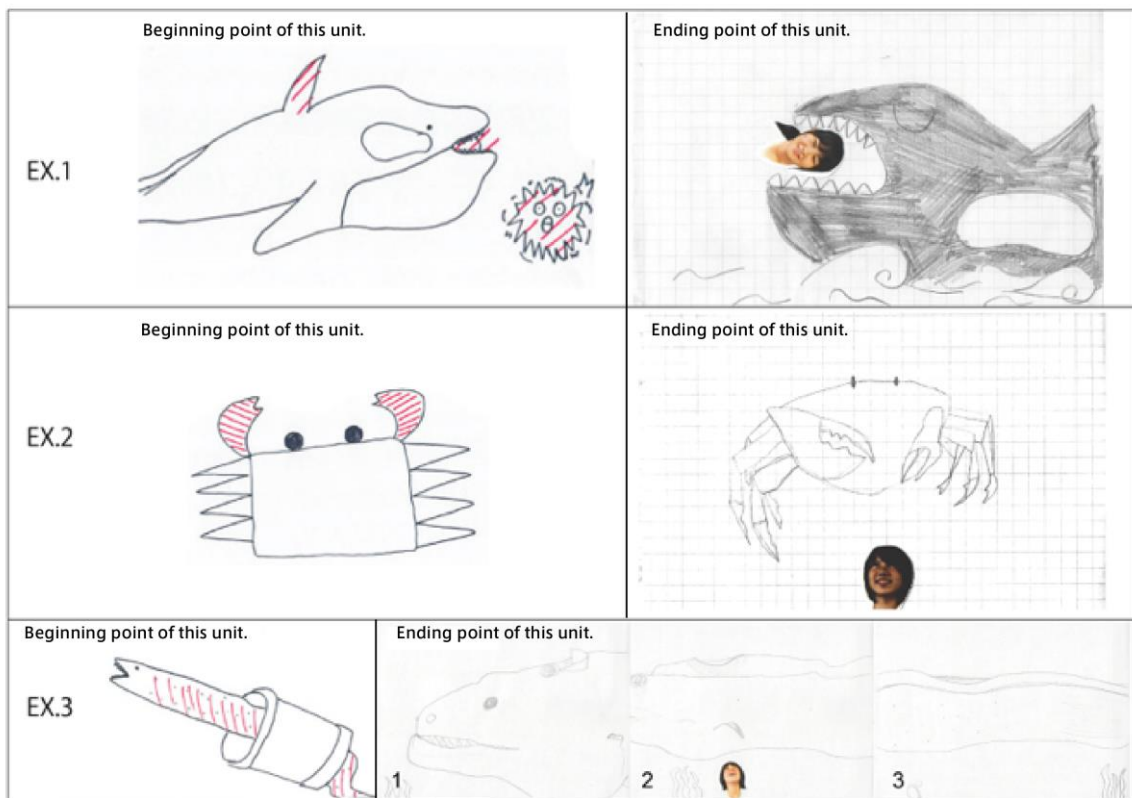


Figure 3. Result of Students' Drawing Development.

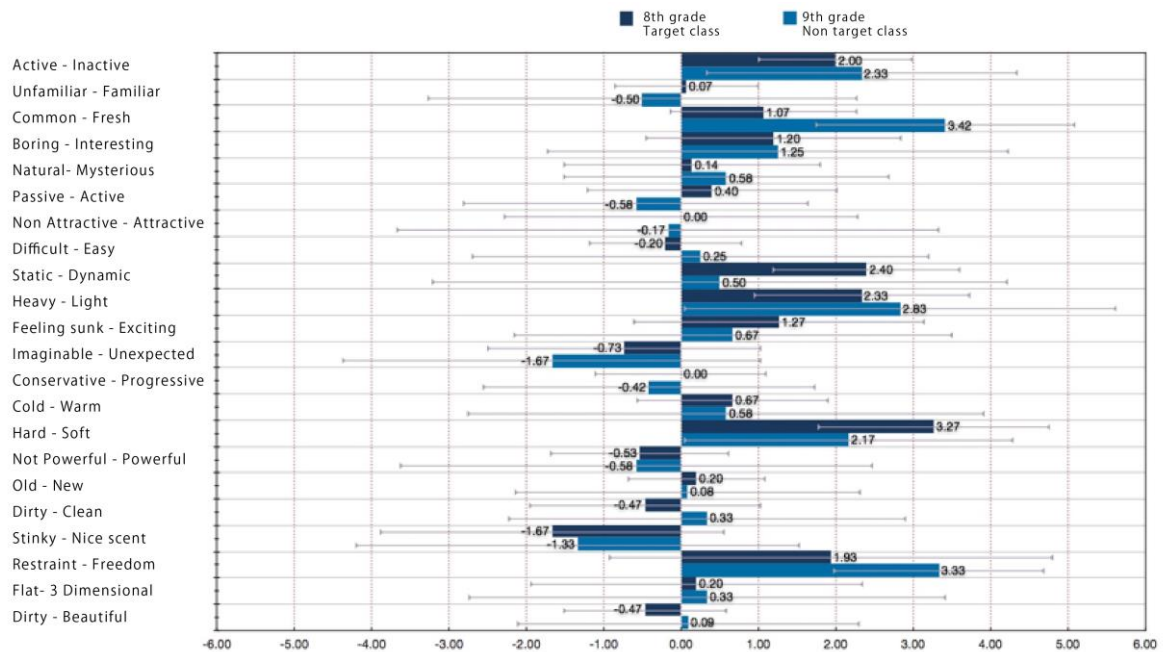


Figure4. Results of the Impression Difference When Watching the Sea Creatures Video Analyzed by Semantic Differential Method.

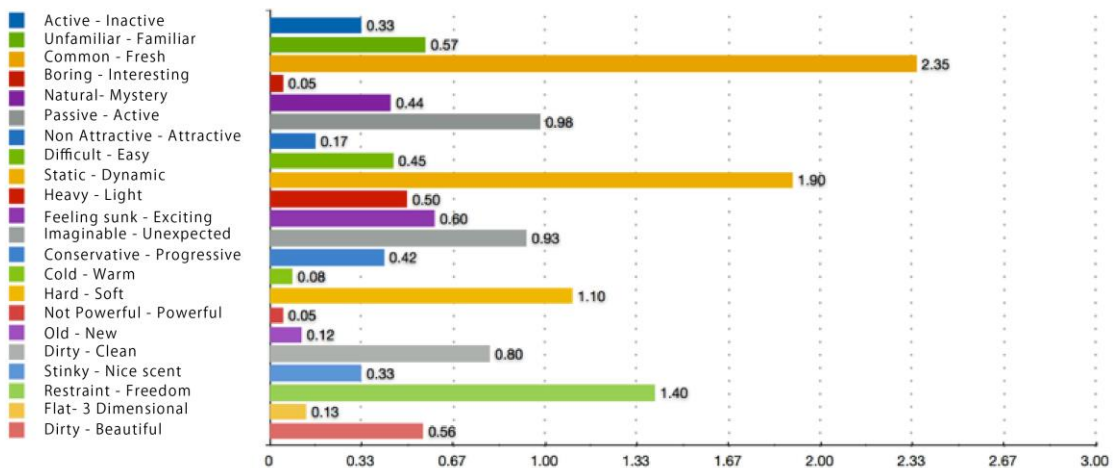


Figure 5. Difference Between 8th grade and 9th Grade Impression Values.

In deed to see how the video image impression has been organized among the students through the V-TISK leaning process, student’s standard deviation value was compared. The result of standard deviation difference comparisons between the 2 groups is shown in Fig. 6. It is clear that the 8<sup>th</sup> grade students reduced the overall variation of their impressions.

In terms of [Static - Dynamic], 8<sup>th</sup> grade students variation level of the movement impression is clearly low, but conversely, the 9<sup>th</sup> grade students variation level are really high. It is very clear to see the 8<sup>th</sup> grade students obtained movement V-TISK from this class unit.

For [Heavy - Light], 8<sup>th</sup> grade students variation level is slightly low compare to the 9<sup>th</sup> grades students variation level but it cannot be recognized as a clear difference. This result can be seen as that weight sense is not ideated by V-TISK learning in this class unit. It seems like, there is a necessity for focusing on particular sense in the learning process.

For [Cold - Warm], 8<sup>th</sup> grade students variation level is clearly low on temperature impression in comparison of 9<sup>th</sup> grade. It is clear to see the 8<sup>th</sup> grade students obtained temperature V-TISK from this class unit.

For [Hard - Soft], there is a little difference between the 2 groups, but not as much as other terms. The common idea of octopus is usually soft. Therefore there is not distinguished difference between 2 groups.

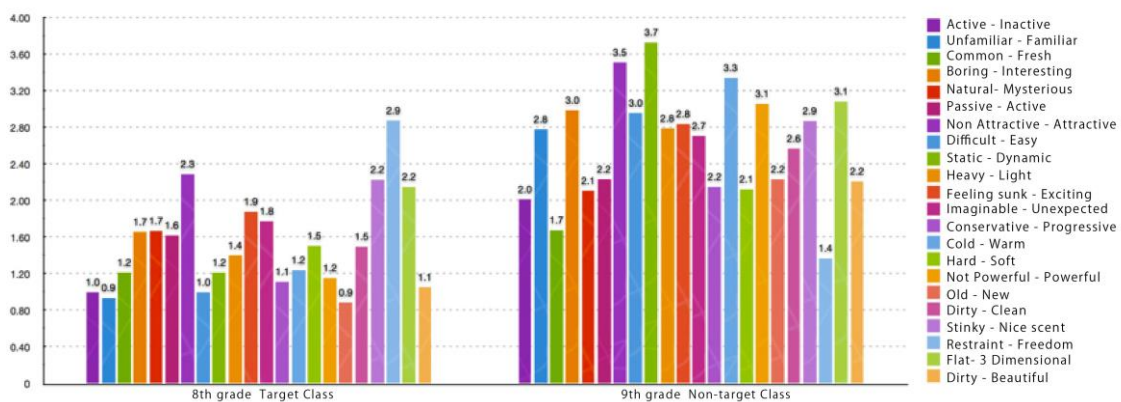


Figure 6. Standard Deviation Difference Comparison Between 2 Groups.

### 5. Conclusion

Finally, based on the background issue of how image media was integrated into art education in

Japan, it is clear that the Japanese image media education is focusing on connecting images and bodily sense as part of students' activities to gain experience and knowledge directly from the video with ideated somatic reality. Therefore the author set the V-TISK (Visually Triggered Ideated Somatic Knowledge) as part of the skills to be cultivated in image media classes. Based on the V-TISK model class, which was specifically designed for the Shiotsu Junior High School, it can be seen that there is clear impact to the students' appreciation skills. They have started to be able to see the somatic sense from the video images and that strongly enhanced the reality of the video images. Furthermore, those experiences changed their impression of the actual ocean environment. Students started to feel like we have to protect the environment and create a better situation for the future. V-TISK seems to be a very strong point of view for perceiving video images as part of reality. Also, this is one of the fundamental skills to cultivate aesthetic sense through the video images. Image media technology such as DSR or smart phones can stretch the time and possibility to observe the target repeatedly. Also, it is possible to magnify the target images to see the detailed texture beyond what our eyesight can do. This gives students a new way of perceiving the world through the image media. It is an approach that is characteristic of image media education for our 21<sup>st</sup> century digital society in Japan.

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## Teachers’ Engagement in the Promotion of Community Arts Programs

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### 1. Introduction

Training and development have become regular features of school life. The teacher is expected to be leader-manager combining both leadership and administrative functions. She is considered the de facto leader of her class (a miniature organization) with members working towards common goals and objectives.

There are three basic approaches to teaching and learning (David Werner and Bill Bower 2012) and these are:

Table 1. Three Basic Approaches to Teaching & Learning

	<b>Conventional</b>	<b>Progressive</b>	<b>Liberating</b>
<b>Function</b>	Inform	Reform	Transform
<b>Aim</b>	Resist change.	Change people to Meet society’s needs	Change society to Meet people’s needs
<b>Strategy</b>	Maintain status quo Convince people to willingly accept and fit in the social situation without changing its unjust aspects	Work for certain Improvements without changing the unjust aspects of society	Actively oppose social injustice, inequality and corruption. Work for basic change of oppressive structures in society
<b>Result</b>	No change	Behavior change	Social Change
<b>Approach</b>	Authoritarian	Behavior change	Democratic

The chart above shows the three levels of engagement in the community. It is not enough to limit the teachers’ impact to the classroom.

The Werner and Bower chart shows the full development where the transformation actually introduces social change. This goes beyond the students growing up and graduating to join as adults in their community. The intervention program of teacher development, if partnered with the community, can affect society in the short term.

One of the most common liberating approaches is partnerships among schools and their communities in the promotion of community art programs. Special attention should be given to how art fosters the personal development of students and equips them to take an active, responsible and constructive role in society. A well-planned program in the arts can prove effective in preparing children to succeed in school, work, and life. Particularly strong are those programs which are school

–based, have a sequential curriculum in the arts, include community artists and arts organizations, include a clear assessment component and link arts with other subject areas in the school.

Society is likely to benefit more from its youth when they are exposed to art and the creativity and sense of refinement that flow from it.

With good pedagogical approaches to art education of teachers, new knowledge and appreciation of art can be translated into workable lessons and exercises.

## 2. The Community Arts' Programs (Philippine Context)

The Philippines has a rich cultural heritage. Each town and municipality has its own unique art and culture to share. This paper will highlight teachers' engagement in the promotion of community arts program through the following initiatives:

Sining- Aralan Art Teachers' Workshop for Public School and  
Cultural Education Program for Urban School Art Teachers



Figure 1. Conceptual Framework

### Teachers' Engagement in the Promotion of Community Arts Programs

These two community arts programs for teachers provide models to show that ART not only fills a gap in teaching skills but also opens up the mind of participants on the possibilities of exploration and creativity. In-service training provides the opportunity for teachers to adapt to changes and trends in teaching performance that promotes quality education.

### 3. First Project: The Sining-Aralan Arts Workshop for Public School Teachers

Sining-Aralan (Study of Art) was launched in 1993. Public school teachers from different regions in the Philippines were invited to join in an inter-active summer workshop with creative art teaching methodologies, art appreciation sessions, hands-on painting and crafts workshops and trips to museums and cultural sites.

The one week program was conducted by selected art teachers affiliated with Philippines Art Educators' Association (PAEA), which is a member organization of the UNESCO affiliated International Society for the Education through Art (InSEA). The one-week intensive teacher-training program culminated in preparation of lessons plans, teaching demonstration, art exhibit, visits to local artist and their studios and a tour of museums in the municipality. The corporate funding of Coca Cola also covered textbooks, art materials, board and lodging for the teacher-grantees and their instructors.

#### 4. Children Art Exhibit

Teachers who are part of the Sining-aralan art workshop are required to mentor students in art when they return to their respective teaching posts. The artworks created by their students become part of the exhibit that travels all year round in different public schools, commercial malls, museums and galleries and various Coca-Cola plants. This practice also started in 1993.

Much of the success of the program, measured in terms of increasing numbers of entries, can be traced to the success of the teachers' program and the incentive for children to see their artworks travelling around the country. This recognition is also enhanced by cash prizes and scholarship for the winners.

Coca-Cola Foundation's long-term commitment and dedication to the program is actively supported by advertising. It has yielded intangible dividends in promoting art education in general and children's art in particular. The recognition given to artistic children under the Coca-Cola program contributed to the company's success in this CSR initiative.



Figure 2. Award Winning Children's Art Works (From Coca Cola Foundation's Collection)

#### 5. Second Project: The Cultural Education Programs

This program promotes a partnership between a school and the National Commission on Culture and the Arts whose common objective is professional development and social change through community service.

The Philippine National Commission on Culture and the Arts (NCCA) and Miriam College (MC) in summer 2009-2010 partnered to conduct a Culture Education Summer Program for thirty (30) Metro Manila public school art teachers in basic education.

NCCA, a government agency tasked with the promotion of Philippine Arts and culture, in its studies on learning competencies on art and culture among students in basic education, has found that both teachers and students fail miserably in their knowledge and appreciation of art and culture.

Part of the problem in teacher efficiency involves the number of non-teaching administrative activities she is required to perform. In one study of the NCCA, the list of non-teaching tasks reaches an astonishing number of 72. These include many ceremonial obligations related to local government as well as after-school events.

Effectiveness of the teacher then goes beyond training and development. It also requires a de-loading of non-teaching tasks. It means defining the role of the teacher not just in the classroom but also in the community.

The institutionalized support system needs to study the social ecosystem in which the teacher operates. Training, while an effective intervention mechanism, also requires advocacy work for freeing up the teacher for her core responsibility as a change agent for the school and the community.

NCCA embarked then in partnering with colleges and universities throughout the country to conduct a cultural education program for public school teachers. Miriam College (MC) was chosen as one of NCCA partnered schools in Metro Manila. Thus, a two-year summer program on culture education was established commencing summer 2009-2010.

The identification of core skills and short-listing of candidates for the in-service training program were processed at the different district levels by the District Art Supervisors.



Participants were granted full scholarships seventy five percent (75%) funded by NCCA and twenty five percent (25%) by Miriam College.

### 1) Program design on culture education

The first phases of the certificate course program were held in summers of SY 2008-2009 (April-May) and SY 2009-2010 (April-may). Classes were scheduled Monday to Friday from 8AM -5PM. The program had accepted thirty (30) middle level art teachers in the public schools in Metro Manila as full scholars.

The program on culture education covered four key areas which aim to enhance the competencies and teaching skills of these art teachers. These key areas are as follows:

#### (1) Curriculum development

Teachers need coaching in how to develop appropriate and effective curriculum that enables students to construct meaning, develop new knowledge and communicate understanding.

#### (2) Development of pedagogical skills

Teachers need new pedagogical skills, particularly in the constructivist model and collaborative learning. The use of the classic Socratic Method is an essential component of developing an inquiry-based classroom where a structured discussion raises basic issues, probes beneath the surface of things, pursues problematic areas of thoughts to promote critical thinking.

#### (3) Upgrade of technical skills

Teachers need to upgrade their technical skills and apply new tools for learning. Activities that simply provide skills in using particular software applications, for instance, have been shown to produce little impact on students' classroom learning. Ultimate student success depends on teachers using technology to support sophisticated, hands on/minds on, multidisciplinary learning project (US Department of Education, 1996).

#### (4) Integration of technology into curriculum

Teachers need strategies to meaningfully integrate technology into the curriculum (Means 2010). Technology must be considered a learning platform and not merely treated as a subject area itself. In particular, teachers need long-term skills and strategies for using technology to support their curriculum, student outcomes, and student learning goals.

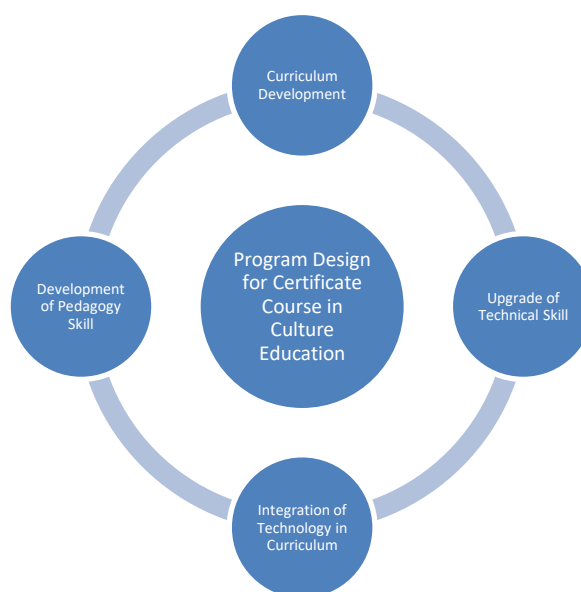


Figure 3. Program Design Model on Certificate Course in Culture Education

Each course taken up at Miriam College has an equivalent of 3 units. The approved curriculum on culture education by NCCAis as follows:

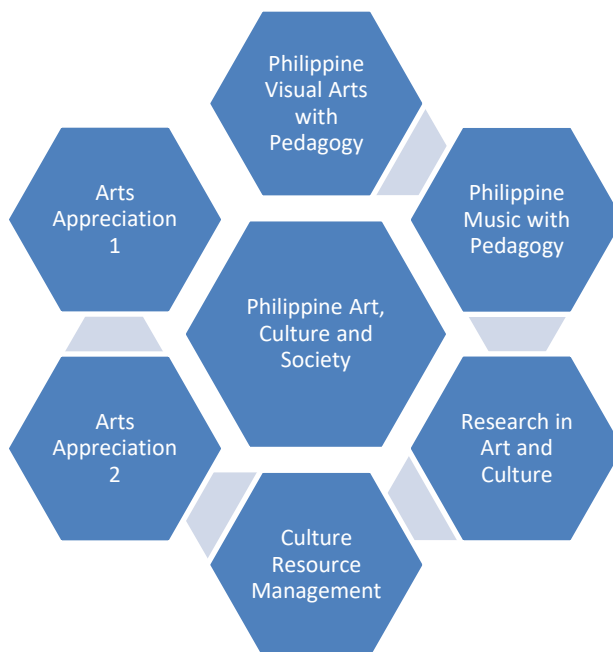


Figure 4. Culture Education Curriculum, Phase 1 (Certificate Course)

**2) Final stage of the culture education program**

After completing the program on culture education for two summers (SY 2008-2009, SY 2009-2010 with the thirty (30) middle level art teachers from the public schools as full scholars, Miriam College evaluated the possibility of incorporating the certificate courses into a graduate degree program by adding a thesis writing component with an equivalent of 12 units. The thirty (30) scholars may then apply for this graduate program through an entrance exam given by the graduate school of Miriam College. This initiative is still ongoing and subject to availability of funds from donors for these scholars.

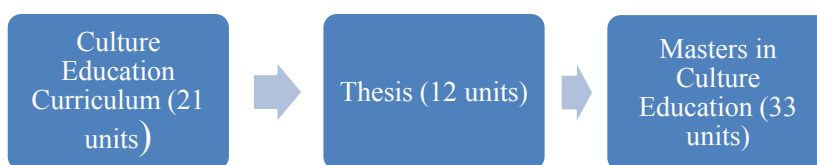


Figure 5. Culture Education Curriculum, Phase 2 (Master’s Degree)

Teachers’ training for culture education needs to go beyond the acquisition of subject knowledge. A curriculum incorporating technology and content both as subject and platform as well as delivering this more effectively with technology has been applied to approach selected public school teachers under this program.

The program design seeks to be responsive to change, especially in the diminished role of art education in the curriculum priorities. Enhancing the value of art /culture as a must-know component

of basic education and its possibilities in improving learning skills provide a new paradigm for teachers' training program.

As recently as in 2016, and in a regular basis after the introduction of the program in 2010, there have been follow-up training phases with new batches of trainees. The community impact has also involved a higher cultural awareness in the towns where the teachers/trainees were based. Some of the senior trainers were enlisted to continue to rollout of the same training curriculum.

## 6. Conclusion

The two projects illustrate options in community engagements both dealing with art and the role of art teachers in their milieu. The process of teacher training is enhanced by partnerships with government, business and NGO's. In-service training provides the opportunity for teachers to adapt to changes and trends in teaching performance that promotes quality education.

Partnerships not only provide the funding and the process, they also allow a better screening process in selecting grantees that will have the greatest impact on the community.

In community arts programs, both the teachers and the communities they serve form a mutually enhancing process of development. It is the shift in perspective and the introduction of local culture that make the learning process more meaningful.

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## How to Envision the Future? How to Think the Unknown? Methods for the Next Generation of Visual Arts Education

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### 1. Introduction

This paper should provide an insight into the didactic laboratory, where students dream, build, play and analyze visionary future Art Education for pupils in the age from 10 to 18. The seminar takes place in the department for Art Education in the University for Art and Design in Linz Austria.

In several didactic seminars the students train their competences in which way to analyze the power and potential of different materials from the fields of Visual Arts for the aims of future Art Education. For this purpose they invent and test special artistic practical methods of reflections on works of art. In this context, the symbiotic combination of artistic and scientific research methods is of great importance. Reflection in this sense includes reflection on one's own reflection. To support this metacognition, the students build three-dimensional models of art-didactic systems. This method allows the students to reflect on their own constructions of thinking and feeling about the topics of the future and the role of Art Education and should open up new ways of thinking and acting.

### 2. Some Constant Aspects of These Didactic Seminars

#### 1) Curriculum for art teacher training program

All students plan and test their own art lessons and work on further development on the base of their concrete class room experiences. They must assume responsibility for their didactic decisions and also defend them by quoting current and historical concepts and theories. Their work is based on the educational plans for the subject Bildnerische Erziehung (Bundesministerium für Bildung/Federal Ministry of Education, 2017). They also have to refer to the guide to competence-oriented maturity examinations issued by the specialist inspectors (Korner et al 2014).

#### 2) Analysis of the power and potential of different materials and methods

Students explore materials and methods from different artistic domains. Thus they try to develop visions for future modules for Visual Arts Education. The students refer to the publications of the Austrian Federal Working Community BAG BILD (BAG BILD, 2013).

#### 3) Mapping the areas of action

The students reflect about different areas in which they act when they work as art educators. These areas are defined by university teachers and practical instructors who lead the seminar.

Table 1. Mapping Areas "In or Out of School System"

In-school system areas	Fusion of both	Out-of-school system areas
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Table 2. Mapping Areas "In-pictorial and Non-pictorial Content"

In-pictorial content	Fusion of both	Non-pictorial content
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**4) Creation of three-dimensional models**

The students try to build three-dimensional models of their art-didactic constructions in order to reflect their own thinking and feeling. Creating three-dimensional objects and mobiles supports the didactic research and opens up other perspectives and ideas in the process.

The model of the "Tower of Learning", which is constructed by Schreibelmayr (2017a) visualizes curricular constructions, helps to reflect about complexity and sequence of learning content.

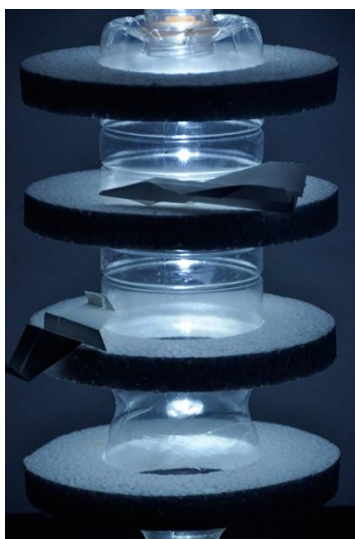


Figure 1. Tower of Learning

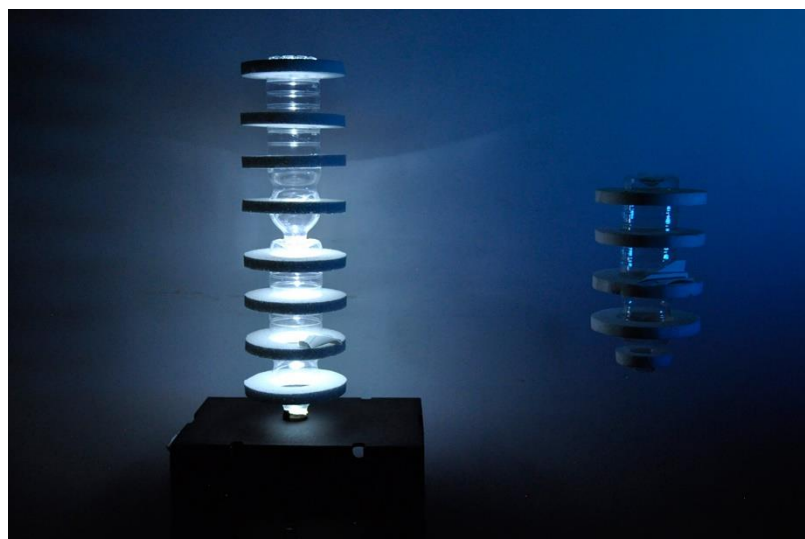


Figure 2. Tower of Learning and Sounds of the Mothership

The installation "Sounds of the Mothership" (Schreibelmayr, 2017a) refers on educational policy. The topic of the relationship between school and society is discussed.

Lessons can be compared with controlling an airplane. The measuring instruments and indicators help to make didactic decision-processes conscious. Critical reflections on art education goals and their meanings are stimulated by this tool (Schreibelmayr, 2017a).

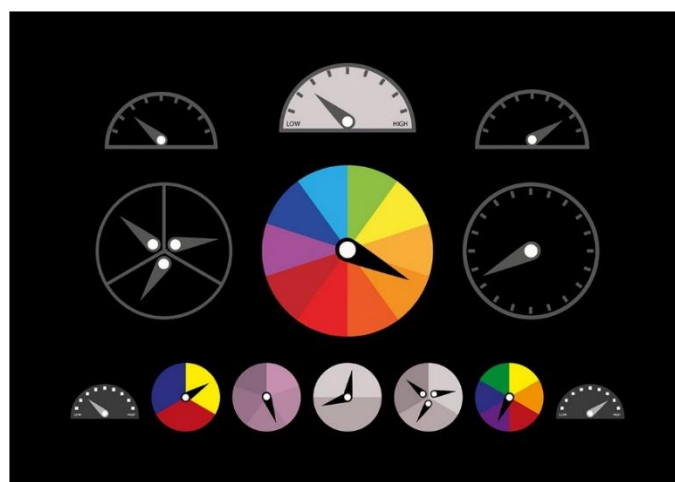


Figure 3. Navigator Tool Board

### 5) Playful methods

Students invent playgrounds, play materials and game rules for an Art Education Worlds Game. They create different characters in the context of didactic essentials. The image shows an example produced by the author referring to the publication "... dreaming dreams ..." (Schreibelmayr, 2017b).

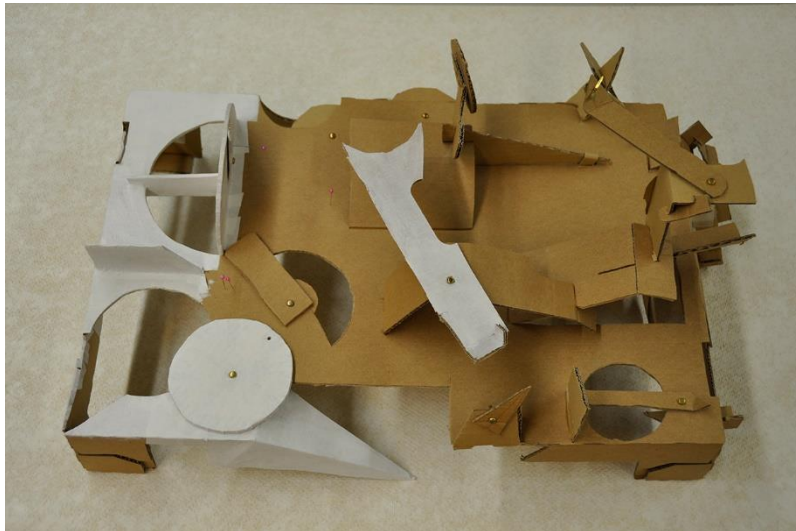


Figure 4 Art Education Worlds Game under Construction

Students reconstruct methods for analyzing art into games for analyzing Art education. The letters **B** **E** in the center of the game board mean the name of the subject in school in Austria "Bildnerische Erziehung". The art lesson will be analyzed from different points of view, just as a work of art can be analyzed (Schreibelmayr, 2003).

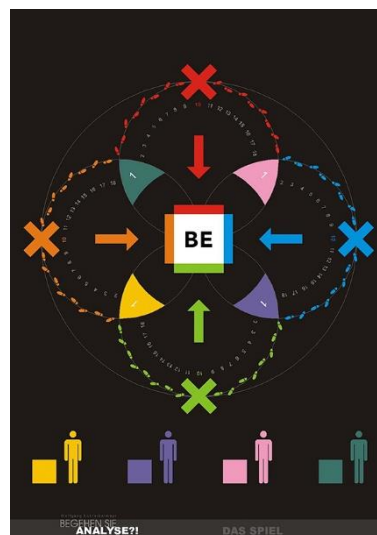


Figure 5 Game Board "Analyzing Art Education"

### 6) Surrealistic dreams

Students use surrealistic methods as inspiration to transit into unknown areas of Art Education. The power of daydreaming, stimulated by random graphical and colored traces, can help to think the unthinkable. The art scientist Walter Hess (1956/2001) refers to the methods of Max Ernst and

Leonardo da Vinci. Figure 5 and 6 show a combination of the technique of Spin Painting and Decalcomania created by Schreiberlmayr for purpose of illustration and inspiration.

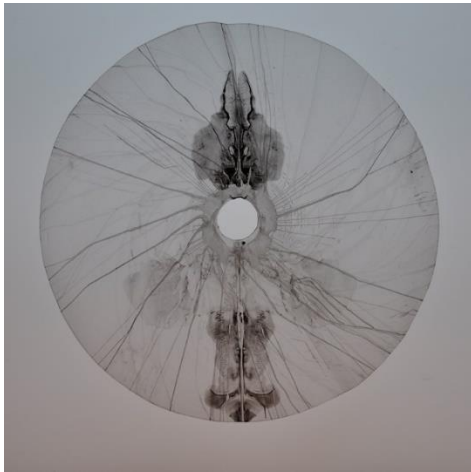


Figure 6 Spin Painting Decalcomania



Figure 7 Detail

### 3. Outlook

Creating visionary future Art Education might be supported by focusing on artistic processes and methods. In any case should also be referred to Herbert Lachmayers projects called Staging Knowledge, where he demands that one should still be allowed to dream (Lachmayer, 2013).

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#### Image sources:

- Figure 1: Tower of Learning with Airplanes of Knowledge, detail. Installation and photo by W. Schreiberlmayr.
- Figure 2: Tower of Learning and Sounds of the Mothership. Installation and photo by W. Schreiberlmayr.
- Figure 3: Navigator Tool Board. Graphic design by W. Schreiberlmayr and A. Rumetshofer.
- Figure 4: Art Education Worlds Game under construction. Artwork and foto by W. Schreiberlmayr.
- Figure 5: Manipulated Game board "Analyzing Art Education". Graphic design by G. Hickisch and W. Schreiberlmayr.
- Figure 6: Spin Painting Decalcomania. Watercolor and gouache on transparent Paper. Artwork and photo by W. S.
- Figure 7: Detail of figure 6. Artwork and photo by W. S.

## Contemporary Art Education Network Inheritance and Influence of Cultural and Art

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Since the 1960 s, the ideological trend of the art education has constantly experiencing a few key concepts in evolution and changes aspects of Art Discipline-Based Art Education , Multicultural Art Education and Visual culture Art Education. However, along with the rapid development and popularization of network era in the 21st century, all the appreciation of Art classes and network teaching researches increasingly enhance the students on art appreciation, aesthetic, cultural exploration and the various abilities in performing research learning, thus it has created a more favorable teaching environment and high quality resources of mutual learning and communication opportunity, advocated the teachers and students in autonomous learning, promoted all sorts of perception, forwarded a vision Art Education globalization across the Art subject, Art appreciation, and other various teaching interactive innovative and creative situation, Thus it has transformed the pre-existing way of teaching.

### 1. The Changes Brought about by the Education Trend of Art in the Internet era

Network zeitgeist not only greatly change the way of human's daily life, it gives path to the wide use of fine arts education in the field of modern education and the future pipeline of teaching field in the middle school environment, especially in extending teaching pluralism and network teaching in art appreciation, to improve the nature and value of education. As a result, the learning and research skills, attitudes, values and emotional aspects can be imparted in the students. Network teaching technology not only provide diversification, logical or alternative education curriculum resources, it creates a learning platform which suits to individual learning ability based on different levels of difficulties, which is able to have the basis of personal access to the full development of individuals. Moreover, one can use all kinds of modern advanced network learning system tools to gain knowledge. Therefore, pluralistic learning should be the most basic characteristic of online art appreciation and on other teaching.

In addition, in cross-media network art teaching, the cooperation of autonomous learning among students, self analysis, self reflection, self assessment and self decision-making ability will also be a channel in art teaching to promote successful art education. Thus the typical teaching scene where the traditional art teacher instilled their personal knowledge directly will no longer be exist. It can also be said that autonomous learning is another important teaching link in the teaching of art network features, let the students learn how to learn, which eventually leading to the formation of sustainable development ability of autonomous learning in art education field. However, how to introduce art appreciation education into the classroom through online platform technology? How to make art education close to the personal life experience of teenagers, to combine the aesthetic education with the experience of students, and cultivate students' visual aesthetic quality? To this end, we must actively explore and look into the importance of individual experience in the internet era, and construct the demand for personalized and various soft skills in the network development system.



## **2. The Breakthrough of Perceived Teaching Style in Contemporary Art Education**

The breakthrough of perceived teaching style in contemporary art is depended on how the students' contact with the outside world, especially the visual, tactile, auditory and olfactory senses. By using historical architectural heritage of the teachings of fine arts education as an example, the school unit should play the role to educate, by means of perceived teaching style for the students in history, geography, and other various art disciplines, from the perspective of exploration and appreciation, and even the development of modern science and network technology in fine arts education of primary and secondary schools. Therefore through the advantages of fine art disciplines which is an interdisciplinary pipeline, the knowledge of innovation and learning method in various disciplines and the development and utilization of new resources of art courses will be placed in a more valuable position.

However, the concern on how to develop and make use of perceived teaching style, or innovative curriculum resources, construct a curriculum which can accommodate a variety of disciplines, as well as the extension of the fine arts curriculum, and the implementation in teaching field is just the initial stage of the research subject in Malaysia or other advanced countries. Therefore, the author has chosen this subject for research, in order to point out the cross media art appreciation curriculum resources development and utilization of the network teaching research and the significance of the way, in order to promote in-depth development of the research and the feasibility of the practice of art curriculum reformation.

## **3. The Basis of the Case of Artistic Perception and Outdoor Exploration Teaching (art appreciation course of art classroom network technology that infiltrates the cultural elements of historic building)**

Art education is a necessary part of human development. American curriculum experts and the proposal of 4 R theories: Richness, Recursion (regression), Relations (correlation) and Rigor by professor William Dole from the perspective of the students' learning psychology and cognitive process, gradually cultivate the students' learning ability.

On February 6, 2012, ten junior high school students from Heng Yi High School, Penang, Malaysia, together with GohWeiJie, chairman of the Fine Arts Society, fine arts teacher Hu Ping jie and the organization under “studies of the high school fine arts teaching under the network environment” of Malaysia Penang International Distance Network Art school head (the author), had ventured into the heritage sites area for field study.

The main purpose of this 2nd outdoor teaching activities is to let the junior high school students carried out on-the-spot investigation, to understand the background and story of Penang heritage buildings, so to do the comparison in quality isomorphism between the proposition of subject-based research study of “Penang Native Ancient Art Appreciation-Penang Shop Houses” and the selected subject-based research study of “Artistic Dwellings in the South -Horsehead Walls Architecture Appreciation” of a student in Wuhu, An Hui, China, to perform the content of art teaching across the international network communication. The main interpreter of this outdoor teaching is teacher XuYueQing who is a famous guide of historical sites, at the same time a committee of Penang Heritage Trust .

In just these three hours of outdoor field study of fine arts, MsXu easily guided the student to understand the history of Penang (previously called Pinang) which depicts the British colonial historical background, the allusions and formation of the country. Next, she explained the characteristics of the ancient buildings by taking St. George's Church as an example. The St. George's Church was built in 1816, has more than 195 years of history, is now Southeast Asia's oldest Anglican Church, it showcases the combination of Georgia and Greek neoclassicism architectural style. The pillars of the building are built based on large-shaped foundation, so that they can support the whole

building. The church was listed by Malaysian government as one of the country's heritage sites in 2007, due to the uniqueness in architectural style, history and social background of the church.

In order to promote the process of outdoor teaching, assisting students to be more effectively study the characteristics of the ancient buildings (Figure 1), art teacher purposely prepared in advance for students pertaining the way of doing the study, set a task to let the students answer and reflect on description, the task content was: (1) try to draw a sketch map, British architecture chart (Figure 2). (2) design drawings of a "memorial pillar" or "monument" by using the method of painting; (3) the group will gather information together to make PowerPoint (ppt) presentation as a communication tools with the demonstration of long distant learning from Wuhu, China. Some students took photos to record the British colonial buildings on the spot. while others took sketches to record the British colonial buildings on the spot.



Figure 1: XuYueQing explained the historical development of the shophouses in the early penang district



Figure 2: Students wrote down the shape of the building in a sketch

During the outdoors teaching process, students not only to listen to Miss Xu told in the name of the street building development process, but also very interactive communication to the teacher, especially the teacher tell to traditional Chinese in the south to the land to build the construction of the "fengshui" (metaphysics), they are in accordance with the theory of five elements (water, wood, gold, fire, earth) plays an important role in the living environment, such as some people lack of fire in a birth horoscope, that when he came to live in this strange land and life, and is on the basis of their faith in the theory, to build up the firewall is part of the house as the fire element shape (Figure 3). In addition, students personally in the Chinese traditional window to observe the traditional customs of the ancient building modeling (Figure 4), such as a small window on the window of the modeling of a bat, the modeling of the butterfly, etc., from visual perception to understand the symbolic image symbols "blessing", enhance the various knowledge.



Figure 3: The building firewalls next to the temple are built using elements of the fire in five lines



Figure 4: Students look at the window elements of the building

#### 4. The Feasibility of Combining Art Perception Teaching with Network Technology

As the name suggests, the web platform is a convenient, entertaining and social network for people, such as Instagram, Twitter, Facebook, WhatsApp, and so on. As for soft skills, the spread of 4C (Collaboration, Communication, Creativity, Critical Thinking) in recent years has made it difficult to get a sense of education's practice on the web. In recent years, Intel on information Technology and curriculum integration and development of the online teaching tools, their creative Thinking tools is a kind of creative Thinking skills courses (Intel called Thinking with Technology Course, TWT), the main purpose is to guide and cultivate the students' ability of higher-order Thinking. By contrast, in the existing into some of the fine arts classroom thematic art classes, students can be through the artistic image, color, sketch drawing analogy, graphic symbols, or thinking such as learning, let the students can learn from the original art in the fine arts classroom language symbols to develop their own visual perception and recognition, namely from the recognition of various kinds of visual symbols to help improve their language skills and the formation of the concept of (NodelmanMessaris, 1994, 1988 and Vygotsky, 1978).

It is true that the combination of art awareness and network technology needs to be facilitated through professional networking platforms, especially with adequate technical support. In 2012 in Wuhu, Anhui, China and Malaysia Penang state national key planning project "the research of the middle school fine arts teaching under the network environment" as an example, the time of the middle school fine arts teaching the use of technology platform under the network environment is to use high collaborative video conference system, the function characteristics of the network technology as (a) distributed intelligent collaborative framework model, (2) the support of real-time multimedia group communication environment, (3) across the gateway group communication support system, flexible organization management structure, (5) of the world's leading voice technology, (6) of hd video, as it were, (7) play a key to open the screen sharing multimedia file format, etc. (Figure 5a ,5b& 5c).



Figure 5a, 5b& 5c: Software version 3.0 of the high synergy video conference system for teaching communication purpose

When the students use the above video conference system network technology to communicate, in addition to the one constant Heng Yi high school (Penang) can be used directly PPT online

presentations, next time of communication can also be the field put forward a few problems to further communication, such as young black tile represent what meaning? Why is it so small in the sewer of the civil house in southern anhui? Is there a problem with the drainage? Because of the ventilation of this drainage hole, how do you do it at the same time when it's raining? For the students in WuHu, AnHui (China), there are several questions, such as: why are the buildings in Malaysia mostly white? Please explain the eclectic style and features of "Southern China"(1840s-1900s) and why it should be used in the shape of circular pillars.

Cultural heritage across national historic buildings, therefore, under the background of media art appreciation teaching, use of network platform for teaching as the goal, expand to the international remote network teaching and the feasibility of the interdisciplinary is feasible.

## 5. Conclusion

Perception of art education can be through the fine arts classroom activities to achieve a certain degree of education function, especially cooperate with local cultural resources, let the students with different stages of awareness of its own, effectively to learn all kinds of culture (live sites, intangible) value and spirit. At the same time, the network art intervention, promote the diversity of art network classroom teaching activities, which not only implements the development of the cooperative learning between teachers and students, and under open education principles of interactive learning, teachers and students can through the network technology platform, free to express their views, opinions, to question to learn each other, even outside of the parents can be anytime, anywhere access to the Internet to see the teachers and students in class together, let art teaching activity embodies a kind of transparency, make the teachers and parents can clear art teaching and learning in the process of various problems, puts forward Suggestions for the more teaching resources, share resources of education and teaching information, or you can join all kinds of art teaching activities, personal feeling children to fine arts study and evaluate the connoisseurship ability, cooperation ability, improve the students' initiative in fine arts learning, break through the idea of traditional fine arts teaching in the classroom and bondage, make cross media art appreciation network teaching important features of the development of education in the future. Which is accord with the fountain money professor QianChuXi in art education at the beginning of a new conclusion mentioned in this new course will pay more attention to emotional factors, and the openness of the curriculum, curriculum resources development and utilization has become an important part of the implementation of the curriculum standard. Aiming at the problems existing in the development and utilization of art curriculum resources in mainland China, the author puts forward the following Suggestions: first, to expand the scope of development and utilization of curriculum resources; Second, expand the depth of development and utilization of curriculum resources; Third, promote the example curriculum; Fourth, strengthen theoretical research; Fifth, increase the channels for international exchanges.

Therefore, the network era and contemporary fine arts education teaching research in the torrent of information age, is a fusion of science and technology and the new art education teaching model, it improves education concept of art teachers and quality of construction, at the same time converts and promotes the development of the international art education cooperation value, heritage and strengthen the innovation of international art education.

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# The Potentiality of Art Education Using the Diversities of Tradition: The Creation of a "New Tradition" by Artist Taro Okamoto

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## 1. Introduction

This paper considers the potentiality of diversity brought about by the art education which the artist Taro Okamoto (1911-1996) aimed for. Okamoto argued that "new tradition" is necessary for art education and that the "tradition" which we create in society produces diverse art that can be used as a way of dealing with current societal issues.

The fact that well-known artist Okamoto has announced a large number of art educational theories especially in the 1950s does not draw a lot of attention today. An artist was closely related with art education during those days. He thought that art education was a useful method of socialization of art, through the effective use of publication; production of public art; collaboration of art with many fields; and appearances to the media. His important art education theory was placed in Okamoto's bestseller "Today's Art" (Figure 1) published in 1954.

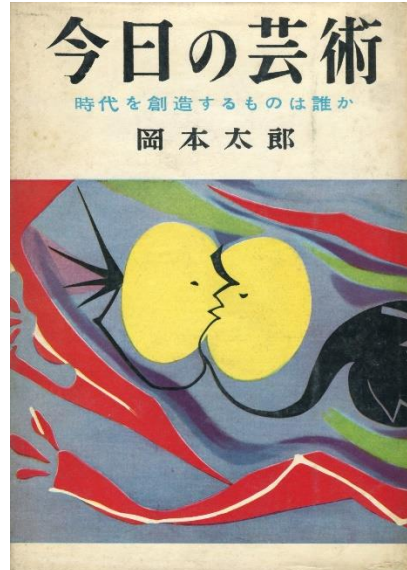


Figure 1. Taro Okamoto. (1954). *Today's Art*.

## 2. Outline of Artist Taro Okamoto

### 1) Taro Okamoto's activities linking society and art

Taro Okamoto was a significant Japanese artist who was active across numerous fields, including his public art works such as the "Tower of the Sun" (1970, Figure 2), about 70 meters high, a symbol of the Osaka World Expo, his mural "The Myth of

Tomorrow" (1969, Figure 3), a fixture at Shibuya Station which depicts an atomic bomb, and also his frequent performances on television. He was an artist who constantly attempted to unify the life of ordinary people and the avant-garde art world within the general populace. This aim was represented in his work "Tower of the Sun" and through active exposure in media such as television.



Figure 2. Tower of the Sun (1970)

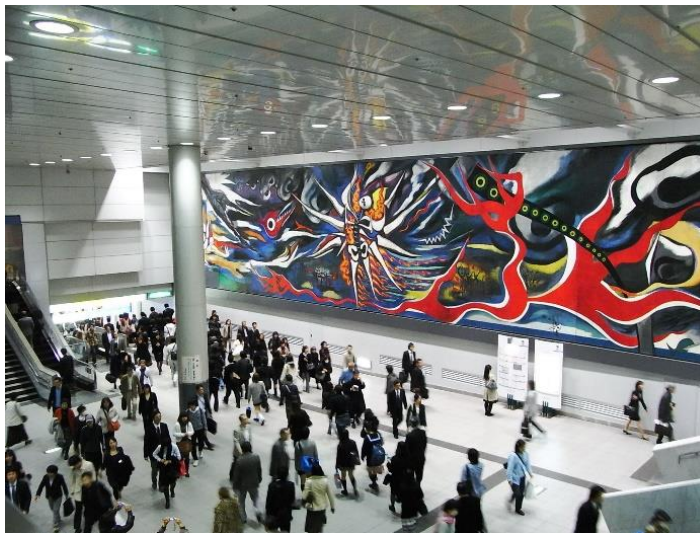


Figure 3. Myth of Tomorrow (1969)

Following his death, his studio has become a memorial museum, the Taro Okamoto Museum of Art opened in the city of Kawasaki, many of his works have been reprinted, and since the year 2000 there has been increased reflection on his works.

## 2) Biography of Taro Okamoto

Taro was born to his father Ippei, a manga artist, and his mother Kanoko, a writer. When he was 18 years old he went to France and studied art, philosophy, and ethnology, and after being drafted to the military, he restarted his activities in post-war Japan at 35

years old. For Okamoto, art was a symbol of the freedom under democracy to which all people were entitled and he continued to seek a connection between society and art as a way of promoting art until his death at 84 years old. His versatile work attempted to connect with society and included painting, sculpting, ceramics, design, construction, photography, writing, and media performances. Art education was also an important method for he utilized to promote art.

### 3. Exploring Traditions by Okamoto

#### 1) The concept of "new tradition"

Okamoto proposed a paradoxical concept of "new tradition". He asserted that today we should not be overwhelmed by the gruesomeness of past traditions and rather should overcome tradition by reconsidering the significance of present traditions to create "new traditions" by connecting the creation of art to tradition. Tradition is created rather than being something that has had a stable existence from the beginning, making it cutting-edge culture. It therefore must be diverse rather than unitary which constricts the present.

In his essay "Thoughts on Jomon Earthenware: A Dialog with a Fourth Dimension" (1952), Okamoto focused on the ornaments of dynamic earthenware of the middle of the Jomon period and highlighted the Jomon culture which broke away from Japan's traditions as a problem in Japanese society. At the time of his writing, Jomon earthenware had been excluded from Japan's traditions and arts. It was thought that Japan's traditions represented first and foremost a refined and sophisticated aesthetic theory, while Japan's art began from Buddhist art. However, since Okamoto's essay, Jomon earthenware with its powerful beauty has been placed at the beginning of the history of Japanese art. The diversity of Japan's traditions has been recognized. While "tradition" has been undermined by the image of the "Japan" of the past, "today" it has switched to being a new and diverse "art" that influences society.

#### 2) Development of Okamoto's theory on traditions

Taro Okamoto was of the opinion that the swirling designs of surface of the pottery, which showed the hunting spirit of the Jomon people who hunted animals that hid in the shadows and suddenly jumped out, and represents the fourth dimension, in which it was believed that a bountiful hunt is brought about by invisible magical powers. And although there is no such strong magic in the present age, instead contemporary society is possessed by a cold war and an invisible fear brought on by nuclear tests, which he argued should be overcome by art. Okamoto's *Myth of Tomorrow*, which depicted the atomic exposure of the *Daigo Fukuryu Maru* in the *Bikini Atoll Hydrogen Bomb Experiment*, is an example of practice that overcomes such tasks by traditional criticism and leads to creation.

As the quest for Okamoto's tradition continued, in *Nihon No Dento* (Japanese Tradition, Figure 4) (1956), he focused on Ogata Korin and medieval gardens in addition to Jomon pottery. Next, in *Nihon Sai-Hakken – Geijutsu Fudoki* (Rediscovery of Japan—Topography of Art) (1958), Okamoto conducted interviews around the Tohoku region and saw the reality of people believing that "rural areas" are culturally subordinate to the authoritative "central region," which was seen as being delicate and graceful, as if having an aristocratic culture. Nevertheless, in particular, Okamoto discovered "a rich lifestyle, unique and distinctive aesthetic appeal, and energy of the masses" hidden under the feudal tradition covering the local attempting to follow the central region, similar to what was observed in Jomon pottery. The discussion is continued in *Shinpi Nihon* (Mysteries in Japan) (1964), which further develops his thought by including examination of magic and esotericism.

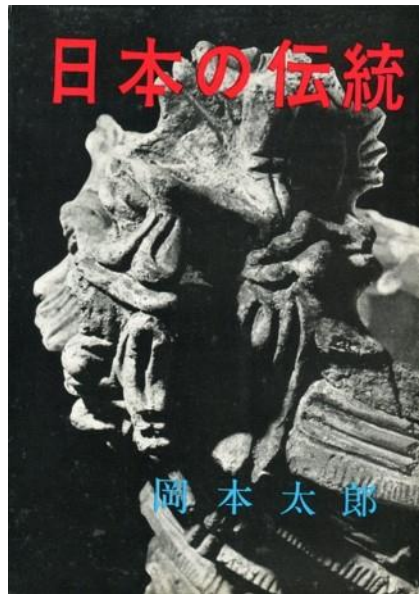


Figure 4. Taro Okamoto. (1956). *Japanese Tradition*.

Beginning from the Jomon pottery while placing a focus on Tohoku, the next location in his search for tradition was Okinawa. Okamoto visited Okinawa before it was returned to Japan and wrote *Wasurerareta Nippon—Okinawa Bunkaron* (Forgotten Japan—Treatise on Okinawan Culture) (1961). Here, Okamoto realized that there were stone walls inevitably made in response to typhoons, which are symbols of the wonder and beauty of the living of people who barely had the means to cope. Moreover, they formed what is known as "utaki," a square where there are only natural stones and natural trees in which gods may appear. This was an indication of the connection between gods with a more pure person before faith was formalized in the form of a temple or altar. He analyzed that "dizziness" in response to "nothingness" is the basis of Okinawan culture. Finally, he arrived at the point thinking about invisible things that are formless, such as "mysteriousness," before "things" that have physical form; According to him, "How mysterious is the pure way of life of humans! I wanted to convey the response to it."

The "energy of the masses" of the Tohoku region, the "dizziness of nothingness" of Okinawa, and "dialogue with the fourth dimension" of the Jomon people are given as examples. Traditions that had not been incorporated into Japanese tradition to date acted as mirrors that reflected the essence of Japanese culture covered in its rigid feudal "traditionalism."

### 3) Guidebook for criticizing traditions

The attitude of avant-garde artists who critically review the past traditions and connect them with present creations as such makes one mentally connect artists with regional cultural resources regarding regional art projects currently being conducted in various parts of Japan. Furthermore, Okamoto tried to empathize the reader with the movements and intuition of the artist, who attempts to close in on the subject, by posting pictures taken by himself. Moreover, rather than utilizing the style of criticism or specialized thesis, he discussed tradition in the style of familiar travelogue, and walked around Japan and experienced various traditions along with the readers. It was a method unique to Okamoto, in which the dissemination of art was made a priority. The theory of tradition of Okamoto, who also published a map of his visits, formed a guidebook for critically understanding tradition.



#### 4. Concluding Remarks

Okamoto developed these traditional theories into the theory of art education. In the 1950s, Okamoto attempted to open art to the general public, that is, persons who were not experts or enthusiasts during the period following the war in which there was an air of conservatism. As a result, he focused on art education for children. According to the original art education theory of Okamoto (1954), "The teacher is purely and cleverly taught by students. By doing so, the eyes of the teacher are opened to freely paint, while at the same time allowing him to provide the most ideal education." (p.173). Thus, teachers skillfully prepare environments in which children can exercise their creativity themselves. Moreover, by returning the center of art education to the hands of children, he presented the novel possibility that "it would be beneficial to switch to an education system that cultivates subjective, clear, and dignified feelings obtained from teaching." (p.173). This was the specific method to create a "new tradition" inside each.

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## The Role of Art Educator at Creative Work with Socially Disadvantaged and Relegated Group of Clients

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### 1. Description of Initial Situation

From the year 2010 to 2013, the Department of Art at the Faculty of Education, Masaryk University, carried out the qualitative research project *Special Art Education*<sup>1</sup> focused on work with socially disadvantaged and relegated groups of people<sup>2</sup> – refugees, elderly, Roma children, persons with special needs and children from diagnostic centres. Our contribution is focused on the research results of the work in the creative workshops with refugees.

The arrival of a number of refugees from war-torn countries<sup>3</sup> to Europe, which intensified in the second half of the year 2015, unleashed heated discussions in all affected destination and transit countries<sup>4</sup>. Our generation is witnessing a new "migration of nations", during which the unprecedented number of 65.3 million people were forced to leave their homes for various reasons.<sup>5</sup> Of that number, more than 21 million migrants have the refugee status. An alarming fact is that one half of these refugees have not yet reached 18 years of age. (UNHCR, 2001–2017a) To this day, almost two million refugees have applied for international protection in the European Union since October 2015.<sup>6</sup> The EU has set quotas for their allocation between Member States of the Union.<sup>7</sup> The massive arrival of refugees in Europe has prompted a search for a rapid solution to the crisis in many different fields within the

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- 1 The Department of Art at the Faculty of Education, Masaryk University, has been cooperating with the Administration of Refugee Centres of the Ministry of Interior of the Czech Republic since 1998. During that period, their initiative led to the birth of the idea to improve the standard of the basic services rendered by creating art studios directly in the refugee centres, accessible to both adults and children. The first of the studios was opened the same year in a reception facility in Zastávka near Brno and subsequently became a model for other similar workshops at other facilities.
  - 2 According to the Czech legislation, person, who uses social services, is a client.
  - 3 Syria, Iraq, Afghanistan, Ukraine, Central, Eastern and Western Africa. See UNHCR. Population statistics – data – overview. Available from [http://popstats.unhcr.org/en/persons\\_of\\_concern](http://popstats.unhcr.org/en/persons_of_concern).
  - 4 The European countries with the largest numbers of registered asylum applications include Germany, Sweden, Hungary, Austria, the Netherlands, Denmark and Bulgaria. Greece, Italy, Slovenia and other countries are also affected. See Inter-agency Information Sharing Portal. (2017). Syria Regional Refugee Response. Available from [http://data.unhcr.org/syrianrefugees/regional.php#\\_ga=2.170647968.142737346.1497028101-658714853.1496696235](http://data.unhcr.org/syrianrefugees/regional.php#_ga=2.170647968.142737346.1497028101-658714853.1496696235).
  - 5 On average, 34 thousand people are forced to leave their homes every day. (UNHCR, 2001–2017a)
  - 6 From October 2015 to October 2016, a total of 1,204,280 refugees applied for international protection. Syrians, Afghans and Iraqis were the top 3 citizenships of asylum seekers. See Eurostat. Statistics Explained. (2017). Asylum quarterly report. Available from [http://ec.europa.eu/eurostat/statistics-explained/index.php/Asylum\\_quarterly\\_report](http://ec.europa.eu/eurostat/statistics-explained/index.php/Asylum_quarterly_report).
  - 7 See Migration documents and Migration Measures available at [https://ec.europa.eu/commission/priorities/migration\\_en#documents](https://ec.europa.eu/commission/priorities/migration_en#documents). In 2017, the Czech Republic refused to accept quotas for the relocation of asylum seekers established by the EU. In May 2017, negotiations were launched between the Court of Justice of the European Union and the countries that refused to accept the quotas. However, in the past, the migration policy of the Czech Republic showed a high level of humanitarian feeling, for example, at the end of 1992, it provided shelter to 9,399 persons requesting international protection (most of them from Serbia and Kosovo); at the end of 2001, there were 12,805 refugees (of which 11,589 were asylum seekers, most from Ukraine and Moldavia); by the end of 2015, there was a total of 5,805 people (of which only 659 were asylum seekers). (UNHCR, 2001–2017b)

European Union as a whole as well as in individual Member States. It included the legal, social and health security of refugees, their education and other aspects. On the other hand, the need to address new security risks also arose. After the refugees arrive in their target country in which they are seeking international protection, the integration process begins. It may seem that by providing security and meeting the basic human needs – physiological needs (food, water, warmth, rest) – a substantial part of the host or receiving country's obligations are met, but the opposite is true. “Migration involves three major sets of transitions: changes in personal ties and the reconstruction of social networks, the shift from one socio-economic system to another, and the shift from one cultural system to another.” (Bhugra, 2004) Everyone strives to meet both basic and higher human needs (Maslow's pyramid of needs – basic needs, psychological needs and self-fulfilment needs). If these are not met, some individuals may develop psychological and psychosomatic health disorders. “The psychological and social stresses often experienced by refugees during migration can double the prevalence of severe disorders (psychosis, severe depression and disabling anxiety), and increase the figures of mild to moderate mental disorders from 10% to 15–20%, according to The World Health Organization.” (WHO, 2012) The art workshops discussed further can help with meeting these needs and the process of integration as such.<sup>8</sup>

**The main pitfalls of a refugee facility could be summarized as follows:**

- Change of social status and roles (loss of social status, loss of property)
- Loss of self-confidence
- Loss of the existing framework of wider relationships (family, friends, colleagues)
- Cultural shock and adaptive difficulties
- Loss or significant limitation of privacy
- Little possibility of self-fulfilment and consequent considerable dependence on the host organisation
- Unclear time horizon (inability to reasonably plan for the future; sudden arrival and departure from the facility)

(Kamenický et al., 2013; *Správa uprchlických zařízení*, 2012; Danev, 1998)

## 2. Art Workshops with Refugees

From the point of view of history and theory of visual art, many roles can be assigned to it. In his famous monograph "The Social History of the Art"<sup>9</sup>, Arnold Hauser describes art as a social product, in which social changes, trends and ways of artistic expression are reflected. Many theoreticians and cultural sociologists perceive art as an important mediator in relation to society.<sup>10</sup> „Art is a social product not just a reflection on its social origins and it manifests its own specificity – it is constitutive. Art makes visible experiences, hopes, ideas; It is a reflective space and socially it brings something new into the world – it contributes to knowledge and understanding.” (O'Neill, 2008, p. 8) In our opinion, the creative activity in the workshops has primarily provided space for self-expression, social inclusion, sharing and dialogue in a broader and narrower sense of the word (sharing experiences of the artwork, but also the traumas of leaving one's home), whilst also becoming a means of self-therapy and an equally important means of spending leisure time. The fact that art workshops in refugee facilities have a positive influence on the

<sup>8</sup> The eminent neurologist and psychiatrist, Viktor Frankl, pointed out a particular paradox in meeting human needs in his studies. As a surviving prisoner of concentration camps, he later described marginal human situations in which the fulfilment of higher human needs (e.g. aesthetic and spiritual) leads to better management of extreme situations during which the basic human needs necessary for survival are not being met (as was the case for example in concentration camps). See Frankl, V. (1967). *Psychotherapy and Existentialism: Selected Papers on Logotherapy*. New York: Simon & Schuster.

<sup>9</sup> See Hauser, A. (1951) *Sozialgeschichte der Kunst und Literatur*. München: G.H. Beck.

<sup>10</sup> See for example Adorno, T. W. (1970). *Aesthetic Theory*. Trans. R. Hullot-Kentor, Minneapolis: University of Minnesota Press, 1997.; Benjamin, W. (1999). *The Arcades Project*. Harvard University Press.

mental state and the process of socialization of its participants is supported by evidence from research on other, similar workshops.<sup>11</sup>

### 1) Selection of realized artistic activities

*It is wrong to perceive the asylum seeker as an object of aid that has no identity, has nothing (...). It is better to give him opportunities that lead to self-fulfilment.* (Landová, 2012, p. 12)

Work with the participants in the workshops at the refugee facility took place according to predefined topics and timetables and with predefined artistic means of expression. Numerous sub-projects and activities were performed, from which we present those that appropriately demonstrate functional pedagogical approaches and whose contents sensitively touch on problematic issues in the lives of refugees, thus helping to mitigate their consequences.<sup>12</sup> Prior to starting work with this target group, it is necessary to take two types of factors into account that influence its course, outcome and benefit. On the one hand, these factors stem from the situation and the cultural context from which the refugees have come, and on the other hand they are determined by the situation and the local conditions in which these people are currently situated.

#### (1) Wall

One of the oldest projects implemented in the Residential Centre Kostelec nad Orlicí was an exterior wall painting – colourful figurative scenes on the inside of a concrete wall that is enclosing the complex. (Fig. 1) The need to at least partially adapt the occupied space which is temporarily replacing home is entirely natural. Similar projects were also carried out for example in the second largest refugee camp in Za'atari<sup>13</sup> in Jordan or Akre<sup>14</sup> in Iraq. The refugees' participation in wall paintings also gives them the opportunity to express themselves, to work in a team (make contact with others), and to use art in order to tell their story about their country and their fate.



Figure 1. The Wall



Figure 2. The Map



Figure 3. A Clay House

#### (2) Past and culture

During our research, we noticed that the first motives portrayed by asylum seekers after joining the art

11 See Barath, A. (1996). Creative Therapies for War-Traumatized Children: 1991-95 Croatian Experience. *Croatian Medical Journal*, 37 (3).; The Refugee Art Project. <http://therefugeartproject.com/home/faqs/>.

12 We consider the selected topics universally applicable. However, it is necessary to consider an individual approach to each individual with regard to their socio-cultural background (religion, gender habits of the given culture and others).

13 See Bergner, J. (n.d.). Art with Syrian Refugees: The Za'atari Project [Web log comment]. Retrieved from <https://joelartista.com/syrian-refugees-the-zaatari-project-jordan/>.

14 See Barbarani, S. (2015, July 31). How painting Saddam's former prison has changed the lives of Syria's refugee girls. *The Telegraph*. Retrieved from <http://www.telegraph.co.uk/women/womens-life/11771591/Iraq-refugee-camp-Painting-has-changed-the-lives-of-Syrian-girls.html>.

workshop are often drawings related to their past, to the culture and the country they have come from, and to their immediate experiences on their journey.

The project called *Google map* (Fig. 2) was created to attract adult visitors to the workshops and allow them to capture and share these experiences with others. The artistic activity was also intertwined with interviews. Using map projections available on the Internet, individuals drew a map of their journey from their country of origin to the Czech Republic. The map became an unfinished long-term project and asylum seekers in various facilities continuously freely added to it. (Kamenický et al., 2013)

Home is a strong topic, all the more if you have lost it. The building of models of dwellings from various materials (whether representing actual houses or relating to wishes for the future) is therefore a natural theme of spatial creation. As an example of this we can state the work of a young man from Chechnya, who first made house models of ceramic clay and then took up his subject in wood work. (Fig. 3) An age-long part of all wars is the plundering of cities and the destruction of cultural symbols. As summarized by Irina Bokova, Director-General of UNESCO, in connection with the destruction of monuments in Syria: „Damage to the heritage of the country is damage to the soul of its people and its identity.” (UNESCO, 2012). A group of Syrian refugees in the Za'atari camp created a memento of Ancient Palmyra<sup>15</sup> and other monuments. Besides consolidating the identification of the creators with the heritage of their culture, the project is also an educational factor in relation to the other inhabitants of this refugee facility, especially the smaller Syrian children who have already been born in exile. Ahmad Hariri<sup>16</sup> states further important benefits of this creative activity: “For refugees living in a camp for years on end, it’s good to get away from war and depression. Through this work, they feel like they are at least doing something to preserve their culture.” (Dunmore, 2016)

### (3) Contact

*Communication is the foundation. To be close, to be available.* (Kamenický et al., 2013, p. 40)

If a larger number of art teachers are available, it is possible to work with clients individually and also develop a more confidential creative and human dialogue. Individual work with the participants of the workshops has proven very successful especially with target groups of preschool and younger school age children, and was done by way of mutual drawings of portraits through transparent foil on both sides. The eye contact and physical proximity had a calming effect and improved focus on the work. Similarly, seemingly trivial activities like mutually tracing body silhouettes on the canvas had the same effect.<sup>17</sup> (Fig. 4, 5, 6)



Figure 4. Contact I



Figure 5. Contact II



Figure 6. Contact III.

15 The well-preserved remains of this ancient city in central Syria have been the centre of unrelenting fighting since 2015. In consequence, they have been irreparably damaged. (Shaheen, 2015)

16 A 31-year-old computer engineer, on the run since 2013.

17 The language barrier is a barrier that can be partially overcome by elements of non-verbal communication that make up the majority of the communication folder. Simultaneously, these activities also deepen the trust between the educator and the workshop participant due to the short sharing of personal space and their mutual closeness.

#### (4) Other worlds – personal memories and dreams

The necessity to remain physically in one place that does not fulfil our needs gives rise to ideas pointing either to places from the past or is projected into dreams and plans for the future. In order to induce a trip to another reality, we often used projection equipment (camera, computer and projector) in the art workshops. This way, scanned graphic prints showing the home environment or adventurous scenery materialised for a transient period so that their authors could enter them for at least a short moment. (Fig. 8) Similarly, this concept was also used in the creation of graphics combined with photos of a particular author. (Fig. 7, 9) The advantage of the outlined procedures was a temporary break away from living the present.

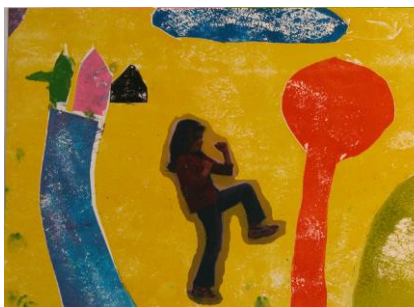


Figure 7: Digital Print and Graphic I.



Figure 8: Projection of Graphic



Figure 9: Digital Print and Graphic II.

### 3. The Role of the Educator in Art Workshops for Refugees

#### 1) Methods and principles of work with refugees

Adequate treatment of emotions, empathy and providing support whilst maintaining a certain boundary and distance are the basic work methods. Educators should treat all participants equally and, when planning an event with a limited capacity, they should always be able to justify their selection, why they chose this particular group of participants (for example, a separate workshop for unaccompanied women, entrants who have been in a Residential Centre for more than a year and do not receive *laissez-passer*, etc.). (Kaličinská, 2012) „Discrimination, which may be ongoing and chronic, is often at the core of clients’ feelings of anxiety, insecurity, and helplessness. Empirical studies have found that discrimination has been associated with negative mental and physical health outcomes among several immigrant communities in different age groups.” (Kira, Tummala-Narra, 2014, p. 456) “A great burden is also the fact that people arrive and leave the Centres unexpectedly. It may happen that you agree with clients who have not yet finished their work on a certain date, but they can never come again.” (Kaličinská, 2012, p. 18)

#### 2) The role of the educator in art workshops for refugees

The role and status of the Art teacher’s work with the refugees can be differentiated from other professions which also work with this target group. Even though the influence of creative art on the psychological well-being of the asylum seekers has been proven by many studies, it is necessary to bear in mind that the teacher does not have the role of a psychologist, art therapist or social worker. Art teachers have no training in psychology and can therefore not apply their own diagnostics to the results of the creative work. Asylum seekers are in a psychologically stressful situation, it is therefore not possible to risk the consequences of unprofessional procedures or insufficient personal preparation of the teacher. Neither teacher nor the work in the art workshop itself can influence the decision on granting asylum, they therefore do “not have right to ascertain the circumstances under which the clients have come (...),

nor the reasons there for.“ (Kaličinská, 2012, p. 17) These competences belong to the role of the social worker. Surprisingly, teachers in the Art workshops are no Art therapists, either. In order to be able to carry out this profession, long-term psychological training would be necessary. Teachers do not pursue the same objective as Art therapists. Art teachers mediate the contact between art and the client, accompany the client during creative work, but do not make use of creative work for targeted psychological therapy. In our opinion, it is necessary to respect the limits and competences of each profession, and if need be, to contact a professional in a specific field with whom cooperation can be developed.

The projects described above lead us to the conclusion that the creative art workshop for refugees offers a space where creation is creation – is not subject to any interpretations or psychological analysis and evaluation (at least not primarily). It so becomes an independent personal expression of individuals who can establish an equal relationship with the teacher through these artistic activities. The teacher provides the possibility of basic interpersonal communication, offers opportunities for self-fulfilment, and assistance during the re-gaining of self-confidence and personal integrity for each of the people passing through this difficult life situation.<sup>18</sup> The teacher's expertise in the field of visual art also provides a choice of adequate resources for expressing oneself.

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# Development of Subjects Based on “Expanded Concept of Art” Encompassing Intimate Artistic Experience, Modern Art and Traditional Culture: From Study on Well-Developed Concept of “Play” in Art Education

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## 1. Introduction

This study features an experiment of developing subjects for artistic expression based on “the expanded concept of art” of our time. This development effort starts with children’s own experience of materials in their surroundings, proceeds to the sampling of modern art and traditional culture and results in the integrated structure of subjects, including those contents central to traditional art.

In Japanese education, the concept and activities of “playful art activities (*Zokei-Asobi*)” which first appeared in the 1977 version of the Government Curriculum Guidelines and these have been subsequently used and being existence in the recent Guidelines(2017). But teachers utilized playful activities and the concept in art class before 1977 version of the Guidelines (Uda, 2010).

We have analysed in detail and affirmed the concept of “play”, including the concept of “playful art activities ” which is closely related to the actual practice of art education. As the result of this study, we present flame work which have two types of art education, including the concept of “play”. Play” as “a methodology” in art education is the concept in which intrinsic motivation forms the central core in the sense that it stimulates the curiosity of children to facilitate their independent activities. The intrinsic motivation has the view to directing children towards targets set by themselves through the process of trial and error and interdisciplinary approach. Play” as “contents” in art education is the practice of education, which invite to flexible thought resulting from the expanding concept of art. Needle to say, both “Play” have a mutual relationship.

This study focuses “Play” as “contents”, the practice of education which invite to flexible thought resulting from the expanding concept of art. We consider that the flexible thought will be transformed into the intrinsic motivation.



Figure1. "Playful Art Activities: Enjoying Materials" Elementary School Textbook "Art and Handicraft" of Grades 1-2 Volume 1 (2002), Nihon-Bunkyo Ltd., Japan.

## 2. Basic Framework to Analyse the Concept of “Play”

From the viewpoint of teachers and kindergarten teachers assigned to compose the practice of art education, it may be a sound idea to clarify the concept of “play” in art education using a dual approach featuring “the aspect of methodology” and “the aspect of contents”



while taking the stage of child development into consideration. In other words, the people leading children in art education must determine whether or not they use the concept of “play” as “the methodology” or they use it as “the content” in their efforts to compose the practice of art education. To present a practical theory, it is imperative to develop a theoretical framework based on the viewpoint of the teachers (kindergarten teachers) who lead children even though children should take the centre stage.

“Play” as “a methodology” in art education is the concept in which intrinsic motivation forms the central core in the sense that it stimulates the curiosity of children to facilitate their independent activities.

“Play” as “contents” in art education is the practice of education, which invite to flexible thought resulting from the expanding concept of art. Needle to say, both “Play” have a mutual relationship.

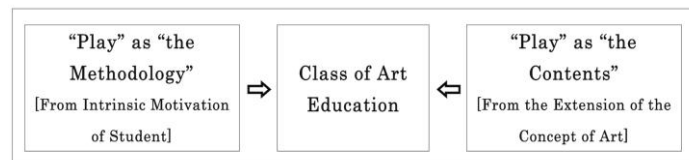


Figure 2. Dual Approach Featuring "The Aspect of Methodology" and "The Aspect of Contents"

### 3. Educational Activities Capitalising on a Feeling of Fun and Willingness to Try

“Play” occupies an important position, not necessarily restricted to artistic expression, in the care of infants. They take pains to use a play-like “methodology” with full acknowledgement of the independence of infants when introducing a play area, materials and tools as “the contents of play” to infants.

In artistic activities at the subsequent development stage of childhood, the influence of teachers is still significant even if it is less than that of kindergarten teachers. Here, “play” is often used as “a methodology” based on the principle of “play”. Such use of “play” may be inevitable as art education emphasizes independent expression by children using materials and tools as media. Even though it does not fall in the category of “playful art activities”, it is commonly observed that children are encouraged to become familiar with and develop their own artistic activities through such introductory activities as “play with colored water” and “make-believe games”.

This kind of playful “methodology” where curiosity on the part of children is stimulated to initiate their independent activities leading to their own artistic destinations through the process of trial and error is often used for infants and elementary school age children. However, there are instances where such play can prove to be effective to revitalise junior and Senior school students or even adults who have become weary with their own artistic works in the sense that the new experience of play can work on their own formative experience at an early development stage.

The ultimate stage of triggering intrinsic motivation is the state of *autotelic* activity as this term “autotelic” is aid to be a composite word of the Greek “*auto*” (self) and “*telos*” (purpose). In this state of *autotelic* activity, it is assumed that a child “feels compelled to draw a painting or make an object at home and at school without expecting any return as the activity itself is truly enjoyable”. The motivation here is so strong that any hardship or difficulty associated with the activity is not felt as such.

Such *autotelic* activity is not the monopoly of children. In his work, M. Csikszentmihalyi (1934- ) introduced the concept of “the experience of flow” where an adult is fully immersed in art or sport, such as mountaineering, without expecting any return (reward) (Csikszentmihalyi, 1975). Starting with psychology, he has pursued the *autotelic* experience of humans, which is the ultimate state of intrinsic motivation, while taking into consideration the historical development of studies on humanities and social sciences based on his profound knowledge of many disciplines. There have been practical studies which have intended the application of this concept of “the experience of flow” to scenes

of learning and activities at school to lead children to immerse themselves in what they are doing.

#### 4. Activity Contents Born from the Extension of the Concept of Art

Art lessons for Grade 5 and Grade 6 elementary school pupils and junior and senior high school students sometimes stress “a playful mind” in those lessons on integral artistic expression or on expression used by and appreciation of contemporary art beyond the conventional fields of painting or sculpture. Here, the word “play” is used in the sense of “play” of a car’s brake pedal or “playful element” in traditional Japanese arts. It is used in the sense of “a flexible mind set designed to expand the width of artistic expression”.

Some of the children in question fall into the trap of “an inflexible mind set” due to various circumstances. Because of situations in which it is difficult to demand that every child is “flexible”, lessons may start with making children encounter “art contents” which they have not yet come across. This is an approach where flexible and broad contents of art, which can be classified as “play” in conventional art education, are used as “contents” for the purpose of composing art education.

The emergence of “playful art activities” referred to earlier was stimulated by “contents” as an extension of the concept of art. On the global stage, these “contents” included action painting advocated by Jackson Pollock (1912-1956) in the 1950’s as well as happening, earth works and conceptual art from around 1960 to the 1970’s.

Stimulation by artistic activities which were the antithesis to the conventional art framework led to the emergence of the *Do* Group of Osaka and other groups involved in the practice of art education, resulting in the determination of the contents of “playful art activities”. The main texts for Art and Handicraft in the 2008 Government Curriculum Guidelines for Elementary Schools state “The creation of something involving the movement of the entire body in such a way as lining things up, joining them together, or piling them in a heap (Grade 1 and Grade 2: A-(1)-c)” and “In the context of the spontaneous involvement with various materials or locations, creating something through the process of construction based on these materials and locations while thinking about how to combine the various peripheral features (Grade 5 and Grade 6: A-(1)-b). Such reference to artistic activities which begin with materials and locations (while using one’s own body) appears to reflect the way of contemporary art because of the use of “play” as “a methodology” where the triggering of the intrinsic motivation of children is the central feature does not necessarily start with “a material or location”. The fact that the Curriculum Guidelines in question tolerate a state of children of being involved in expansive artistic activities even if they do not result in concrete art works reflects the history of art referred to above.

In the case of art education for junior and senior high school students, it is difficult to place intrinsic motivation at the core because of the human development stages involved as mentioned earlier. At the same time, it is easier to involve them in artistic activities with a flexible mind set by means of making them study, appreciate and trace “the contents” of artistic activities which have expanded beyond the conventional framework of art.

The present government approved textbooks on art for junior high school include such fields and themes as public art, spatial displays, fashion shows, comics/illustrations, media art, joyful goods and art events, including those “contents” influencing “artistic play”.



Figure 3. "Fashion Show" Junior High School Textbook "Fine Art" of Grades 1 (2016), Kairyudo Ltd., Japan.

They are judged to represent actual examples of “play” as “a content” as a result of the expanded concept of art.

Through the practice of art education, the intellectual curiosity of children is stimulated and the resulting independent activities of children direct them towards self-determined targets through a process of trial and error. Here, it can be argued that children experience artistic learning in the form of “trial and error, fluctuation of thought and interdisciplinary and/or cross-disciplinary thought”. Moreover, the continuity of the independent activities of children is ensured because of their strong motivation. In other words, children spontaneously repeat their activities.

## 5. Case Study

To be more precise, the following subjects were developed and their viability as subjects for artistic expression was verified.

### 1) Practical case 1: “Let’s make ancient paper”: 45 minutes x 2 lessons

Subject to appreciate Japanese paper and dyed goods after making “used paper” using such condiments as soy sauce and brown sauce in addition to artist’s paint.

<Target> Use of artist’s paints, soy sauce, etc. to change new paper into paper with the characteristics of ancient paper

<Items to be Prepared> Drawing paper (Octavo), set of artist’s paints, soy sauce, brown sauce, etc.

#### <Teaching Steps>

- Throw the proposal of “Let’s make ancient paper” to the children.
- Ask the children what methods are available.
- Children’s responses: “balling-up”, “tearing”, “squashing”, “perforating”, “dying”, “exposing to the sun” and “laying of colors”.
- Show the colors of soy sauce and brown sauce.

e. After drying, temporarily tack to a mount for appreciation.

f. Appreciation of Japanese paper-making work and dyed goods

Development theme: 45 minutes x 2: Mysterious XX which might have existed in ancient times.

g. Draw fictitious animals, insects, plants and other living creatures under the lesson title of “Mysterious XX which might have existed in ancient times”.

h. Show methods to dissect, put together, enlarge and diminish the images of existing animals, insects, etc. for reference.

i. Make children think about facial expressions, space, naming and signature and seal.

j. Introduce “Ultra Man” and “Masked Rider” and the villains in these film series.

f. Teach how to fix an illustration to a mount for appreciation.

### 2) Practice case 2: “Let’s make a box of light” : based on the subject created by Taizo Matsumura(1964- ), an artist (Matsumura, 2017): 45 minutes x 2 lessons

Subject to appreciate Chinese and Japanese lanterns often observed at traditional Japanese events after the production of



Figure 4. The Colors of Soy Sauce



Figure 5. Dyed Goods



Figure 6. “Strange Living Thing” by Elementary School Student



Figure 7. The Finished Work Holding against a Light Source

boxes featuring the art of light using tracing paper or colored cellophane film.

<Target> Creation of a box of light using colored cellophane, tracing paper, etc. while enjoying various expressions of light during the making process

<Items to be Prepared> Cardboard, colored cellophane, cellophane tape, hologram tape (*bird tape*), scissors, etc.

<Teaching Steps>

- a. Teach the children what a “box of light” is.
- b. Create a columnar box and apply tracing paper to one end.
- c. Roll up the hologram paper, fasten it with cellophane tape and place it inside the box.
- d. Hold the box against a light source and check the state of the hologram tape reflected on the tracing paper.
- e. Apply pieces of cellophane of the preferred colors as if they are sealing the box.
- f. Hold the finished work against a light source.
- g. Select colored paper of own choice to decorate the box of light.
- h. Roll the box of light down a slide.
- i. Appreciate the stained glass and lamp shades.



Figure 8. Tokae Lantern Summer Festival in Nara, Japan

**3) Practical case 3: “Red and blue animation”** : based on a subject created by Toshio Iwai (1962- ), an artist: 45 minutes x 1 lesson

Subject to appreciate works of optical illusion in the history of art after the experience of creating illusionary art work using coloured pens and colored cellophane film and taking inspiration from the subjects created by Toshio Iwai, an artist (Iwai, 2017).

<Target> Create a simple two-frame animation making the best use of pen drawings seen through red and blue colored cellophane

<Items to be Prepared> Red pen, blue pen, red and blue cellophane, A4 size Kent paper, metronome, display unit for monitoring, video camera, etc.

<Teaching Steps>

- a. Make the children experience and understand the mechanism of “red and blue animation”. When a drawing using red and blue pens is viewed through either red or blue cellophane, the corresponding color disappears. Quick replacement of red and blue cellophane creates a two-frame animation.
- b. Draw any preferred picture with the blue pen.
- c. Think about which part of the drawn picture should be animated.
- d. Trace the picture with the red pen except the part to be animated.
- e. Still use the red pen to draw the part which is changed from the original shape.
- f. Draw those pictures while confirming the use of the correct color.
- g. Whoever finishes the work should stick the completed work on the blackboard to project it onto the display unit via the video camera for appreciation.
- g. Appreciation of a zoetrope and a thaumatrope which make the viewer quickly experience animation.



Figure 9. Device of Red and Blue Animation



Figure 10. Introduction of the Class

## 6. Conclusion

In “Let’s make ancient paper”, the children showed interest in the unexpected colors of soy sauce and brown sauce in addition to the artist’s paints and freely performed the task. After the lessons, they became interested in dyed natural materials. In “Let’s make a box of light”, it was apparent that the children were impressed by the beauty of light which made the hologram tape as well as the colored cellophane sparkle through the tracing paper. The

children also became interested in such arts involving light as stained glass and lamp shades. In the “Red and blue animation”, when asked about which activity was fun, many children replied “viewing one’s own work on the display unit” and “viewing the work of friends” in addition to the artistic expression associated with this experiment. Such replies indicate that the children have become interested in the appreciation of visual contents. In this experiment, the children totally devoted themselves to the production work as they were fascinated by the world of art which was expanding from familiar materials. At the same time, they experienced the novel sensation arising from their own appreciation of the unfolding world of art.

### Acknowledgements

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## The Intersectionality of Understanding Otherness

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### 1. Introduction

This paper presents preservice art educators' experiences of cultural understanding through: A) videoconferencing with diversity scholars in Art Education; B) student reflective journals based on spiritual/cultural emersion at the Acoma Pueblo in New Mexico, USA; and, C) first-person student narratives reflecting diversity experiences of physical and lingual differences in the classroom. Content analysis of student reflective and analytical journal entries indicate that first-person interactions provide for a deeper sensitivity to Otherness and the implications for teaching and learning.

Preservice art education students from a midsized university in the Midwest, USA, present the information for this longitudinal study. Demographics for this university place most students as White and middle class. However, the employment for these graduates may be at non-White majority schools. To give these preservice students a brief glimpse at Otherness, opportunities to engage with scholars from other areas are presented in *ART 460: Critical Theory* when artists and educators are invited to Skype with the class. Three distinct experiences occur during a secondary methods course *ART 401: Secondary Art Education*. Additionally, some students experience cultural immersion on the Acoma Pueblo when they join the travels class *EDC 345: Introduction to Multicultural Education and Diversity*.

### 2. Skype Scholars: *ART 460: Critical Theory*

These experiences provide students the opportunity to converse with a scholar who engages the students based on the scholar's interest, areas of scholarship, or studio practice. When this program first started, there was concern about the effectiveness to interact through technology. Skype was selected because, at that time, it was the easiest videoconferencing software to use that provided a clear visual and audio; however, neither clear visual and audio were consistently available. Even with some technical difficulties, Skype Scholars provided valuable experiences, which according to Glimps and Theron (2008) is that:

technology-based instruction, which includes the incorporation of sound instructional design and proven learning-centered techniques, is an important strategy to use when teaching students about diversity. Classrooms are populated with students who are conditioned to learn through multimedia and interactive resources. (p. 91)

As part of the course, each student was required to submit a critical review of each presentation. To provide an understanding of the range of topics presented with Skype Scholars, the following notable scholars who presented were: Dr. Elizabeth Delacruz, Topic: *The Teacher as Public Enemy # 1*; Dr. Karen Keifer-Boyd, Topic: *Telling testimonies: What happened at school?*; Dr. Allan Richards, Topic: *The Conversational Approach*; Dr. Laurie Eldridge, Topic: *Teaching about Native American Art: Issues for Art Educators*; Mousumi De, Topic: *Expanding possibilities for marginalised young British Muslim girls using Freire's critical pedagogy of active and reflective arts practice*; Dr. Fatih Benzer, Topic: *The Art of War Through Magazine Covers: A Semiotics Related Study*; Dr. Jessie Whitehead, Topic: *Contemporary Women Artists and Social Transformation*; and, Dr. Ryan Shin, Topic: *Asian visual/material culture: minority and art education*. Understanding the need for brevity, only selected, abbreviated student reflective statements are provided. Victoria Branch stated that, "Skyping with

Fatih Benzer was a valuable experience because: a) we got to meet a Turkish-born American citizen, and B) we saw another example of [cultural] research in art education.” Allison Ehlers responded to Dr. Kiefer-Boyd’s presentation that, “The Skype experience with Professor Kiefer-Boyd was extremely interesting and tense.” Mousumi De’s presentation had a range of responses and Julie Mertz noted that, “The presentation Mousumi gave was really informative. It was valuable for me as an exercise in diversity, as well as integrating art lessons with social issues.”

**3. Acoma Pueblo: EDC 345: Introduction to Multicultural Education and Diversity**

The travel course syllabus states:

In this course, the student will develop curriculum from first-hand experiences gained on the Acoma Reservation and visits to various anthropologically significant sites. The curriculum will address, from primary sources, the studio processes that reflect Native American aesthetical, critical, historical, and cultural components. This experience is designed to provide a foundation of first-hand knowledge to enhance pedagogy. This course will emphasize visual research as a reciprocal aspect of studio production. (Course syllabus, p1)

Each student kept an on-going active journal, created traditional pottery with Acoma Elders, visited various historically significant sites, created a comprehensive unit of 4 or more lessons, and created images for their exhibition upon return to their university. This travel course was limited to 9 students (per trip) so that the university van could be utilized.

In response to each student’s experiences from 2003 through 2016, content analysis was conducted with the reflective narratives. This analysis reflects the student’s typed, end-of-course report of self-made selections from their journal. The data were analyzed in three categories: physical, cultural, and educational. In this, students experienced first-hand learning from cultural Elders, hiked the various terrains in the areas, and developed the unit plan. The narratives provided an overview of students’ experiences over the thirteen-year study. There was a total of 33 students providing 56 pages of 11 point Calibri type, totaling 44,252 words. The three columns indicate the major components of experiences while the vertical division reflects the frequency of grouping the responses. The grey areas indicate an overlap of responses, mostly an infusion of cultural and educational knowledge. (see table 1).

Table 1. Word Frequency (fi) Graph from Students’ Self-reported Journal Entries.

<b>PHYSICAL</b>	<b>fi</b>	<b>CULTURAL</b>	<b>fi</b>	<b>EDUCATIONAL</b>	<b>fi</b>
Hikes	82	Grandma Daisy /Daisy	147	Grandma Daisy /Daisy	147
Canyon de Chelly	56	Indian / Native-American	121	Learn / learning /learned	115
Challenge	10	Museum	99	Museum	99
Landscape	27	Pottery / potteries	67	Diverse / diversity	55
Ghost Ranch	18	Sky City	36	Sky City	36
El Morro	15	History	32	History	32
Bandolier	4	Auntie Pearl/ Pearl	29	Auntie Pearl/ Pearl	29
		culture / cultural	28	culture / cultural	28
		spirit / spirituality	26	O’Keeffe	15
		Language	16		
		respect	11		
		wheelwright	9	wheelwright	9
		Kiva	8	Kiva	8
		justice / social justice	7	justice / social justice	7
		Elders	7	Elders	7

Following are two teachers’ reflections who were former members of the travel course that then applied their experiences in their classrooms and with colleagues. They responded to the research query I requested, “The most important and meaningful classroom experience(s) I have taught are: (200 words or less).” Catherine Russell noted that “the most meaningful experiences I have taught were about respect and tolerance of various cultures, religions and people in general. The Acoma trip provided multiple perspectives about teaching Native cultures.” Heather Lammert-Sparks responded that, “The most meaningful classroom experiences I have taught were workshops to other art teachers and my students. Traveling to Acoma and making artwork with Grandma Daisy has been one of the most memorable experiences of my life.”

#### 4. ART 401: Secondary Art Education: Bound Hands, Visually Impaired, and Non-English Instruction

Lowenfeld and Lambert wrote in 1975 that:

...our society is filled with messages from teachers, parents, peers, television, and radio to behave in certain ways; and there is conflict between what a child can do, what he is supposed to do, and what he would like to do. (p 219)

With the belief that all teachers are motivated to teach all children, the three experiences that follow were directed to this end. These experiences were designed to develop a foundation for personal reflection and comprehensive curriculum to teach all students in a meaningful way. I wrote in the *Four Directions* (2005), that “Gaining an academic vocabulary is not as important as constructing personal knowledge based on experiential commonalities” (p 39).

The students’ narratives were analyzed for word frequency in content analysis for the overall three experiences (see tables 2 and 3). Data was collected from 2009 through 2016 with an nth pool of 105 students using a total of 32,704 words. Figure 3 is a word frequency relationship between all students’ narratives. Words were selected for commonality. Figure 3 presents two distinct categorical responses: concerned About Others and About Self. This graph indicates that the preservice art education students were more responsive to others than themselves and frequently reflected with comments like, “How can I to teach this?”, or “How would this impact my future classroom pedagogy?” (anecdotal student comments).

Table 2. Narrative Reflection Responses, Word Frequency, nth = 105, word count = 32,704

	<i>fi</i>		<i>fi</i>		<i>fi</i>		<i>fi</i>
Language	78	Disability	35	Understanding	34	Teaching	32
Words	29	Instruction	18	Lost	17	Practice	16



Sensitive	14	Frustration	11	Communication	10	Meaning	9
Embarrass	9	Empathy	9	Cheat	8	Fail	8
Reaction	5	Insecure	4	Panic	4	Awkward	4

Table 3. Frequency response word group About Self and About Others

About Others	<i>fi</i>	About Self	<i>fi</i>
Words	14	Lost	5
Instruction	18	Language	3
Understanding	18	Cheat	3
Teaching	8	reaction	2
Disability	8	Insecure	2
Sensitive	5	Fail	2
Practice	4	Awkward	2
Communication	3	Embarrass	1
Empathy	3	Exhausting	1
Meaning	2	Frustration	1
<b>Total</b>	<b>83</b>	<b>Total</b>	<b>23</b>

### 5. ART 401: Secondary Art Education: Bound Hands

Bound Hands was an exercise that required that the students’ hands were taped tightly to reduce physical mobility. Then, the students were instructed to draw their classmate to mimic photorealism. The level of frustration was palatable. These four student responses were collected from the course-required analytical, narrative. Ben Divin noted, “The main difference is, I had to work with my disability for an hour; people with special needs live with their disabilities all the time. Experiences like this helped my awareness to issues of instruction for individuals with special needs and disabilities.” Allison Ehlers reflected, “I started to feel worthless and that the instructor did not care that I could not work the same as other students.” Bekah Ogden’s insights were that “Obviously, nothing can represent what it is really like to lose one of your senses or the body function, but this gave a tiny insight. The exercise was overwhelming and made me want to hide in a closet.” And, Ashley McMillen summarized, “I don’t think it’s completely possible to understand an individual until placed in their shoes, but even then, with the anticipation that I will be able to ‘take off’ this disability, my ability to relate to and to understand is limited.”



Figure 1. Erin O'Sullivan participates in Bound Hands

## 6. ART 401: Secondary Art Education: Visually Impaired

The students were blindfolded and asked to work in plasticine clay to create a maquette of a recumbent figure with contrapposto. Students were instructed to refer to the images presented on the PowerPoint projection for reference to achievement levels. In the awkward silence, the students grappled with the media and tools. They were mostly quiet during the creation of the figure but there were body and facial expressions of high-levels of frustration. It wasn't until they were instructed to stand up and come out of the classroom to view a location where their larger sculptures would be installed that conversations started with, "Where are we?" and "How can I possibly do this?" At the end, there was a debriefing about visual impairment and the preservice teachers' implication for empathy, sensitivity, and the impact of pedagogy and curriculum development.

The data was collected from 2009 through 2015 with an nth pool of 34 and a total of 13,051 words. The selected responses are presented below, which were selected to capture the essence of the reflections. For obvious reasons, complete narratives are not possible. The three student responses below reveal a wide range of experiences. Olyvia Behnke understood that "We will never truly know what it's like, but if we can learn to be sensitive to accommodating others' needs then that's the main goal." Ashley McMillen reflected that, "I realized just how ill prepared I was in my written differentiated instruction." Valerie Childress' empathy grew from her "Participating in this exercise [that] was very challenging, frustrating, and eye-opening. I was able to experience, from a different perspective, what it is like to operate at a level very unequal to the majority. I felt trapped and unable to perform." Melanie Schwalenberg summarized her experiences, reflecting that "I did not like having the blindfold on at all. I felt helpless and frustrated." Having experiences outside the range of their comfortable perceptions activated a higher level of empathy for future students and future pedagogical interactions.



Figure 2. Marrie Yvonne Ochieng teaches in Swahili

### 7. ART 401: Secondary Art Education: Non-English Instruction

Visiting instructor, Marrie Yvonne Ochieng from Kenya, instructs classes in digital media. Her precise PowerPoint slides were normally very effective, but with the substitution of Swahili for English, students quickly discovered the range of frustration with instructions in a different language. Even though the students had previous successful experiences with digital media, they were unable to perform with this form of instruction. I asked that Professor Ochieng not use any English, even when she intoned that the students were very frustrated. At the end of the lesson, students took a simple quiz. None passed the quiz. And, when the quiz was administered, the students' frustration level was so profound, that many did not attempt it, intuitively knowing that they would be unsuccessful.

Student responses included comments from: Britney Hefelbower, who noted that "There is no way a student who didn't speak English would ever be able to do well on a written quiz in English without a translator. The way a quiz is administered seems to be setting those students up for inevitable failure." Bekah Ogden concurred that "As the instructions went on in a foreign language it became very frustrating. She was only there an hour and it was already exhausting trying to put together everything she was saying and trying to make it make sense. It wasn't as much of a feeling that I wanted to give up, but that I was defeated." And, Stephanie Nickolotsky, remembered that it was "During the quiz is when my visual learning skills fell apart."

### 8. Concluding Thoughts

As art educators, we are continuously challenged with Otherness in our classrooms. This situation directly involves sensitivities to persons unlike ourselves - persons who learn, interact, and believe differently based on their relationships with the group and community. It is our responsibility to ensure that all students are taught at the highest level, especially within their culture, which dictates many learning prerogatives. Adejumo (2002) pointed out that "The question of who is most qualified to teach the contents of minority cultures is especially problematic because all cultures have implicit and explicit components" (p. 36). Fortunately, the diversity of Otherness - lingually, cognitively, culturally, and individually require collaborations for the 21<sup>st</sup> century learner, teacher, and practicing professional. Paley (1995) noted in an interview with Tim Rollins, that deep collaborations compel us to see ourselves through others.

As I wrote in *Cultural Sensitivity in a Global World: A Guide for Teachers* (2016), "Shifting focus from how we see the world or how others see us to how we see the world together requires an awakening of empathy; empathetic instincts are brought to consciousness through attention to resonate thoughts and feelings of others" (p. 83). The current trajectory from linear educational systems to holistic learning environments allow for content rigor, individual exploration, and experimentation. Dewey (1934) reminds us that deep and durable learning comes from the ability to act, reflect, and react. When teachers and students collaborate in the learning environment, everyone

benefits if able to act, reflect, and react to the learning catalyst, our relationships in our community, and with the ability to see our undiscovered future.

This research, and the situation it occupied, created multiple implications for further investigations, including: A) A deeper analysis of individual perceptions; B) Relational understanding of personal experiences to a larger landscape; and, C) Reconciling varying abilities in our classroom and communities. We can excavate our perceptions in the learning environments and address broader, international relationships reaching into various communities to relate investigations to: exploring the power of shared identity; advancing our collective understanding of the challenges we face; discovering the paths before us; and, understanding the implications inherent to our choices and actions. This can direct the international educational trajectory to include cultural consciousness and authentic learning by providing multiple perceptions to empower dialog that promotes dimensional learning. We can vary our pedagogy, curriculum, and teaching strategies to empower everyone's exploration of educational experiences, embracing the educational exchanges found in image, language, food, clothing, music & dance, and so much more.

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## Study on Spirituality ∞ Art ∞ Digitalization in Japanese Art Textbooks in the Late 20th Century

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### 1. Purposes and Background of This Study

This study examines the themes on ‘spirituality’, ‘art’ and ‘digitalization’ edited into Japanese art textbooks published in the late 20th century. In this study, ‘spirituality’ is referred to the motifs on peace, ‘art’ is referred to the motifs on traditional culture, and ‘digitalization’ is referred to digitalized art textbooks.

Among the systematic studies of Japanese textbooks with regards to art education, there are such studies as follows: *Transitions in Art Education in Japan* by Nakamura (1979), *History of Art Education in Japan* by Yamagata (1969) and *Study on Modern Art Education in Japan: Meiji Period* by Kaneko (1992). These studies, however, examine art textbooks that were published more than twenty years ago. There have been no other systematic studies on art textbooks for junior high schools in Japan.

The concept of the ‘textbooks’ referred to in this study is based on the definition adopted in Article 2 (Definition of Terms) of the *Law Concerning Provisional Measures for the Publication of Textbooks* enacted in 1948. The Article defines that a textbook is: “a book for children or students to be used by teachers as a main teaching material for a school subject, which is organized and arranged according to the framework of school curriculum for elementary school, junior high school, high school, secondary education school and the like schools; it has to either have been officially approved by the Minister of Education or have its copyright owned by the Ministry of Education”.

Every student enrolled in junior high school has possessed art textbooks regardless of personal preference, except for a certain time period just after the end of the Second World War. The total number of junior high school students enrolled from 1951 to 2001 is approximately 108 million (data released by the Ministry of Internal Affairs and Communications; estimated total population of Japan as of October 2016 is 126,930,000). This means that virtually everyone born after the Second World War has possessed one. Moreover, these textbooks are the mirrors that reflect ‘the understanding of arts’ in each time periods, although it may depend on each editor’s views at the time of publication. Also, they play a part of establishing the opportunities for international dialogue through artistic cultures. In this sense, it is no exaggeration to say that art textbooks are valuable assets that have helped to create a new world in the 21st century.

The school education in Japan is operated based on the common national Educational Guidelines. The Educational Guidelines were first established in 1947, and the content has been reviewed and revised by the Ministry of Education in order to address the changes in society with the developments of the times. The Educational Guidelines for junior high schools in Japan was revised eight times: in 1952, 1958, 1969, 1977, 1989, 1998, 2008, and 2017.

The author focuses on the following seven editions of art textbooks used in the arts at junior high schools: 1) 1956 editions; 2) 1962 editions; 3) 1972 editions; 4) 1981 editions; 5) 1993 editions; 6) 2002 editions; and 7) 2012 editions. These were published in the respective years subsequent to the revisions of the Educational Guidelines. There are a total of 21 post-war textbook publishers. The latest art textbooks, published in 2016, were published by three publishers. In order of Publisher Number, they are: Kairyudo Publishing (first screening, 1954: Publisher Number, 9; hereafter, ‘KR’), Mitsumura Tosho Publishing (first screening, 1951:

Publisher Number, 38; hereafter, 'MT'), and Nihon Bunkyo Shuppan (first screening, 1955: Publisher Number, 116; hereafter, 'NB').

The author has conducted research on Japanese art textbooks published in the second half of the 20th century for the last nineteen years (since 1998), and has written papers in an academic journal published by the Japanese Society for Education through Art for the last fifteen years (since 2000). The subtitles and publication years of these are as follows: 1) "Study on Japanese Planar Artworks and Art Appreciation Education" (2000); 2) "Study on Western Planar Artworks and the Significance of Art Education" (2001); 3) "Study on Japanese Buddhist Statues and the Relationship between Art Textbooks and Sensibility" (2002); 4) "Significance of Three-dimensional Artworks" (2003); 5) "Study on Planar Design Works" (2004); 6) "Study on Digital Archiving and Three-dimensional Design Works" (2005); 7) "Study on Planar and Three-dimensional Craftworks" (2006); 8) "Study on Historical Architecture and Sensibility" (2007); 9) "Study on Visual Media Works" (2008); and 10) "Study on the Changes in Color Motifs and Associated Works" (2009). The above ten papers were dedicated to each artistic subject matter. After the tenth paper, based on the results from the previous studies, the author re-examined the issues of post-war school education (e.g. 'spirituality') in a cross-sectoral manner. The subtitles and publication years of these are: 11) "Study on Peace Motifs" (2010); 12) "Study on 'Democracy' Motifs" (2011); 13) "Study on the Descriptions of 'Traditional Culture' and Associated Works" (2012); 14) "Study on 'Computerization' and Art Education" (2013); 15) "Study on 'Ageing' and Art Education" (2014); 16) "Study on 'Internationalization' and Art Education" (2015); 17) "Study on 'Adaptation' and Art Education" (2016); and 18) "Review on the Last 19 Years of Studies on Art Textbooks and the Trends of Art Textbooks in 2016 (2016).

As of 2017, the first sixteen papers listed above are published online in PDF format, of which 1 to 13 are also available both in English and Japanese (<http://www.ae-archiving.jp/art-e/>).

## 2. Spirituality: Issues of School Education and Motifs on 'Peace'

From the distribution of education system in 1872 to the 21st century, the issues of the modern Japanese school education can be summarized as follows. From the beginning of Meiji period to the end of World War II, Japan aimed to build the equal national power to those of the powerful Western countries. The issues of school education during this period were 'to increase the wealth and military power' and 'to encourage new industries'. To fit in to this, the issue of art education was set 'to nurture skillful eyes and hands'. After the defeat in the war in 1945, the former changed to 'peace and democracy' and the latter to 'the harmony of society and the formation of individuals'. In the second half of the 20th century, the issues shifted to the 'internationalization/ advanced information society/ aging society' and the 'basic and foundation/ one's own culture/ individuality'. The author considers that the ultimate issues of school education in the 21st century are 'to conserve the global environment' and 'to prevent the end of mankind', and that those of art education are 'to form individual "answers"', 'to mutually understand', and 'to develop the new ways of thinking'.

*The Constitution of Japan* was issued in 1946, and it has been known as the 'Peace Constitution'. At the beginning, it reads "Japanese people hope permanent peace...". Under the Constitution of the Empire of Japan, however, an image titled *Bullets* (Figure 1) are featured as drawing examples in *Primary School's New Sketchbook for the 5th Grade Males*, which was the government-designated textbook published in 1910. Similarly, thirty three years later during the war, *Sketchbook for the Primary School 4th Grade Males* features examples such as *Gun* (Figure 2), *Fortress* (Figure 3) and the *Memory* of boarding on a battleship. From a few examples like these, one can clearly understand the social roles of textbooks and their impacts.

The word 'peace' is generally referred to a peaceful state of society without a war or a state of mind without struggles or worries. In this paper, the word is used in the former sense. 'War painting' is a genre in the artistic expression and can include paintings that praise the war by glorifying the military services, report on the war situation, or denounce the brutality of the war. This paper includes war paintings as 'peace motifs' as long as their content is against the war.

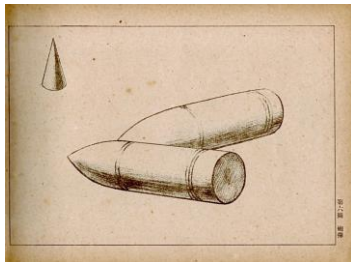


Figure 1. Bullets



Figure 2. Gun



Figure 3. Fortress

It should be reminded that the international society was carefully watching the Japanese textbooks. In the paper “The Problems of Education (Des Problemes de l’Education)”, which starts with the sentence “UNESCO has just finished its first meeting (p.211)”, Wallon (1947) stated as follows: textbooks “were used to impregnate young children with the fascistic idea” (p.218) and thus it is a “challenge to take peace among people into consideration” (p.218). Wallon (1947) pointed out that “the textbooks for history, geography, and citizenship education are relevant to the international understanding” (p.218), and emphasized that, for Germany and Japan in particular, it is necessary to inspect their textbooks for other subject areas as well.

As shown in the contrasts of the textbook editing before and after the Second World War, the enriched art learning under school education system cannot be separated from the ‘peaceful’ state of a society. Although it was under the ‘Peace Constitution’, the art textbooks in the 1950s were not edited with the focus on ‘peace’. This influence lasted for a long time.

The peace motifs saw a great improvement in the 2016 editions compared to other editions published after 1956. It is the evidence of the Japanese art textbooks’ continuous improvement in pursuit of realizing the purpose of UNESCO (founded in 1946) to “promote the world peace and the welfare of humankind” and achieving the mutual understanding of Western and Eastern artistic culture, which was the focus of UNESCO’s textbook conference.

In the above-mentioned paper “Study on Peace Motifs” (Yamaguchi, 2010), the author created a two-page list of eleven captions on *Guernica* by Picasso appeared in textbooks from 1972 to 2006 and five descriptions on the same work quoted from general art books. The first appearances of *Guernica* are: ‘KR’ in the 1972 edition (Figure 4); Gendai Bijyustu-sha in the 1981 edition; and ‘NB’ in the 1993 edition. In the 2012 edition, ‘KR’ spared two pages for the theme “Peace, Life, and Tie” and featured *Guernica* with a two-line caption using one third of the page; it was the first time ‘peace’ was ever adopted as a theme in the history of textbooks. In the latest 2016 edition (Figure 5), the theme has been changed to “*Guernica*” with the subtitle “What we can learn through art”, and is given 4 pages. The picture itself takes 2.5 pages of the space. On the right hand side, the process of creation and the different versions of sketches are featured in the space of 1.5 pages. The caption is approximately 1 page long. It passionately describes that an artistic expression is “to share the experience, feel, think, and act” (p.102). ‘MT’ kept exactly the same content for the 2012 and 2016 editions (Figure 6). It spares 2 pages for the work itself and features black-and-white photos of Picasso showing a vivid look and his hands while painting. It juxtaposes a poem “To Live” by Shuntaro Tanikawa at the bottom of the double-spread page. It is distinctive that it does not offer any interpretation of the work. The following four pages are spared for the work itself; apart from the small gaps on the sleeves in which the title, size, artist’s name, location and a short description are written, it is the largest image of *Guernica* ever printed on a textbook. The intention must be to let students understand from the work itself. ‘NB’ kept the same title “*Guernica* speaks” and featured the same works and six photos for both 2012 and 2016 editions (Figure 7). The subtitle, however, has been changed from “Picasso’s thoughts on venturing into a masterpiece” (2012 edition) to “Time, Society and Art” (2016 edition). The arrangement and interpretation are changed accordingly and a new point on how to appreciate the work is added. It is distinctive that it features a photo of the city at the time of the attack, “Destroyed City of Guernica”; it could be otherwise difficult for students to imagine the situation only from the sketches and the final work.

Figure 4. 'KR' 1972 edition: *Guernica*Figure 5. 'KR' 2016 edition: *Guernica*Figure 6. 'MT' 2016 edition: Picasso and *Guernica*Figure 7. 'NB' 2016 edition: *Guernica*

The descriptions of *Guernica* are important for students to understand the nobility of peace and the brutality of war. Although this study did not examine thoroughly, it is desired that not only paintings but also sculptures and designs with peace motifs to be edited in a better way. If a caption was biased, whether by a subjective 'protest' or an objective 'tragedy', the impression that students receive would be completely opposite. It is no exaggeration to say that the attitudes of textbook editors, which are reflected in their choice of artists, their understanding of art history, how they relate society and art, how they evaluate formative qualities in artistic expressions, etc., influences not only Japanese artistic culture but also the future of Asia and the rest of the world. In addition, it is an important responsibility for teachers to utilize textbooks. Therefore, it can be said that the quality of art teacher's instructions is now challenged more than ever.

### 3. Art: 'Traditional Culture' and Learning of Art

Generally speaking, 'tradition' means a system which a group of people, society or organization has created over a long period of history, or a spiritual status which lies in the center of such system. 'Culture' means everything that humans produce. This includes material objects, systems, or spirituality.

A "Survey on Traditional Culture" was conducted in September 1972 in Tokyo by Asia/Pacific Cultural Centre for UNESCO (United Nations Educational Scientific and Cultural Organization) to promote peace and welfare for human beings. This was in response to a request from the headquarters of UNESCO. The eight experts compiled the summaries of the survey and two symposiums *Dento Bunka to Gendai (Traditional Cultures and Modern Times)* and *Nihon ni okeru Dentouteki Keitai no Bunka ni kansuru Kenkyu (Study on Japanese Traditional Culture)* into a 247-page book titled *Gendai Nihon ni okeru Dento Bunka (Modern Japanese Traditional Culture)*. In this book, traditional culture falls into six categories: visual art; literature; drama and dancing; music; architecture; and crafts and



art in life (Asian Cultural Centre for UNESCO, 1974). Japanese traditional culture has been fostered by ‘adaptability to nature’ including volcanic eruptions, earthquakes, typhoons, tsunamis, and seasonal changes, and by ‘wood culture’, which formed a keen appreciation of impermanence. Traditional culture has been supported by the continuous craftsmanship and passed down by people.

In this paper, the author only examines: 1) the descriptions on the textbooks in which ‘traditional culture’ is used as themes, headings, or in the main texts; and 2) the list of works featured in the pages under the title of ‘traditional culture’. In order to collect statistics on the concept of traditional culture, for this particular study, the author has included art and craft works from Japan and abroad as well as works with artists’ names and historical architectures.

The total numbers of the word ‘tradition’ appeared in both ‘KR’ and ‘NB’ are: 0 in the 1956 editions; and 1, 2 and 1 in the 1966, 1972, and 1981 editions respectively. The numbers increased to 4 in the 1993 editions, surged to 14 in the 2002 editions, and increased to 19 in the 2012 editions.

Although ‘craftworks’ increased sharply in the 2012 editions, ‘pictures and comics’ showed a sharper increase and became the category most included. ‘Buddhist statue and 3Ds’ decreased to 5.

The first overseas items that appeared under the themes relating to ‘tradition’ were crafts made in Peru and *chima jeogori* (traditional Korean clothing) in the 1993 editions (i.e. 2 items in total). In the 2002 editions, 7 items are from Asia (2 from Thailand, and 1 each from India, China, South Korea, Mongolia, and Singapore). This exceeds the total of 2 from western countries (1 each from France and Italy). In the 2012 editions of ‘KR’, ‘NB’, and ‘MT’, 6 items are from western countries: 2 from the USA; and 1 each from Italy, France, Canada, and Austria. Asia decreases to 3 (2 from Cambodia, and 1 from Indonesia). 1 item from Australia is also added. It can be said that traditions are captured from a global point of view, since the countries above are located worldwide. The essence of traditions is especially seen in items of indigenous people, such as the Hopi and Ainu. Items are also carefully picked from all ages: the oldest are paintings in Lascaux Cave, France; a flame-style pottery from the Japanese Jomon era; historical picture scrolls of *Ban Dainagon* items; and *Kimba, the White Lion*, a recent comic book by Osamu Tezuka. The textbooks also contain items from several fields (except design) including caricature, fresco, folded screens, Japanese and Western paintings, comic books, Buddhist statues, 3D art, world heritage sites, temples, tea houses, room decorations, fireworks, dishes, fishing boat flags, costumes, shadowgraphs, lighting, and Japanese sweets. As shown in these examples, there is an effort to help students understand traditions from various perspectives. Looking at each textbook including the 2012 editions, however, it still requires a further improvement on the balance of numbers in terms of countries and fields featured.

‘Traditional culture’ means a system that a group of people, society, or organization has created over a long period of history or a spiritual status that lies in the center of such system. Putting together all three editions of ‘KR’ and ‘NB’ (1995, 2002, and 2012 editions) and the 2012 edition of ‘MT’, the featured works covers most of the world; it can be said that they capture ‘tradition’ from a global perspective. They also capture the essence of traditions by putting items of indigenous people in and out of Japan. Furthermore, the items are carefully picked from all time periods. The oldest are cave paintings in the Lascaux Caves of France, Japanese flame-style pottery from the Jomon era, picture scrolls, and recent comic books. In addition, as seen in the decorations of *Chopsticks from China*, the textbooks refer to the importance of traditions from other countries. Though further improvement is required in the balance of countries and fields within each textbook, the featured works clearly show that the textbooks have attempted to help students understand ‘traditional culture’ from various perspectives.

#### 4. Digitalization: The Latest Situation of Digital Textbooks in Japan

The author’s co-researcher Kyoichiro Ando created a website *Current Status and Issues towards the Practical Use of Art Digital Textbooks* (sic) and stated that “utilizing the digital educational environment with such tools as a tablet, e-lessons were offered in Tahiti guaranteeing the same quality lessons as the mainland” (2014). Ando conducted a survey at schools in 2013 and examined the teachers’ views on digital art textbooks (hereafter, ‘DAT’). In the presentation in October 2014, Ando summarized the users’ views as follows: ‘what a waste’ on cost-effectiveness; ‘more works’ on

burden- effectiveness; and ‘annoying’ on progress-effectiveness. He concluded that digital art textbooks are still in the process of development.

The author conducted surveys at the Japan’s largest specialist exhibition *Education IT Solutions EXPO* in Tokyo organized by Reed Exhibition Japan Ltd in 2016 (the seventh exhibition with 680 exhibitors) and in 2017 (the eighth exhibition held in May with 800 exhibitors). The author interviewed public relations offices from all of the three art textbook publishers, and collected materials including the ones from other industries.

Sanseido, Hitachi and other 12 companies including the three art textbook publishers (i.e. ‘KR’, ‘NB’ and ‘MT’) cooperated and created a ‘line of CoNETS digital textbooks’. They aimed for the realization of ‘one system: common gateway, operability and teaching material management’ and ‘linkage between terminals, storing history, creation of original e-learning resources and connections between subjects’. Although the three publishers published digital textbooks in 2016 and 2017 (i.e. ‘KR’, *Digital Textbook for Junior High School: Trial Version*; ‘MT’, *Teachers’ Digital Textbook/ Teaching Material: Junior High School*; and ‘NB’, *Digital Textbook for Teachers, Junior High School Art, Trial Version*), none of them seem to have carried out essential renewal.

On another occasion, the author interviewed about the real situation of digital art textbooks with a relevant party, who is familiar with copyright issues, under anonymity. The reasons behind the lack of renewal can be summarized to the following four points. Firstly, the publication fee of a work on DAT is separate from the copyright fee for paper-format textbooks and teaching manuals. Secondary, DAT is sold on a server and transmitted publicly unlike DVDs; therefore, the contract is complicated and a managerial backup is necessary. Thirdly, the subjects such as Japanese, math, social studies, science and English have answers for each module and thus it is possible to create a dual program for teachers and students and to operate on the basis of one tablet for each student. On the other hand, art is based on themes; it is difficult to program as themes and students’ expressions are diverse. Lastly, although “equal education” is claimed, there are gaps in the tax revenues of each local authority and in the allocated budgets of each education board. The local authorities are divided into two: those who have digital whiteboards, in which DAT images can be projected or can be written with a pen, in every school and those who have not. Behind this issue is the impact of the economically trapped situation due to the prolonged recession. The mounting problems listed above exist in the hardware side and thus it cannot be overcome only by the effort of textbook companies, state and private junior high schools’ art teachers’ study groups or academic societies on art education.

## 5. Conclusion

Over half a century, Japanese art textbooks have developed the spirituality of ‘peace’ and promoted a cross-cultural understanding through art or ‘traditional culture’ of the world. If one looks at digitalization or the future-oriented digital art textbooks, however, the reality is that we are facing obstacles such as publication fees, copyrights and educational budget. In conclusion, it can be said that it is required that the art-education organizations in the world, researchers and practitioners should work together to promote research and practice and to transform the movement in terms of quality.

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## Use Interactive Cd To Teach Modern Art Movements in Primary School 8. Grade Visual Arts Lesson

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### 1. Introduction

In 21st century world, development level of a country can be explained by this country's education level and number of educated people. So, this parallelism makes the qualification of education a discussion topic. Just in this point, it is necessary to search an answer to question of how should correct and effective education be and this can be possible just by discussing and trying different education methods.

Human, society and information that are from the fundamental elements of education always are in state of flux. Relationship of human with society and information is also changing. Modern society differentiates in terms of structure and function. Education is influenced from this differentiation and change gets increasing importance for productivity and effectiveness in teaching and learning process (Alkan, 1997, p.1). Aim of education should be producing information not informing. Charge ready information on students and nonuse of this information without any effort while recording them in memory is not wanted thing but schools still train students like that. Teacher gives information to students directly and student gets this information in memory exactly. The information that hasn't processed loses its usability in different fields and cases. The important thing is to generate new ideas in the light of this information, make innovations and train individuals who are enterprising, inquisitive and have competition power in international area, not just upload information (Demirel, 2001, p.15).

Education has so many different types. One of the most important of these types is art education. The art which is from the oldest topics of history gets significance when it goes parallel with education. Art education is a fundamental topic that is given so importance in developed countries and seen as symbol of modernity. Especially in the latest century, as art education is assumed as only a historical heritage, at the same time it is seen also as an undeniable reality in individual's education..

In the context of education theories, artistic learning can be realized by meaningful, intentional relationships that are formed in frame of preprogrammed, aesthetic activities between student and trainer. Constitution of wanted behaviors in students in artistic activities is related to form suitable program contents to their development and readiness level. Opportunity to get in touch with students' themselves and environments in activity process should be satisfied (Özsoy, 2003, p.88).

“Art education is a field that education and art become together in multiple circumstances, dimensions and weight. Art education that starts by first meeting environment, seeing, comprehension, naming and arrangement then improves by giving product and tasting product. In the school level, it becomes a discipline field that artistic knowledge and experience makes child, teenager and adult earn a certain manner. In this point, art gets to be a class that is learnt and taught by its product, history, critic and aesthetic. (Kırıçoğlu, 1991, p.104)”

Visual art education is directly related to development of comprehension of children especially in the primary school stage. While visual art education develops in child, aesthetic view, comprehension and understanding also increase in significant amount. This development level helps to student to be quite successful in lessons that have rich visual material. Moreover, visual art education makes itself seeable in nubile child by its behavior and aesthetic development. At the same time, visual art education has also great importance in people life as it is necessary for individuals in every age.

Art education provides individual to arrange social relationships, to co-operate and help to each other, choose right and express it, to taste of happiness to start and finish a job and be productive. Visual art education supports to make observations, find original things and individual approaches; improves practical thinking. It increases handicraft and help to make synthesis in large extent.

## 2. Technology Usage Field in Visual Arts Education

Visual arts education is done by traditional training and expressing, demonstrating and implementing method without using technology in primary schools in Turkey. Whereas lessons like science and math are thought by help of technology in primary schools today but even though visual arts lesson is the most suitable one to use technology, it isn't used sufficiently. Especially the most essential one of these technologies is computer technology. Moreover, in the conducted researches it is seen that computer supported education has higher success compared to traditional education method. Computer technology ensures individuals to store information which they will produce in their memoires as in format of graphical and symbolic representations. Addition to that, it makes learning more meaningful by satisfying to store information as oriented and in double dimensions and this situation provide opportunity to keep information in long term.

Most jobs that are quite hard or impossible to realize in traditional education environment can be done easily by computers. Computers execute individual learning easier by performing functions of many visual-aural devices as an education tool. Computer technology provides quite broad opportunities to teachers to prepare teaching materials (Yalın, 2004, p.25).

Computers perform functions of many visual-aural devices and make individual learning easier by activating communication as an education tool. The computers that have quite flexible structure can form a rich experience via specially prepared education programs. Today computers eliminate disadvantages of traditional class learning by individualizing education in large extent.

Education demands that cannot be met due to crowded classrooms, incapability of place, equipment and material, unbalanced distribution in terms of equality in opportunity, not meeting individual needs, less productivity in student's success and many problems like that are named as crucial characteristic troubles of traditional education systems.

Computer supported teaching as an educational environment requires teachers to prepare educational environment, know abilities of students, realize the individualization, orientation, practice and repeat activities that are suitable to their abilities and use computers in different places, time and styles based on determined teaching purpose and structure of teaching topic in teaching and learning process of computer (Keser, 1989, p.32). In the computer supported teaching, aimed thing is support education that is done by teacher, make up deficiencies of traditional education by opportunities of computer and directly increase quality of education but one of the fundamental points that should be done is to prepare suitable lesson software to students' level and needs ( Keser, 1989, p.11; Numanoğlu, 1992, p.78).

One of the methods to use computer in education is interactive education. Interactive education satisfies students to learn information by visual and aural way. It provides students to learn in freedom of making mistake and fixing them by trying active ways as it also satisfies students to get interest by visual and aural ways. It can present visual simulations of processes in nature and complex terms to them, gives opportunity to learn effects and reflections by their experience. Interactive CDs increase quality of education by providing students to arrange learning speed that is caused by individual differences according to themselves and keep information under their control rather than traditional knowledge acquisition and additionally it provide also time saving (Kul, 1995, p.33).

When students have more self-confidence, play an active role against information and don't stay passive, this practice gets more effective. Interactive that we give the name of multiple environments means collection of units more than one. Making them together can be possible thanks to interactive programs and equipment that are created for computer environment. Interactive education becomes one of the most important elements in computerized communication because it emphasizes the visuality and this importance increase day by day (Kul, 1995, p. 32).

Interactive education forms the most important resource of visual arts lesson by its rich visual equipment.

### 3. Aim of Research

Aim of this research is to manifest correlation of usage of technology in visual arts education and success level. At the same time, this research aims also to state how students' comprehension and learning abilities improve in visual arts education by help of interactive CD.

This research aims to put forward effectiveness of interactive education CDs in teaching of modern art movements lesson.

### 4. Importance of Research

This research is important because of that usage of interactive education CDs in teaching of modern art movements in primary school 8. grade visual arts lesson has positive effect to increase students' success.

Use of education technologies in visual arts lessons in primary and secondary schools is important in terms of necessity to use visual materials commonly. There is opportunity to arrange virtual museum trips by help of the Internet. Lack of art classrooms that are specially separated for visual arts lessons, technological equipment and visual materials in schools prevents these lessons that aim visual and aesthetic education of people to be productive.

In visual arts classes, lessons generally are done by traditional methods. When "Modern Art Movements" topic that is in visual arts lesson 8. grade curriculum is done by help of relevant interactive CD by going out of traditional method, it is thought that students will be more participatory in class and use visual material more comfortably during lesson.

Use interactive learning environments in primary school stage and determination of its effects on student success, permanently learning and additionally having positive ideas about learning through interactive processes will contribute to train qualified human power and create effective art education processes.

As starting from this point, contribution of interactive CD method to art education, how student give reflection to modern art movements topic that is tried to be given by this method and what are its positive and negative effects are examined and a result is tried to be obtain.

It is thought that findings of this research will be an example implementation to improve learning and teaching process in other education fields.

### 5. Model of Research

Research is a work in trial model with pretest-lasttest control group. It is tried to see how independent variable affects the dependent variable under control of research by pretest-lasttest control group trial model.

Two branches are selected from primary school 8. grade students for research. One of the groups is assigned as control and other one experimental by way of unbiased assignment method. While modern art movements topic is implemented by modern art movements interactive CD teaching method in experimental group, same activity is maintained by traditional teaching methods in control group.

Difference between two groups and effect of this study on students' success is examined. T-test is used to analyze obtained for dependent and independent samples.

#### 1) Study group

Study group of research is formed from 8. grade students of, Ankara city Çankaya district Süleyman Uyar primary school. This school is government school that maintains its education activities as dependent on Ministry of National Education. Research has been conducted by two anches of 8. grades in school. After examining equivalent of group, one of these branches is selected as

experimental group other one is control group. This selection is made by unbiased assignment method. There are 30 students in both branches and it is studied by these students.

## 2) Data collection tools

“Modern Art Movements” themed an education CD is prepared to use in visual arts education lessons. This prepared CD is supported by 15 questions success test that is prepared to measure effect of this CD on students’ success.

## 3) Collecting data

Four weeks for implementation and two weeks to apply pretest and lasttest, in total six weeks are spent in this practice. In the first step, art movements, their features and example pictures are mentioned to students. Then, what should be cared while examining a work is told. This process continued two weeks and remaining weeks are separated for student to reinforce topic and make individual repeats. In these weeks, students could review argued movements and look over again things that they forgot or couldn’t understand enough. Later on they started to play prepared crosswords and puzzles to consolidate what they learnt. These prepared intensifier games provide student who learn by different learning methods to learn permanently and materialize the things that are told. Whereas, traditional teacher oriented education method is applied.

“Success test” that is developed to measure students’ success level is implemented on experimental and control group students in before and after practice as pretest-lasttest and data is gathered.

## 4) Analyze of data

Research participant students’ answers to questions in data gathering tools of research are resolved by using SPSS 15,0 packaged software. Additionally dependent and independent T-tests are used to examine success changes in experimental and control groups in more details. Research data is commented by percentage values and some recommendation are done in accordance with obtained information.

## 6. Findings

Pretest-lasttest results of control group students

It is seen that pretest gain score average of control group student before training  $X=4,73$  and standard deviation  $s=1,91$ ; lasttest gain score average  $X=5,60$  and standard deviation  $s=2,36$  when whether there is significant difference between these obtained averages or not is checked by T-test, significant difference between pre and last test scores of control group students isn’t observed. ( $t=1,563$ ,  $*p>0.05$ ). According to this obtained results, it is seen that control group pretest score average is in level of  $X=4,73$  and lasttest score average is in level of  $X=5,60$ . So this result,

So this result shows that there is a little increase in students’ success situations but this increase didn’t change students’ success level at the end of visual arts lesson that is done by traditional learning approach. Pretest-lasttest results of experimental group students as understood from pretest-lasttest gain score results of experimental group students.

It is seen that pretest gain score average of experimental group student before training  $X=4,67$  and standard deviation  $s=2,01$ ; lasttest gain score average  $X=11,73$  and standard deviation  $s=2,18$  when whether there is significant difference between these obtained averages or not is checked by T-test, significant difference between pre and last test scores of control group students is observed. ( $t=12,881$ ,  $*p<0.05$ ). This difference is caused as result of that last test scores ( $X=11,73$ ,  $Ss=2,18$ ) are significantly higher than preliminary test scores ( $X=4,67$ ,  $Ss=2,01$ ). Therefore, it gives the consequence of that there is difference between pretest-lasttest gain score of experimental group for benefit of lasttest gain scores.

According this result, it can be said that the activities that are prepared in parallelism of learning by interactive CD approach provide significant increase in students’ success. These obtained results show that determined change in student success is dependent on teaching with interactive CD approach that is realized in experimental group.

It is founded that lasttest (gain) score average of experimental group students after training  $X=11,73$  standard deviation  $s=2,18$ ; Lasttest (gain) score average of control group students  $X=5,60$  and standard deviation  $s=2,36$ . As seen; an important difference is observed between lasttest scores of control and experimental group. ( $t = 10,461$ ,  $*p<0.05$ ). This difference is caused as result of that scores of experimental group ( $X= 11,73$ ,  $Ss=2,18$ ) are significantly higher than preliminary test scores ( $X=4,67$ ,  $Ss=2,01$ ). Therefore, it gives the consequence of that the scores of control group ( $X=5,60$ ,  $Ss=2,36$ ).

## 7. Results

It is seen that “Modern Art Movements” activity that is realized based on learning with interactive CD has more increase in students’ success level compared to traditional teaching implementations. This situation shows that observed change in students’ success level can be associated to done operations in experimental group. In other words, this difference in experimental group success points is linked to use of interactive CD method, search, structure information by themselves while learning and compound information with their old knowledge, exchange opinions each other, learn information by searching rather than memorizing it and use what they learn in real life.

Whereas in control group, it is seen that “Modern Art Movements” which is worked by traditional methods provided a little increase in students’ success situations but didn’t change students’ success level.

It is thought based on results that when activities related to learning with interactive CD methods are given place in visual arts class practices in primary school, the implementation that is done in primary school second stage 8. grade visual arts lesson will be also effective in other ages and class levels because it has positive contribution to comprehend especially cognitive field and gain higher level behaviors. For this reason, method is recommended to try also in several education stages.

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## The Aesthetics of Japan and the Revitalization of a Depopulated Island

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### 1. *Iki*, the Japanese Aesthetics of Everyday

#### 1) Formation of *iki*

What is *iki*? *Iki* means the chic, gallant and sophisticated manner and/or style found in daily life and art, particularly fashion and decorative arts like the art of today. However, *iki* does not have a peculiar artistic style but a style which varies in different media, such as art, fashion, lifestyle, and literature. It is often presented as a “phenomenon of consciousness,” Kuki, Japanese philosopher who theorized the concept of *iki*, determined (Kuki, 2007, p. 116). For instance, the famous Japanese woodcut print *ukiyo-e*, which greatly influenced European artists, is the best example of *iki*. The *ukiyo-e* express the attributes of human nature, the atmosphere and the artistic mind of ordinary people’s lives, and those subjects associated with the phenomena and trends of the ordinary people in Edo made the *ukiyo-e* as the work of *iki*, but not the wood-cut printing itself. In other words, not all wood-cut printings are *iki* but only when they capture and represent the spirit of *iki*, they become a work of *iki*. *Iki* is evanescent, contingent, flirtatious and relativistic (Kuki, 2005, pp. 21-9). Hence, *iki* is the concept of the artistic and creative mind and is similar to the chic.

In order to grapple with the question, “What is *iki*?” showing some illustrations may help one to grasp the image and the concept. If a man saw a woman in a very nice and beautiful dress and who moved elegantly, intellectually, and sophisticatedly in a casual manner, he might say, “She is *iki*.” In the same manner, if a woman saw a man in a simple ordinary suit but something different which would attract her, she might say, “He is *iki*.” Is it about the dress or the suit which was made by a famous designer? Is it about the price of the clothing? Is it about the person’s social status, age, or class? It could be the combination of all these factors, or it could be just one factor which was highly utilized by one to create an excellent sense of beauty, fashion, and manner. However, in reality, it would not matter if she wore a very expensive dress or not; but the matter was how she would wear it. Hence, it is appropriate to say that *iki* is about one’s manner, intention, highly trained sense of beauty.

According to Kuki, it is an embodiment or representation of [one’s] consciousness in unconsciousness (Kuki, 2007, pp. 117-8).

Kuki describes three characters of *iki* as follows: coquetry or flirtation, pluckiness, and acceptance or resignation (Kuki, 2005, pp. 21-9). *Iki* is like a hedonistic, libertine, and/or optimistic attitude as if saying, “Life is short, so enjoy it,” and it invites women and men to opt for coquetry and to enjoy life freely. Yet, resignation and pluckiness also exist within the concept of evanescence and mortality. One must accept the reality that one must die sooner or later, and nothing stays the same.

*Iki* originated in the Edo (current Tokyo) era, 1603-1868, and its culture of the commoner. While *wabi-sabi* reflected the culture of the middle and upper classes throughout the modern history of Japan, *iki* reflected the lower-middle and the lower classes, consisting of tradesmen and artisans. Therefore, *iki* reflected the popular culture, trend and public sentiment of the ordinary people. Three occupations were considered *iki* among the Edo residents: *Kabuki* actors, the firemen, and *Geisha*; and the ordinary people yearned for the stylish clothing and playful manners of these occupations. In addition to *Kabuki* actors, the firemen, and *Geisha*, dexterous artists and craftsmen were also considered professions of *iki* because these professionals were not only sensitive toward the trend of the age but they were also the vanguards of the fashion and the trends. They created the popular

culture of the Edo era. They inspired some *ukiyo-e* artists to draw and paint them, to become fine examples of the art of *iki*, the art of ordinary people and their everyday life.

## 2) *Iki* as *asobi-gokoro*, the free and playful spirit

In the formation of *iki* throughout the centuries, there have been remarkable changes in its characteristics. The expression of *iki* has been at great risk of becoming tawdry ever since the Edo era. Kuki defines *iki* as elegant, polished, and graceful, even though those characteristics may not be seen instantly, but they do remain in somewhere in the person or in the artwork (Kuki, 2005, pp. 34-44). The opposite criterion to *iki* is *yabo*, meaning unrefined, boorish, rustic, insensitive and clumsy. *Yabo* is associated with the images, of vulgar, cheap, unsophisticated, regretful and sissy. For instance, a man with a funny hair-style in unsophisticated clothing is *yabo*. Many artists, artworks, and people in general risk becoming *yabo* or cheap and showy. Then how has *iki* developed as elegant, stylish but somewhat modest, while maintaining a fancy and flamboyant nature? One of the most important factors for the shaping of *iki* is its spirit, called *asobi-gokoro* 遊び心.

The coquetry of *iki* developed and became *asobi-gokoro*, the free and playful spirit, which underlies flirtation, suggesting play without a win-or-lose context. Tanaka called *iki* “the free and playful heart” in his essay, *Kuki Shuzo and the Phenomenology of Iki* (1992). I prefer translating *iki* as “the free and playful spirit” to “the free and playful heart” because the spirit seems to be moving freely from the viewer to the artwork, and the artwork to the viewer. *Iki* is an ambiguous term, which may be the spirit itself or it may mean the one who is stylish. Yet it seems to be true that *iki* as the free and playful spirit moves between the subject and the object whimsically.

Figure 1 is a scene of a tea ceremony in which I participated as one of the guests. While the women, the other guests, are wearing graceful *kimonos* with various colors, I am wearing a dark blue *kimono* with a dark brown *hakama* or pleated trousers for the formal tea ceremony.



Figure 1. Tea Ceremony



Figures 2 and 3. Men's *Juban* Undergarments for *Kimono*

Traditionally, men wear dark and plain *kimono*. However, the spirit of *iki*, the free and playful spirit is present in it. Figure 2 and 3 are the researcher's *juban* underwear for *kimonos*. The *juban* features the tigers crossing the rivers (or the sea), jumping from a rock to another rock, looking up into the skies, and roaring. Behind some tigers, are fan-shaped designs with bamboo trees placed there to create accents. From the appearance, no one could know that I was wearing such an interestingly designed *juban*, undergarment; this is *asobi-gokoro*. I enjoyed the free and playful spirit with it.

I am convinced that excellent artworks have some space or emptiness to intrigue a free and playful spirit, which is often expressed indirectly. Artists, such as Duchamp, Pablo Picasso, Paul Klee, Alexander Calder and Keith Haring, had a free and playful mind when they created their works. And the viewer must have an aesthetic heart to catch it. *Iki* has been developed with the wisdom and aesthetic sense of the ordinary people in the everyday life.

The aesthetics of *iki*, the free and playful spirit, may be present in everything and everywhere. Yet, only those who have the free and playful heart can see the spirit of *iki*.

## 2. Community Development with an Art Project: the Benesse Art Site Naoshima

### 1) *Iki* in the art in the everyday

So far, I have discussed the aesthetic meanings of *iki*. Now, I will discuss *iki* and a new art community development in a very peculiar environment by introducing the Benesse Art Site Naoshima<sup>1</sup> which has taken place on a very small island in Japan. I consider that the Benesse Art Site Naoshima is the finest model of art projects of the aesthetics of the everyday, *iki*, which has revitalized and redeveloped a depopulated community. Although the original intention of Tetsuhiko Fukutake, the founder of the Fukutake Book Store and the Benesse Corporation who started the Benesse Art Site Naoshima, was not to revitalize the depopulated island, consequently it has contributed tremendous impacts to the island to explore and develop its unique art scenes.

### 2) A brief history of Naoshima

Naoshima, or Nao Island, is a small island located in the Seto Inland Sea of Japan, belonging to the Kagawa Prefecture. There are more than five hundred islands in the Seto Inland Sea; some are large enough for settlement while others are small uninhabited islands. Throughout the year, the climate is relatively clement; therefore, there have been settlers since the beginning of the history of Japan, even from prehistoric times. The main industry of these islands has been fishing until the twentieth century. Then in the early twentieth century through to the middle twentieth century, some heavy industries, such as the Mitsubishi Joint Stock Company, operating the Copper Smelter factory, moved onto some of the islands, including Naoshima, which changed the population, the life-style, and culture of the islanders. In the 1960s, the population reached over six thousand on Naoshima. According to an islander, the actual number of daytime population was much higher; it reached more than eight thousand people, because many people commuted from the mainland of Japan to Naoshima.

After the Copper Smelter companies merged and moved out from Naoshima in the middle of the 1970s, many people moved away from the island as well. The population of Naoshima as of 2010 is just a little over three thousand. Since the early 1980s, the island has become bereft of residents suffering from depopulation because of fewer industries and job opportunities. In the 1960s, Naoshima was still enjoying its high point of industrial prosperity; the town opened a camp ground in its national park. Yet, it then faded out and closed as the industries left.

However, Tetsuhiko Fukutake resumed the idea of building an international camp ground, a safe haven for children in the late 1980s. This project has further developed as the Benesse Art Site Naoshima with Soichiro Fukutake, the current president of the Benesse Corporation and the successor of Tetsuhiko, from 1990 through to the present. S. Fukutake invited Tadao Ando, one of the most prominent Japanese architects, to design a hotel with an art gallery, opened in 1992, and then a contemporary art museum on Naoshima.

The contemporary art museum was founded in 2004 and was named the Chichu Art Museum or “the Underground Museum” because of its semi-underground construction. The concept of the project, as well as of the museum, is to bring harmony between the nature of Naoshima and the modern constructions. Instead of constructing all the museum buildings and facilities above ground, which might disturb the fine view in the Seto Inland Sea scenery, Ando designed most of the exhibit sections to be placed underground. Thus, the buildings and the hills of the island create a beautiful harmony.

The Benesse House, which consists of the resort hotel and the contemporary art museum, is the masterpiece of Tadao Ando, not only because of its beautifully designed construction but also its

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<sup>1</sup> “Benesse Art Site Naoshima is the collective name for art activities conducted by Benesse Holdings, Inc. and Fukutake Foundation on the islands of Naoshima, Teshima, and Inujima in the Seto Inland Sea.” <http://www.benesse-artsite.jp/en/about/history.html>

collection of art. The museum owns the works of Claude Monet, Walter De Maria, Richard Long, James Turrell and several other Japanese artists. The visitor may be astonished by the richness and the quality of the artworks and wonder why these are being exhibited on such a tiny island. Another important concept of this project is finding harmony between art and the everyday life. The masterpieces exist in the everyday, in an ordinary town on a tiny island. I believe this is a way of fine art of the everyday should be. Artworks must not be separated from our daily lives and placed in an expensive building isolated from real life. The visitor, who stays at the hotel, is surrounded by nature and excellent artworks from the time he or she wakes up until going to bed.

### 3) *Iki* exists in the everyday life of Naoshima

The collections of the Chichu Art Museum and the hotel are no longer strangers to the residents of Naoshima or all the visitors to the Benesse Art Site Naoshima. The Benesse Art Site Naoshima and its concept of “Living Together” have extended widely this vision throughout the entire island. To live together with art is accepted well by many artists, and they contributed their art works to the Benesse Art Site Naoshima. Yayoi Kusama is an internationally known Japanese artist, who has had her show in New York several times. She created huge pumpkins at the harbor and in the seaside park. There is a visitor standing by the Red pumpkin (Fig.5) that tells us the size of object.



Figure 4. Yayoi Kusama, *Pumpkin*, Photo by J. Yoshimatsu



Figure 5. Yayoi Kusama, *Red Pumpkin*, Photo by J. Yoshimatsu

The red pumpkin (Fig.5) has a few holes through which people, children as well as adults, can enter into the inside of the object. It is a fine example of art with multi-purposes. It exists as an art object; while it is also there for children and adults to play inside and outside, like playing a game hide-and-seek. Many residents, especially children, and visitors come to see these objects. At first, they show their marveled faces; then at the next moment they smile and take photos with them. Thus, these huge pumpkins become everyday scenes. Art is closely connected with the everyday life of residents on the island and its visitors.

Sharing the same concept, Karel Appel created *Frog and Cat* (Fig.6). It is an art object and also a set of two large comical characters like Manga characters which attract children and adults, men and women. Art does not need to be a masterpiece on which the viewer meditates and develops philosophical dialogues. It exists in real life where children and adults play, laugh and cry; where a young man and a young woman date. That is the free and playful spirit.



Figure 6. Karel Appel , *Frog and Cat*, Photo by J. Yoshimatsu



Figure 7. Kiyomi Mishima, *Garbage Can*, Photo by J. Yoshimatsu

*Garbage Can* (Fig.7), which is approximately thirteen-foot high, created by Kiyomi Mishima, stands on the sidewalk of a local road. It is so huge that the viewer may feel that she or he is in the Giant's land of Gulliver. Today, human beings are producing tremendous amounts of garbage, trash, and waste everyday where people live. Throughout our life, we create tons of waste. Garbage is the product of our everyday activity. Mishima challenges us to change our bias, conventions, and ideas toward art like that of Duchamp. Artists can use every material, depict every subject, and create all occasions, because people are surrounded by fine inspirational objects which exist in the everyday. Everything can be art. *Iki*, the free and playful spirit, of the artists is crystalized in their artworks.



Figure 8. Shinro Otake, *Dentist*, Photo by J. Yoshimatsu

Shinro Otake decorated the surface of the old house walls with several different materials to create a noisy squalid dentist room (Fig. 8). There is no unusual or extraordinary material used here. Everything is a commonly used item, existing in the everyday. Yet, when many such common items are gathered together, they create an outstanding object of art.

The artists, who participated in the Benesse Art Site Naoshima, cooperated with the town of Naoshima to maintain the nostalgic and traditional views of the island. While keeping the old-fashioned exterior of the houses, Tatsuo Miyajima renovated the interior and presented an installation of lights in water (Figures 9 and 10). The visitor may enjoy the illumination created by many small light bulbs in the dark pool filled with water. In this project, the outside appearance of the houses and streets remain the same as they were in the early twentieth century; but, the artist's new art forms are created inside and partially outside of these houses and street corners. The residents live in this space, but nothing is strange to them. Everything seems to be normal because it is a part of the everyday life.



Figure 9. Art House Project "Kadoya" Photo: Norihiro Ueno<sup>2</sup>

Figure 10. Art House Project "Kadoya" Tatsuo Miyajima " Sea of Time '98 "  
Photo: Norihiro Ueno<sup>3</sup>

These photos are only a few examples of *The Art House Project* on Naoshima. The contemporary artworks exist in the residential area, in the park, at the harbor, and in the middle of nowhere. While the population of the island had decreased tremendously, Naoshima needed to revitalize the town as a tourist attraction. Such an urgent town development plan matched the idea and vision of the *Art House Project* and the Benesse Art Site Naoshima. Naoshima has been revived by this amazing project. The installations and exhibitions of fine arts on the island have re-created a tiny fishing island into the most sophisticated outdoor as well as indoor fine art community center. On the island of Naoshima, fine arts exist in the everyday. And the people on the island have absorbed these beautiful artworks into their daily lives. The number of visitors has increased tremendously since the opening of the Benesse Art Site Naoshima. Today more than a half million people visit Naoshima every year. They appreciate the artworks with the free and playful spirit.

It takes a long time to teach people art and joy in creating artworks, but it is not impossible. For a long time, artworks had been owned by a small number of people, mostly the rich; gradually they have been appreciated by the people of all classes; but they should be appreciated by many more. Therefore, public educations, local governing bodies and/or communities, artists, art educators, art students, and art schools need to work together. The Benesse Art Site Naoshima is a fine example of such attempts. I assume that there are many fine projects like this in the United States and around the world. We, art educators, artists, students, and community leaders, need to share information and exchange ideas and visions with each other in order to improve art education as well as the art community. Art exists in the everyday. It might be wonderful if we would live with art and art would become part of our flesh and spirit as if artworks became our daily commodities and needs.

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<sup>2</sup> <https://pr-benesse-artsite.co-site.jp/picture/1?lang=ja>

<sup>3</sup> <https://pr-benesse-artsite.co-site.jp/picture/1?lang=ja>

## Study on the Sustainability of Taiwan Natural Indigo Dyeing Art

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### 1. Introduction

#### 1) Research background

Under the contemporary background of eco-friendly lifestyle trend in Taiwan, the strong pursuits for environmental protection as well as sustainable lifestyle are both desired and valued, including in the life-related indispensable textiles and fashion disciplines. Coloring the fabric to satisfy consumers' diversified needs, while minimizing the pollution and waste to the lowest level, is always being a tough challenge facing fabric dyeing industries. Compared with chemical dyeing, the fame and acceptance of natural dyeing is on the rise in Taiwan these years, especially the popular natural indigo dyeing, which embodies the wisdom of artists, the beauty of art, and the sustainable green concept.

#### 2) Research questions

As a gradually revival traditional art form, Taiwan natural indigo dyeing was once on the dangerous verge of disappearance, and is now fortunately representing its charm and value, thanks to the persistent efforts of its followers and the valuable 'display platform' offered by the open and multicultural time. Although the current situation is hard-achieved and seems to be promising, tough questions are raised: how to keep natural indigo dyeing sustainable in today's constant changing society? How to make natural indigo dyeing related and contributing to people's daily life? How to rebuild the contemporary image of natural indigo dyeing to replace the old impression?

#### 3) Research goals

This paper aims to answer these questions through four aspects: the material of natural indigo dyeing art, the technique of natural indigo dyeing process, the final disposal of natural indigo dyeing products, and the practical spreading channels of natural indigo dyeing knowledge and idea. Although the four important aspects have already been respectively researched by many researchers, this study will take the four processes into a whole system, and explore the new interpretation through the perspective of sustainability and future-oriented development.

#### 4) Research value

The sustainability problem is crucial not only to natural indigo dyeing art, but also to many other traditional art form, which tries to be survival and revival. The findings could be practical suggestions to potential natural indigo dyeing followers, as well as references sharing with other traditional art practitioners.

### 2. Sustainability Theories

When natural indigo dyeing art turns into a product, a series of sustainable issues should be considered: how to assess the dyeing process, how to balance environmental protection and economic benefits, how to evaluate the carbon footprint of dyeing, and how to practice the sustainable idea. Therefore, this study focuses on four sustainability theories relating to these issues: life cycle assessment theory, eco-efficiency theory, zero emissions theory, and design for environment theory.

### 1) Life cycle assessment

This influential concept has been raised for a long time, inspiring different disciplines and industries. This idea is to take man-made products as independent assessing objectives, and evaluate the whole processes of product making, using, and abandoning, even the product wastes should be taken into consideration. Goedkoop (1994) thought the damage evaluation of the polluting wastes has changed towards a comprehensive model, which was also one part of products' life cycle.

In terms of natural indigo dyeing, its life cycle embodies the very meaning of the core spirit of life cycle assessment: from indigo planting, harvesting, dyeing making, to dyeing practice, rinsing, drying... Almost every process of the life cycle of natural indigo dyeing is highly efficient of natural resources, while causing no harm to the environment.

### 2) Eco-efficiency

Eco efficiency concept is originally aimed to trigger the inner potential of enterprises for a better economic outcome by shouldering more responsibility of environmental protection. There is an ideal eco-efficiency status: on one hand, enterprises are offering competitive products and services to satisfy market needs; on the other hand, they are minimizing the resource consumption and environmental impact to decrease Mother earth's burden.

In Taiwan, natural indigo dyeing is not only an art form to appreciate, but could be designed into useful products in daily life. The hand-dyeing fabrics are widely applied into different products such as bags, clothes, shoes, accessories, fans, and home decorations. Since hand made by natural dyeing, the prices of natural indigo dyeing products are profitable to some extent, while eco-friendly compared with chemical dyeing products.

### 3) Zero emissions

Zero emission refers to the idea of taking advantage of existing technologies such as 'clean technology', 'material cycling technology', 'eco-industry technology', to fully utilize the natural recourses, leaving 'zero' waste to air, water, and soil (Zhong & Bai, 2002).

Every dyeing fabric has a life span, and could be a burden to environment when use value disappears. The color of natural indigo dyeing fades gradually with time, and could easily resolve into the soil along with natural fabrics, which is a zero-emission process.

### 4) Design for environment

This concept is to take account of the environmental issue into the product design and research process. In Papanek's (1991) opinion, enterprises should systematically evaluate the whole product life-cycle effects to environmental damage and people's health.

Considering the environmental issue is necessary especially in chemical dyeing industries, since the dyeing color is chemical-based, which could contain toxin and heavy metal materials. Without proper design and control, the polluting damage could be immeasurable. On the contrary, the birth of natural indigo dyeing is for environment, and its products are designed not only for environment, but also for people's health.

## 3. Sustainability Practices of Natural Indigo Dyeing

The natural indigo dyeing art is sustainable, but when transforming into a product, the sustainability depends largely on the interactions with market and consumers, since the value and lifespan of a product is largely determined by the market acceptance. If one product is abandoned by the market, the sustainability almost ends accordingly. Therefore, the best sustainability practice is to constantly innovate and change to satisfy the none-stop updated market needs. Some important environmental related aspects of natural indigo dyeing products are: material, technique, final disposal, and spreading channel.



### 1) Material of Taiwan natural indigo dyeing

According to Chen's (2016) study, there are mainly two kinds of 'Lan Grass' (dyeing plants) in Taiwan: *Shan Lan* and *Mu Lan* (p.143). *Shan Lan* and *Mu Lan* contain multiple natural pigments, among which the majority pigment is indigo, thus creating a composite blue instead of pure blue. The visual effect of natural indigo dyeing color is tasteful and attractive, conveying a sense of modesty, humble, peace and elegance, which makes it different from commonly-seen monochrome chemical blue color. Thanks to the natural material, the distinct natural indigo dyeing color is very easy to identify, creating a unique product identity and business opportunity in the market. In recent several years, the natural indigo dyeing products gradually increase. According to Chang & Guan's study(2011), Taiwan natural indigo dyeing products could be categorized into four types: functional products, decorative products, collection products, and practical products. The dyeing plants of *Shan Lan* and *Mu Lan* are valuable gifts from nature, but also causes challenges for craftsmen: the dyeing process relies largely on human experience, as well as climate conditions such as temperature and humidity. Because of these uncertainties, final dyeing color could not be totally controlled and predicted. Therefore, final color effects are difficult to guarantee being same at each time, and it could also be slightly different from craftsmen's anticipation. From the point of mass production, the unstable feature may be a shortage of natural indigo dyeing; but for some contemporary customers, it turns into an advantage, since the different color effects could satisfy some customers' desire to be distinct and tasteful in fashion. According to the characteristics of the materials of natural indigo dyeing, the business model of customization could be considered.

### 2) Technique of Taiwan natural indigo dyeing process

Natural indigo dyeing is a time consuming and complicated process, which includes two crucial steps: natural indigo dyeing making and coloring. They are professional processes, requiring experience, patience and even some chemical knowledge. In Taiwan, the common natural indigo dyeing making method is 'water soaking' method, extracting water-resistant indigo from water-soluble indicant. This traditional method is limited to change, even boring to some extent. However, in the eyes of outsiders such as consumers, these techniques may be mysterious, interesting and attractive. Traditionally, these techniques are confidential; today, they are gradually shared by practitioners and published to the public. Actually, the previous secret techniques could turn into the biggest attraction to contemporary customers through technique display and DIY activities. Today's customers appreciate not only the visual effects of natural indigo dyeing products, but also the hidden stories behind the charming appearance, as well as the connections with daily life. Various forms of interactions could contribute to the lasting attention of potential customers, then the increasing possibilities of purchasing after experiencing, and eventually, the sustainable development of natural indigo dyeing art. Nowadays, techniques could be more than just pure techniques, but key elements to sustainability.

### 3) Final disposal of Taiwan natural indigo dyeing products

Every product has a life span, including natural indigo dyeing products. According to the disposal principle of 'reduce, reuse, recycle', if natural indigo dyeing products are disposed, dyeing could dissolve naturally, reducing the chemical damage to the environment. In terms of 'reuse', it is related to the personal tastes and using occasions. The natural color fades gradually with passing time, so the products may not be bright after some periods, but could still convey a gentle beauty. What's more, natural indigo dyeing products could be re-designed into another form of article without losing the original artistic beauty, while bringing a new look to the owner. 'Recycle' is also a practical method for disposed natural indigo dyeing products. The style of natural indigo dyeing is visually gentle, and the products are usually in accordance with this simple style, thus relatively easy to be classified and recycled. One thing to be mentioned, proper disposal of natural indigo dyeing products is indispensable with two pre-conditions: consumers' good environmental awareness, as well as corresponding service system. If consumers do not have the awareness, the right disposal process could not be successfully started; if service system is not well-established, consumers will not get the right method and channel to implement the sustainable idea.

#### 4) Spreading channels of Taiwan natural indigo dyeing knowledge and idea

Sanxia was an important place for Taiwan natural indigo dyeing, owing to its excellent location to produce natural indigo dyeing, rinsing fabric, and transportation (Ho, 2012). To revive the dyeing culture, a project called 'looking for disappearing SanXia dyeing' was launched in 1999 (Ho, 2006). Later, a dyeing workshop in SanXia was established in 2001, giving natural indigo dyeing lectures and classes to the public (Wang, 2006). With the development of technology, Internet has become a new media for Taiwan indigo dyeing workshops to spread information, message, knowledge, and idea of dyeing art and product, and this is much more effective and efficient than before. Internet users could get the latest news and product introduction, communicate freely with workshop owners, and make orders directly without any delay. If the buyers are interested with the technique process, they could make an appointment on line, and experience DIY activities at the chosen workshop. Actually, many workshops in Taiwan have already offered channels for net-working communication and business, such as setting up brand websites, opening columns in Facebook, and publishing videos on YouTube. The net-working communication effects could be presented through comments, number of followers, and thumb-ups. Through this kind of communication, customers are more likely to get comprehensive and timely information about natural indigo dyeing art and products; on the other hand, workshop owners could also get timely feedback and then improve better. All these contribute to the sustainability of natural indigo dyeing art.

#### 4. Conclusions

Because of the curiosity, wisdom and creation of human beings, natural dyeing plant could manifest its value in indigo dyeing art and product; thanks to the persistence of indigo dyeing practitioners, the complicated traditional art form could still exist in today's fast-changing society, and consumers could still enjoy the beauty of natural indigo dyeing products. The close interactions among nature, human, and art could be harmoniously connected and form a mutual beneficial cycle, contributing to a sustainable development of natural indigo dyeing art and culture. However, the interactions and sustainability are challenging to maintain, which needs the lasting involvements of many parts, such as craftsmen, artists, designers, consumers, and Internet followers. Creation is the best method to inherit natural indigo dyeing art and maintain its sustainability, and it could be carried out through the aspects of material, technique, final disposal, and spreading channel of natural indigo dyeing process, which have been practiced in Taiwan. Efforts to maintain the sustainability of natural indigo dyeing art may eventually benefit people's daily life, bringing safety, health, and high quality of taste.

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## A Study on the Art Education for Enhancing Human Rights

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### 1. Introduction

All life born in this world is precious. Regardless of wealth and honors, human beings should be treated equal and respected. However, from the past to the present, human beings have not been respected in justice, love, and truth in the history of mankind. There were many unforeseen events where human rights and values were lost or crushed. Wars, famine, natural disasters, environmental destruction, accidents, and many other hopeless surroundings have sustained in humanity. Besides, life problems lying on each persons have made life more wear and tear. Nevertheless, human beings constantly desire hope, joy, love and freedom.

The human race is facing the 4th Revolution era and this society requires us various abilities to live the future society actively(Park, Nam-ki, 2017). Also in art education, students are encouraged to develop their core competencies in order to be prepared and adapt to the future societies. The revised art education curriculum of 2015 presented 'visual communication ability, creative and convergence ability, aesthetic sensibility, art culture understanding ability, self-directed art learning ability' as core competencies that students should develop( Park, Nam-jung , 2016). The researcher thinks that it is important that students develop the skills they need to be equipped through arts, but the reflection on human nature and restoration of values need to be given priority by students. Today, the human actions that take place in the world often show that human ability is away from the direction of goodness (善). Man has a noble value as being itself and a higher-order animal with sublime value and infinite possibilities. No longer should human beings lose human dignity, nor should they give up human rights. Thus, it is meaningful for students to have an opportunity to reflect on the human nature and restore value in art curriculum(Choi, Myung-sook, 2013).

To this end, the researcher took note of the most read book in human's history, the Bible. At this study, the Bible is used as an academic object, like the Analects, Mencius, and Elder, not from a religious perspective. The Bible contains the story of so many people's lives. Their lives, across the ages and in all countries of the world, give us the answer to how we should live our lives. It also allows us to reflect our lives by understanding what a true life is as a human being through the stories of the Bible.

Many artists in the East and the West have unfolded their art world on the subject of Bibles or Bible events. It might be derived from the religious dimension of an artist, but it can be seen that an artist's thoughts are reflected in the work. Thus, the researcher sees that students could have an opportunity to reflect on the nature and value of human beings through the appreciation of works in the Bible. This is a fundamental problem connected with how human beings can freely enjoy human rights.

Therefore, the purpose of this study is to explore the possibility of strengthening human rights in art education based on appreciation of storytelling works in the Bible. This will be a

time for students to reflect on the present 'I' through the appreciation of the works, stories and events contained in the Bible. Although our lives are digitized and the human brain should be more motivated due to artificial intelligence in the 4th revolutionary era, it has to be realized that human rights are unique to human beings.

## 2. Biblical storytelling and its appreciation

The Bible consists of the Old Testament and the New Testament. The Old Testament contains 4,000 years and the New Testament contains 2,000 years of history. This study begins by appreciating the work of Biblical characters or events which is familiar to the students and understanding the storytelling. The concrete steps of students' appreciation activities are ① appreciation of the work ⇒ ② understanding of the storytelling ⇒ ③ discussion with the subject ⇒ ④ self-reflection. The selection criteria of the works and the storytelling that students will appreciate are as follows: First, choose a character or an event which is selected by a large number of artists from ancient times to modern times. Second, choose a storytelling that is easy to understand and widely known to students. Third, choose a topic that students could be able to discuss about human rights. Therefore, we hope to find the possibility of art education for strengthening human rights through this biblical storytelling appreciation activity.

### 1) Cain and Abel - About Sin

The first chapter of the Old Testament is Genesis. The name "Genesis" is derived from the words "This is the account of the heaven and the earth when they were created." in the Genesis chapter 2, verse 4. In the Hebrew Bible, the first word of this book "The Beginning (Bereshis)" is used as its name (Korean Hymnal Society, 2014). In this Genesis, Adam and Eve, who we know well, appear. And Adam and Eve had a boy, and the first was a man named 'Cain'. Then she gave birth to Cain's brother 'Abel'. The following is the work of Titian's with a story about Cain and Abel (Jeon, Chang-rim, 2017: 34).



Figure 1. Titian's Cain and Abel

2 And she again bare his brother Abel. And Abel was a keeper of sheep, but Cain was a tiller of the ground. 3 And in process of time it came to pass, that Cain brought of the fruit of the ground an offering unto the Lord. 4 And Abel, he also brought of the firstlings of his flock and of the fat thereof. And the Lord had respect unto Abel and to his offering: 5 But unto Cain and to his offering he had not respect. And Cain was very wroth, and his countenance fell. 6 And the Lord

said unto Cain, Why art thou wroth? and why is thy countenance fallen? 7 If thou doest well, shalt thou not be accepted? and if thou doest not well, sin lieth at the door. And unto thee shall be his desire, and thou shalt rule over him. 8 And Cain talked with Abel his brother: and it came to pass, when they were in the field, that Cain rose up against Abel his brother, and slew him. 9 And the Lord said unto Cain, Where is Abel thy brother? And he said, I know not: am I my brother's keeper? ( Genesis, 4/2-9)

### 3. Possibility of strengthening human rights art education

#### 1) Reflective understanding: Am I too a sinner

Many artists made works on the subject of 'Cain and Abel'. Not only Titian, but also many artists such as Noveli and Tintoretto made 'Cain and Abel' the subject of their work. Many artists have put the narrative of 'Cain and Abel' into their works from their own point of view. It is not for sure whether it is the religious reason of the artist or the impression of narrative storytelling, which is called 'Cain and Abel'. However, artists do not seem to perceive the narrative of 'Cain and Abel' as a story in the Bible. They related the Biblical narrative of 'Cain and Abel' with their personal lives. This may be due to the power of truth inherent in the Bible.

Then, what students will say after watching the works of 'Cain and Abel' in the art class. There will be various reactions such as 'cruel', 'scary', 'trying to kill', and 'why would he do that?' After that, when the story in the Bible about 'Cain and Abel' is given to the students, they will understand the work better. At this time, we discuss subjects to think through 'Cain and Abel' together with students. For example, 'about sin.' 'Why do we humans sin?' 'Why does a person have a desire to kill others?' 'How did Cain kill his brother?' 'How heavy is Cain's sin?' 'Could a man not live without sin?' Students can talk a lot about sin. And finally, it is time to look back myself. 'What if I was Cain?' 'Am I now living with Cain's heart?' In this way, students will have time to reflect on themselves. And if I commit sin like Cain, I might be like Cain's in the following work.



Figure 2. Henri Vidal's Cain killed his brother Abel

Every human being is exposed to sin by living a daily life like Cain, and commit sin

unwittingly. Whether its light or heavy, sin is sin. It is meaningful for students to have time to reflect on 'sin' through storytelling and appreciation of 'Cain and Abel'. Keeping the nature of goodness(善) as human being is an essential task for us and our students to live in the present.

#### 4. Conclusion

Every human being wants to live a happy life. Whether the rich and the poor, everyone should live in peace and happy life apart from the substances. But the reality of our lives is not as comfortable as we think. This is because we live in an era where human spirit is gradually lost. It is also due to external environmental factors, but it seems that the fundamental reason is the human being itself. The researcher believes that art education would help the students who are living in this century to enjoy the human rights freely. Thus, this research explored the possibilities of human rights enhancement art education through appreciation of storytelling works in the Bible.

As a result, the following possibilities are found. First, students can seriously approach the rights of human through appreciation of works. As a reflective understanding of the work, students are aware of human nature such as freedom, sin, and forgiveness. Second, students can critically judge human mind and behavior through appreciation of the work and storytelling. This makes students feel what kind of spirit they ought to possess as human beings. Third, students realize the value of humanity through the experience of reflection. The appreciation of storytelling works could give a chance to look back students themselves and it is a way to develop inner strength to live in future society.

In art education, it is meaningful for students to take a serious approach to human rights and nature. Human beings must have an identity of 'humanity' even if they live in any time of the future. Thus, students are able to live their lives by reflecting on themselves as an art and an art spirit.

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## A Case Study of the Cultural Arts Education for Children through Intangible Cultural Assets

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### 1. Introduction

There are tangible and intangible cultural heritages in our traditional culture. Intangible Cultural Assets mean the intangible cultural heritages which have been authorized by their artistic, cultural, and historical values. As Intangible Cultural Assets reveal themselves through the representation in peculiar forms of existing as art and skill, the process of representation itself is a general expression of contemporary culture. Hence, Intangible Cultural Assets education focusing on the process of representation can offer various opportunities to experience traditional culture as art and skill, which can naturally lead to deepening the interest for traditional culture and enlarging the understanding of it. The Ministry of Education has stressed the education of traditional culture whenever they revise the educational curriculum. At schools, however, culture and art education pays no attention to local Intangible Cultural Assets. Culture and art education at schools is only taught by Samulnori, partly taught in social studies or experienced in art studies without related practical education. To solve the educational problems, this study set the goals as follows:

First, the Busan Culture and Arts Education Center of the Busan Cultural Foundation(BCF) is going to teach youth three curriculum courses, such as Dongrae Crane Dance, Suyoung Yaryu(Suyoung mask dance performance in the field), and Busan Nongak(traditional Korean music performed by farmers in Busan).

Second, the Art Education Center of Busan National University of Education(BNUE) is working out 30 class lesson plans for teaching three Intangible Cultural Assets skills as after-school programs or creative experience activities with the assistance of the task force team in the Center of the BCF.

Third, for the instructors(initiators or candidates of Intangible Cultural Assets) who are in charge of the teaching, making teaching and learning materials, and offering culture and art classes of Intangible Cultural Assets for children are required.

### 2. A Case Study of the Education through Teaching Intangible Cultural Assets in Primary Schools

Busan has started the education through Intangible Cultural Assets since 2011. The Art Education Center of BNUE has developed new programs, culture and art classes of Intangible Cultural Assets for children, hosted by Busan Metropolitan City and supervised by the Busan Culture and Arts Education Center in the BCF. It was the first trial in our country to educate practical skills through Intangible Cultural Assets.

The Center aims to alleviate regional polarization and develop the latent cultural competence of children by offering cultural and art education for children from working class and families in lower-income brackets who can be apt to be culturally

isolated. It is also an another aim for the Foundation to provide the Intangible Cultural Assets education for children which is neglected these days by the westernized and urbanized life styles in order to help preserve and enjoy Korean traditional culture and art in their daily lives.

**1) Teaching programs**

A research team has been made up to organize teaching programs. The team consists of specialists, teachers, and instructors of art, music, dance, Korean music, history, folk culture courses from various programs, and also initiators of Intangible Cultural Assets. The Busan Culture and Arts Education Center asked for mutual cooperation among organizations for supporting traditional cultural art learning programs, such as Busan Gudeok Folklore Conservation Association, Suyoung Folklore Conservation Association, and Busan Folklore Conservation Association. The Center has mainly been in charge of the Intangible Cultural Assets education for local children.

**2) Learners**

The programs were offered to the 4th-6th grade students from the primary schools in Busan sponsored by the education welfare priority support programs. The beneficiaries of this program are as follows:

	2012	2013	2014	2015	2016	2017
Music Busan Nongak	8	7	8	7	7	7
Play Suyoung Yaryu	1	3	3	3	3	4
Dance Dongrae Crane Dance	3	2	3	3	3	4
Learners School Numbers & Students Numbers	12	12/270	14/320	13/420	13/530	15/660

**3) Curriculum, contents and method**

We gave lessons on Busan Nongak(Busan Intangible Cultural Assets No, 6), Suyoung Yaryu(Important Intangible Cultural Assets No, 43), and Dongrae Crane Dance(Busan Intangible Cultural Assets No, 3) in the fields of Music, Play, and Dance each. The teachings consisted of 10 classes, 15 classes, and 30 classes each which were made up by the conditions and circumstances of each school. They taught 80 minutes a class and 10 classes of each field are as follows:

Table 1. Busan Nongak

class	subject
1st	Learning Busan Nongak, Intangible Cultural Assets of Busan Watching video clips on Busan Nongak; practicing strokes of Samul
2nd	Practice rhythms of Busan Nongak, Huimori and Jajinmori Playing instruments by groups with singing
3rd	Learning basic styles of Busan Nongak through some gestures Practicing basic rhythms of Busan Nongak
4th	Practicing basic rhythms of each instrument with gestures, practicing strokes of instruments

5th	Learning rhythms and gestures of Modeumgut and Gilgut
6th	Learning rhythms of Jeomhogut and Mungut
7th	Practicing gestures and styles of Jeomhogut and Mungut
8th	Practicing rhythms and strokes of Obangjin
9th	Repeating the 6 madang (episodes) of Busan Nongak
10th	Performing Busan Nongak

Table 2. Suyoung Yaryu

class	subject
1st	Introduction to the whole performance of Suyoung Yaryu through video
2nd	Practicing Gilgunak and Ak(music) of Suyoung Yaryu
3rd	Practicing Yangban Gwajang and Ak of Suyoung Yaryu
4th	Practicing Youngno Gwajang and Ak of Suyoung Yaryu
5th	Practicing Halmi, Younggam Gwajang and Ak of Suyoung Yaryu
6th	Practicing Halmi, Younggam Gwajang and Ak of Suyoung Yaryu
7th	Practicing Sajamu Gwajang and Ak of Suyoung Yaryu
8th	Examining and making masks; practicing Ak
9th	Practicing Deotbaegi Dance and Ak
10th	Dress rehearsal

Table 3. Dongrae Crane Dance

class	subject
1st	Introduction to Dongrae Crane Dance; watching video
2nd	Understanding rhythms and basic gestures and motions, Gulsin, Sawi
3rd	Practicing Nareomsae(entrance), foraging for food standing on foot, foraging for food on the ground; practicing Gutgeori rhythm
4th	Practicing Baegimsawi No. 1 and rhythm
5th	Practicing Sokurisawi and rhythm
6th	Practicing Baegimsawi No. 2 and rhythm
7th	Practicing Nareomsae(exit) and Jeokheung (instant) Dance
8th	Dress rehearsal
9th	Dress rehearsal and presentation
10th	Assessment

These teaching methods were applied to the after-school programs which can be flexibly run in and outside the official curriculum and two instructors from the above mentioned organizations were sent for teaching.

#### **4) Education budgets and teaching management**

It had approximately a 20-million won in 2011 and has had 70-million each year since 2012, supported by Busan Metropolitan City. The program also keeps monitoring the whole parts of the teaching for the purpose of supporting the project implementation of learning, strengthening teaching performances through the cooperation systems among schools, instructors and cultural foundations. The members of the monitoring group are education experts at primary schools, participators in the institutions for traditional culture and art education, organizations related to traditional culture and art, and experts from the related organizations.

Monitoring methods can be divided into four stages: first, gathering information on sponsoring and managing the projects; second, monitoring teaching plans and supports for the schools the program is applied to; third, evaluation meetings for the project operation process and monitoring; fourth, applying the feedbacks from instructors, teachers, and participants in the workshops of the Foundation to later projects. The feedbacks has been reflected on the process of the projects or after the projects as improvement requirements in consideration of validity, efficiency, and public benefits of them.

### **3. Contribution of the Busan Culture and Art Education through Intangible Cultural Assets**

Traditional culture education has been newly spotlighted by strengthening culture and art education. Though modern culture kept traditional cultural education from attracting social attention for some time, the significance of traditional cultural education has been reevaluated by highlighting the meaning of the art education through traditional culture. Conventional art education is not free from the criticism that it only stayed in the level to acquire some particular skills, which makes it miss the chance to contribute to its original role of cultivating an integrated personality with individuality and creativity. Art education, under those conditions, aims to actively apply traditional cultural heritage to education as a new art educational goal. Culture and art education through Intangible Cultural Assets has offered the opportunities to gain effective experience, giving a sense of intimacy between the students and the cultural assets. Through the education, the local students can experience integrated culture and art as well as be sensitive to traditional culture.

The Culture Chart identifies that “culture is the foundation of a society which enables people to live like a decent human being, the basis for sympathy and identity bonding communities, and the value a society should pursue,” and “cultural assets are the treasures and the assets of humankind with people’s wisdom and breath of life.” People are not interested in how individual lives can be part of a society and how they help their countries. The value of life that individuals seek for directly connected to the value of a society. Life shines at its brightest when individuals cooperate and result in something for a community. Intangible Cultural Assets, hence, which represent the community lives should be preserved and inherited as ‘intangible cultural heritages.’

#### 4. Educational Effect

Dongrae Crane Dance, Suyoung Yaryu, and Busan Nongak have failed to draw attention from Busan community. The reasons are chiefly as follows: first, people don't understand the effectiveness of Intangible Cultural Assets education, second, people are lacking in intimacy toward Intangible Cultural Assets. As years go by, however, they are changing partly because of changing parents' and teachers' attitudes regarding folk culture which was neglected in the primary school curriculum. Traditional cultural assets integrate and blend various kinds of art into which contemporary culture is condensed. By the art education through the Assets, the value of them and the possibility of personality education can be increased.

Educating children by means of Intangible Cultural Assets can animate them with national identity and will perform the role of reminding them of it. We, therefore, hope the culture and art education through Intangible Cultural Assets started in Busan can become a nation-wide project, since the education plays a philosophical performance giving children a chance to reflect themselves and search for their own identities. So, if traditional culture and art of each country can be educationally used during adolescence, the traditional culture and art of a country will be last for a long time.

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※ Data and figures referred here are offered by Kyeung-Eun Jo from the Busan Culture and Arts Education Center of the Busan Cultural Foundation

## Exploring a Korean Infant Girl's Drawings Based on Interview with Her Mom

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In this presentation, we explore a case of almost 3 year old Korean girl's (Sooji) collection of her own drawings to understand as deeply as possible the girl's major distinct aspects of those drawings. Her mom collected and rearranged the collected almost 60 drawings between Jan 2014 and Jan 2015. We conducted interview with her mom four times between April 2014 and June 2015 to investigate more about her memories and situational context-related information regarding any of her drawings. During data collection and interpretation, we tried to review Sooji's drawings holistically to be aware of her "unities of feeling, subjective understanding," revealed any of her drawings. Moreover, we try to explore the blossoming and unfolding that she sees and feels during her drawing activities.

### 1. Overview of Sooji's Backgrounds and Inquiry Methods

Sooji was a 3 years old girl who used to often see the mirror for her face checking and was very much interested in her mom's makeup things such as hairbrush, etc. After returning back to house from infant play room for about 2-3 hours she enjoyed watching TV animation programs. Her favorite cartoon programs are like ToTo and others which might be favorable for the young kids whose age was supposed to be over 6 years old. When her mom asked her to stop watching TV, she got spoiled and after a while she came back to her own drawing activities.

Our qualitative method relies on the reviewing and articulating young kid's drawings with insightful eyes with post-hoc interview data collection from parent's memory and/or notes regarding her situations or contextual information on each drawing of hers (Chang, 2014; Witz, 2015). The research direction is based on the following assumptions. When a child starts drawing something she has an impulse within her, so that the exact impulse very often comes from within herself. Maybe outside stimulus or contexts may affect her but even though the outside impulse is conditioned the outside situation doesn't explain the exact thing that comes out of inside her.

### 2. Interview with Sooji's Mom

We conducted interviews with her mom a couple of times between April 2015 and June 2015 to investigate more about her memories and situational context-related information regarding any of her drawings. The co-authors first met Sooji's mom on April 28<sup>th</sup>, 2015. On

that day, we pondered ourselves “What prompted her to start drawing each thing?” And we asked Sooji’s mom to talk about the surrounding situations and recall any relevant memories regarding her daughter’s drawings in any specific situations or stimulus that she might often like. The data collected by asking her mom “what prompted her to make this drawing?” turned out to me very crucial for data analysis because her drawings seemed to be unbelievably distinctive and specific.

For example, Sooji’s painting #2 from Figure 1 is titled “tulip” but later changed “sweet potato.” This immediately raised the following question “does she see the particular flower for example tulip before her drawing?” The experience of her seeing the tulip (or sweet potato) or any other contextual information might be the source of something that comes from her inner impulse or soul. Her mom mentioned that Sooji went a field where the whole bunch of tulip were there with her mom. How did the tulip affect her? We wanted to know all of these and to feel what comes out of her own. There is a secret on her small world. What’s the situation on this drawing? What provoked this? By looking at the painting #2, she doesn’t seem to control all of the possible inner impulses at that time, but she still had a tulip impact.

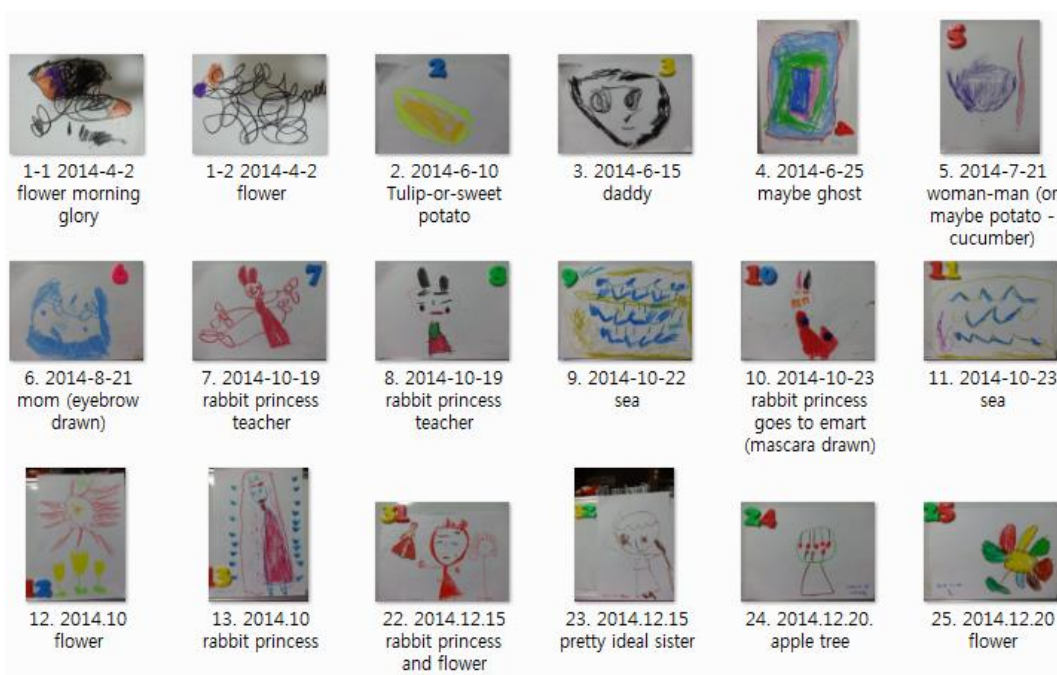


Figure 1 Sooji's Early Collection of Drawings

### 3. Features of Sooji’s Drawings

According to our research inquiry method, we often ask ourselves or Sooji’s mom like “What prompted her to start drawing?” For more than 30 drawings that we collected for review there seems to be certain patterns among her drawings. In other words, each painting has a totally different style on its own with wide variety of topics. For qualitative inquiry, we selected some paintings that call for attention out of collection shown in the Figure 1.

### 1) Flowers

Sooji's drawings regarding flowers appeared many times through the whole collection. It first came out early 2014 April using black color mostly. She drew tulip in #12 and later another flower with different colors of leaves, which turned out to be unusual. Another painting for apple tree was unusual as well. These implied that some kinds of vitality from her inner self might be going on during the drawing activities.

### 2) People

Sooji also liked drawing various people who were very close to her. Even though she only drew man such as daddy (#3) a couple of times only partly because she had hard times presenting male-like details on her drawings according to her mom's memory. She preferred drawing more about her mom. #6 presents unusually unbelievable style of her mom with eyeglasses having ball touch on her cheek. It is noted that she used black color mostly in paintings #3 (daddy) and #19 (mom). Sooji's mom recalled the specific situations where her daughter used such paintings. When she had a small fight with her husband, right after that she noticed that her daughter was drawing pictures using black color. This indicates Sooji was clearly projecting her inner states, feelings while drawings her parents.

Another intimate people around her were friends in the infant's playhouse or elder sisters met on the street. She was fond of seeing pretty girls and seemed to admire of them. A friend of hers had a perm-hair (#18) was sketched vividly while the pretty elder sister (#23) wore a pretty clothing with a winking eye. Her mom noticed that the shapes of people have been changed gradually.

### 3) Rabbit princess

As most of Korean girls love princess, Sooji was also fond of playing with princess. When her mom went for shopping at the big mall, Sooji liked playing with rabbits at the store of exhibiting live animals. She sometimes talk to a rabbit like "how come are you so cute and pretty?" Sooji's drawings clearly show her inner favorite tendency toward rabbit as her alive attitude for outside environments. The early drawings for the rabbit princess seemed to present her kindergarden teacher (#7 & #8) which lively mimic the shape of combining human face and body with rabbit ears.

The rabbit princess is an unusual word. Even though her mom couldn't remember when Sooji mentioned it, she might catch some ideas by watching TV animation program such as Peter Rabbit which is English TV animation program. She might regard the rabbit as a human being or as herself. The later drawing for rabbit princess with flower such as # 22 clearly represents Sooji's vitality more. We noticed that her drawing were amazingly emotional, experimental, and alive.

## 4. Concluding Remarks

When we look at kid's drawings, we feel and notice that each kid is uniquely different on her own ways of being via drawing activities (Kim & Kim, 2011; Malchiodi, 1998). For example, Colwyn's drawings reveal consistent pattern out of more than 70 drawings that were drawn based on his own interests and motivations (Jun, Bae, & Chang, 2016). Sooji, on the other hand, she tended to



present different style on each piece of painting not simply putting all kinds of live things. For example, she painted the sea with sea snake where she live nearby in #9.

Overall, she is not combining several things in her drawings, but making a unified thing that looked like alive. Mother theme tends to be steady for several months whereas the theme of rabbit princess is also steady for longer period of time. She constantly draws herself as if she were a rabbit princess as shown in # 10.

For the concluding remarks, after interpreting almost 25 early collections, we could say that she probably wants to communicate something she wants to share with her primary group such as parents by adding something to a larger mind of her parents or kindergarden teacher. However, her little love story made her harsh feelings according to her mom. Her mom mentioned, "Sooji liked being with her boyfriend... She used approach him but he refused going along with her. That made her write a love letter for him and liked decorating something... But she was again refused by him and so got depressed and much stresses on that." Her story might be complemented for more data analysis in the future.

The interpretation of interview data and Sooji's drawings reveal totally different aspects from Colwyn's drawing activities. Namely, Sooji clearly has vitality in her and tends to have her own perception regarding outer world while drawing rabbit princess and other her favorite items such as see, apple, trees etc. The timeline of her drawing shows her own ways of feeling and presenting her vitality using various painting tools even though she seemed to learning drawing techniques a bit from infant playing house. The overall patterns of her drawings clear reflect her ways of being in contact with her family and surrounding environments in a vital fashion.

The lessons that we learned from this study based on her mom's interview data enabled us to see how her feelings, attitude, inner states of herself were projected via her drawings. More detailed qualitative analysis will be left for the future work hopefully in the form of portrait case study (Witz, 2006).

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## A Korean Boy's Unfolding of Feeling and Understanding of the World via Self-Initiated Drawings

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The presentation deals with a 4 1/2 year old Korean boy's almost 90 drawings over the preceding 1 1/2 year period and illustrates major distinct aspects of those drawings. Colwyn, a single participant to this study, loved drawing things and enjoyed talking about them to his mom. We conducted interview with his mom three times between May and October 2015 probing her to talk about her feelings and situational contexts regarding any of his drawings. To analyze the drawings, the first two authors interviewed the third, Colwyn's mother, Dr. Bae, regarding whatever she remembered about each drawing and the circumstances at the time. Colwyn used to explain each drawing in detail to his parents as well. In this presentation, we explore the major aspects that the boy wants to commune with his mom what he drew voluntarily and further to understand the infant by investigating unique aspects revealed within himself such as temper, attitude, ideals toward outside world etc.

### 1. Overview of Colwyn's Backgrounds

Colwyn, 5 1/2 year old Korean boy in 2013, was very fond of making drawings telling his own stories regarding his drawings with his mother, Dr. Bae. She felt that his son's drawings had remarkably enhanced after he started drawings a year ago. As he engaged himself immediately making drawings as soon as he felt something out of his environments such as seeing TV, interacting with toys, books etc (Jun, Bae, & Chang, 2016). He was also very social in terms of being friendly with his primary group (his parents, friends). The way of his interacting with his mom via his drawings seemed to be a kind of medium between them according to his mom: "I felt that the language to children, well, drawings can be wonderful languages whenever they express something."

On the other hand, he used to get immersed himself watching TV animation series such as Ninjago since early 2013. This case study deals with children telling stories involving Super-heroes based on TV, movies, videogames and cartoons and making drawings (Jones, 2008). By and large his drawing activities were interconnected with his story-telling, enacting and drawing as social activities, considering on the role they play in social interactions and social contexts like the family, kinder garden, and on their role in the child's development.

## 2. Research Methodology

“Our methodology” for investigating children’s drawings is actually a very general approach for the research in the area of exploring subjective experiences of child’s drawings (Kim & Kim, 2011) in the following aspects. First, there is usually a research question with data consisting of individual interviews (Witz, 2006) and or observations (or sometimes video recording(s) of session with participant). We often conduct contemplative analysis for the data asking ourselves “What do we see in the recordings and the child’s output (pictures she draws, etc.)? What is the nature of what we see?” and try to communicate what we see in the data in the form of portrait or in some other form of case study (Chang, 2014; Witz, 2015).

In this approach the focus is not on what the child is learning in terms of subject matter, or socially, or what she is doing creatively. Rather we ask “What striking thing am I, the investigator, seeing in these data in terms of the child as a whole?” This has several aspects. First, the unfolding of the child is seen as a whole that intrinsically involves the child as a whole, and we try to intuit, describe, bring it out. Second, we ask “what aspects of what we see in the child in the data can *not* be easily accounted for as being the result of the external factors (family, personal history, age etc), “What comes out of the child herself, that is part of her individual nature?” All of these might represent special personality traits, talents, good or bad genetics or karma, and moral-spiritual aspects all intrinsic to the child.

## 3. Features of Colwyn’s Drawings

His early collection of drawings had been developed from family shapes toward more elaborate forms of detailed situations such as sea or kitchen dining rooms as shown in the Figure 1.



Figure 1 Flying Tuna (left) and Dining Room (middle and right)

The flying tuna drawing seemed to be clearly affected by watching documentary video according to Dr. Bae. After watching the TV with his mom, he went to his room and started drawing it immediately. He seemed to be so touched by the dying tuna so that he might want to set it free from being captured by a fishman at that time. His drawing expresses a flying tuna over blue sea heading toward a bright sun. As we conduct contemplative analysis for this drawing asking ourselves “What do we see in the recordings and the child’s output (pictures she draws, etc.)? What is the nature of what we see?”, we felt that it contains a higher aspect (being freed from mundane world) from his perspectives. There was a certain ideal aspect for his own feeling about sea and dying tuna.

On the other hand, the drawings on kitchen dining room (2013 Feb) reflects remarkable sweet homage as he decorated the dining room with sweet

lovely shandlier and cake for celebration. Even though his mom felt sorry about not having much time playing with his son, he expressed his own love toward his parents via drawings.

Mom: Maybe it was my birthday (data skipped), When I looked at the drawing, I found there was nobody. So, I felt loneliness and thought “he wanted to say something to us(me). He might want to spend time with me.” So I tried to take care of him more afterwards. Since that time, I’ve been thinking that “his drawings might contain his mind [to tell some messages that he wanted to deliver to us]. So, this means that drawings might be very strong languages to him. I realized that moms need to pay close attention to their children.”

When they took family tour, Dr. Bae took pictures on their trip and seashore walking, he seemed to enjoy making drawings on the pictures. Bring sun-shining and cheerful atmosphere were well captured with horse and crab movements.



Figure 2 Drawings After Having Family Tour on May 2013

His another collection contains drawings on himself. As shown in Figure 3 left, Colwyn was sitting on the bench and reading a book while smiling and feeling happy on his own way. His mom, Dr. Bae, vividly recalled about this drawing and expressed her feeling on it.

Mom: “He looks so happy, doesn’t he? He drew a heart on the cover page of the book while holding with both hands. It’s unusual to see the bench being forward a bit and he seems to smile to someone else while reading a book. I like this drawing very much. I felt happy to see the drawing at that time. Looking at it closely, I found a smiling heart like that.”

The middle part of the Figure 3 illustrates how a kind of TV animation character was feeling humorous with a couple of trees and unknown numbers. This drawing might represent himself. The right shape in the Figure 3 looks unusual as if he were protecting himself with energy flow. He was also raising both hands with full of energy radiating from himself. “1002ABA” might contain hidden meaning and could not be decoded by nobody except himself.



Figure 3 Colwyn Reading Book (left), Humorous Self-drawing (middle) and Protecting Himself with Energy Flow (right)

The other collection of Colwyn's drawings were more or less affected by watching TV animations such as Spider man, Ninjago and pockmon series (Jun, Bae, & Chang, 2017). Among them, it is quite interesting to notice that he used to enjoy drawing dragon shape with teeth. His mom mentioned that if the dragon has sharp teeth, it used to be bad (or harmful). Figure 3 shows three different situations expressing such bad dragons. The left one seemed to be related with flying tuna but we were not sure about the exact meaning on it even though it looked like flying object or bird-like thing over mountain area. A few months later when he immersed himself to making drawings on Ninjago objects he used to combine dragon shapes for fighting with each other (middle in Figure 4). The right drawing was clearly reflects himself as super-hero like iron-man against against the bad guy, dragon or shark with sharp teeth. Colwyn tried to protect himself with energy flow around him as if he produced lots of energy from his both hands.

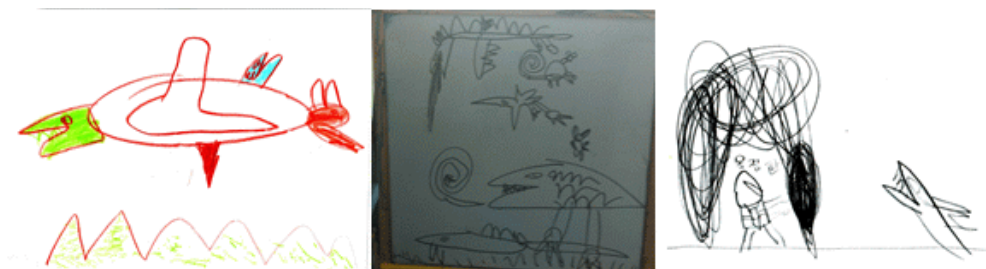


Figure 4 Dragon Shape with Sharp Teeth Appeared

#### 4. Concluding Remarks

Colwyn's case and interview data with his mom contain amazing nuances which indicate larger wholes in his relationship with parents (Fivush, 2008). Colwyn is always distinctly his own person; in ordinary as well as in significant interactions with his parents. Especially he always seemed to directly connect with mom who is virtually always his support in everything, always Love to him.

We have several issues on the further reflection on Colwyn's drawings. First, what is the nature of these whole drawings, how did they come about, how do they exist? Well, the figure 1 and 2 clearly shows how he got affected by and wanted to express on his own ideal higher aspects from his own perspectives even though he was 5 1/2 years old. His own drawings came out from inner self even though some were motivated from outer stimulus. Second, for the latter collection of Colwyn's drawings, we faced some difficulties elaborating the meanings out of his drawings.

In other words, “What we are seeing cannot easily be accounted for, even though we had interview data with his mom.”

From Colwyn’s drawings, we also interpret the boy’s distinct ways of communicating with his mother, especially in terms of “higher aspects” such as love and being free. We also noticed that many of the Colwyn’s drawings were affected by watching TV programs such as Ninjago etc. and were related with inventing his imaginative stories like acting as the iron-man like superhero “protecting mom and dad” as shown in the Figure 4. Then the authors tried to intuit what he might have been thinking and feeling. Overall, some drawings clearly manifested a stream of energy and spontaneous invention (artistic work) regarding the relationships with him and parents, and outside environments (Jun, Bae, & Chang, 2017).

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## **Raising the Resilience of Multi-cultural Students by Making the Film**

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### **1. Introduction**

As the number of multi-cultural households has approached 278,036, 4.3 percent increased than 2012. it is easy to face multi-cultural students in the classroom. However, lack of adequate social support for multi-cultural students reduce the faith of their own life and make it difficult to cultivate positive personal identity. In particular, the multi-cultural students say that they are forced to quit school because they suffered from difficulties with their friends and differences from their own country's culture and life.

Experts have suggested that raising the 'resilience' is needed to overcome the hardships of multi-cultural students' life. As resilience is a concept beginning to mention in the late 2000s, it is hard to find an agreed definition among the scholars. While 'bounce back up or return' is suggested for 'resilience' in the dictionary, psychologist mainly referred to mental resistance. Through various opinions of 'resilience', it is the ability to adapt oneself to the changing environment and use it in a beneficial ways.

As the visual culture is developed, the accessibility of students' video media is increasing. However, it is still insufficient for multi-cultural education using with the video media. In this study, it aims to encourage students to boost their resilience by presenting themselves by using visual images of their own lives.

### **2. The Possibility of Resilience through Making the Film**

#### **1) The concept and capabilities of resilience**

Resilience, a concept began in the late 2000s, is difficult to find consensus among the scholars. Resilience can be defined as a mental immunity to stress or adversity, the ability to effective usage of the external resources and the capacity to convert adversity into matured experiences. Kim(2011) defined 'Resilience' from various opinions of scholars as the ability to cope with difficulties when faced with hardships and adapt to the environment. In other words, resilience is the total ability to adapt to a changing environment and use it in a favorable direction.

The capabilities of resilience can be divided into self-control, interpersonal relationship and positive performance capacity. Self-control capacity refers to capability to recognize and adjust one's emotions with emotion control, impulse control and causal analysis ability. It is related to Howard Gardner(1983)'s 'Intrapersonal Intelligence' or Daniel Goleman(1995)'s 'Emotional Intelligence'. Interpersonal relationship capacity is the capability to sustain the relationship with others by quickly identifying other's minds and deeply understanding their feelings. As a detail capacity, communication skills, empathy and expansion of connection. It is related to Howard Gardner(1983)'s 'Interpersonal Intelligence' or Daniel Goleman(1995)'s 'Social Skills'. Positive performance capacity

is the meta-capability to enhance the other capacity by improving one’s happiness and share it with others. It includes positive identity, contented life and gratitude capacity. The specifics of each capabilities and capacities are shown in Table 1.

Table 1. The Capabilities and Capacities of Resilience

Capabilities	Capacities	Features
Self-control	Emotion Control	The ability to control negative emotions and inspire positive feelings and challenges.
	Impulse Control	The ability to control the impulsive response.
	Causal Analysis	The ability to identify objectively and pinpoint the situation dealing with.
Interpersonal Relationship	Communication Skills	The ability to establish and maintain long-lasting relationships.
	Empathy	The ability to read the other's psychological and emotional state.
	Expansion of Connection	The ability to understand oneself in connection with others
Positive Performance	Positive Identity	The ability to establish a positive self-identity in search of one's strengths.
	Contented Life	The ability to practice fulfilling the living conditions of a given environment and life.
	Gratitude	The ability to thank people for living in their daily lives

**2) The application of art for resilience**

Using the art for gaining resilience has been used mainly in the areas of art therapy. According to Rubin(2005), expression activity is emphasized because art therapy should focus on helping emotional expression, sublimation, and self-confidence. Karmer(1991) also realized that children can overcome their emotions by presenting the aggression, anxiety and suppressed feelings in a fantasy form. Therefore, children will be able to control their emotions by expressing emotional and psychological conflicts through visual language.

The art mediums allow children to move through creative changes that can overcome their problems. Waller(2006) mentioned that it is possible to overcome the negative emotions, thereby raising confidence, self-esteem and problem solving skills. Malchiodi(1998)’s study also show that the creativity in the course of the arts embodies the motivation and self-identity expression, such as improvisation, amusement and imagination. It helps foster a positive identity by nurturing proprioception, wit, inquiring mind and adventurous spirit. In other words, artistic activities can contribute to fostering the courage and will to overcome the difficult situation of life by satisfying the creative needs and experience aesthetic and psychological catharsis.

In addition to studying the latest research trends, Kim(2004) said that self-esteem and social skills can improve through artistic activities. Moon(2006) found the effect of stress reduction, Lee &



Lee(2006) found the social improvement in the peer relationship. Also, Ryu(2002) found that linguistic representation and interpersonal skills can be improved by collective art activities. Moreover, Lee(2002) mentioned that linguistic representation can be raised through expressing the suppressed mind.

Therefore, artistic representation of students can reduce the stress by providing the opportunity to express their emotions, and create a positive self-image.

### **3) Linking film making to improve resilience of multi-cultural students**

The art therapy is often used to prevent students from studying loss and developing the emotion for multicultural student. According to Michael(2005)'s study, children's welfare programs, through creative art, have been shown to be effective in developing self-esteem, discovering the strength and developing potential talent. Image expressions can not only interpret into a new context, but also convey the experience of life to a new sensation through expressing the scenes and stories by visual image. Song(2012) also noted that video media increase visual transfer effects and stimulate learners' curiosity and excitement, resulting in a realistic change in real life.

## **3. Film Making Activities for Raising the Resilience for Multi-Cultural Students**

### **1) Set up a theme that reflects the lives of multi-cultural students**

Before creating a framework for producing films, Set up a theme of the film can help reflecting the lives of multicultural students. It has devised a device that can reflect the lives of multicultural students, such as 'empowering students to prevent the abandonment of school work of multicultural students' and 'The worries of multicultural students'. According to Lee & Ryu(2016), narrative has played an important role in empathizing others life and sharing their experiences in life, not only in the context of personal life, but also in the context of others. Kim(2010) also revealed that identity can be established with self-control by assuring one's skills through artistic expression. Therefore students can discover their own identity by expressing their experiences and emotions while making movies with their own themes.

### **2) Immersion in the role of film studio and mutual decision making**

In the process of producing films, eight multicultural students build their own studios, set up their own studio's name and step forward to film making. They are all immersed in their roles such as directors, actors, cameraman, advertising team and costume team. Due to the Sameness of themselves, they respect each other's opinion and make a decision through mutual communication via language, picture and motion. Hwang et al(2010) noted that the movie as a whole art enables the students to experience diverse art media with connecting other genres. In this point, film making is expected to help multi-cultural students raise their social skills and career consciousness.

### **3) Representation of positive change through visual media**

Images developed with visual culture leads multi-cultural students to change and expand their view of life through satisfying the needs which are not able to be achieved in real life. In the movie clip, multi-cultural students not only just show up their own experiences but also depict them to solve the problem with their friends. According to Lee(2006), the virtual space of the digital video media could unleash the needs and express one's dream. Even in the study of Hwang & Han(1999), virtual space gives a chance to experiment and create the identity of the youth. Through the film, the students will

have the opportunity to realize what they have been dreaming in their own minds and to build a positive picture of how they should proceed.

#### **4. The Effects of Raising the Resilience of Multi-Cultural Students by Film Making**

##### **1) Strengthen self-control capability**

Multicultural students will be able to control their emotions by expressing emotional and psychological conflicts through visual language. They can reveal the painful experiences or emotions that one could not have said in one's mind. Joo(2011) also noted that students can gain the insight of repressed painful experiences while viewing the art work as a reduced reality.

##### **2) Promote interpersonal relationship capability**

Through cooperation with collaborative film making activity, it also improves verbal expression, interpersonal skills, and social skills of multicultural students. The visual images of the screen are the media that enable more effective communication for multicultural students who are not accustomed to using Korean language communication. Even though students with different cultural backgrounds gathered, they were actively communicating with each other through screen, painting, and gestures. during the process of making film. Lee(2007) also noted that multi-cultural students can raise the willingness to express themselves because the verbal development is not necessary for film making. Furthermore, it will be able to fulfill the sense of accomplishment and responsibility in everyday life by acting as a film studio employee. They can form a positive peer relationship and foster social skills through achieving a common goal by tuning each other's opinions.

##### **3) Increase positive performance capability**

Through the art media, multicultural students will be able to move toward creative changes that can overcome their problems. Instead of simply remembering things that they experienced in their school life, they showed up in a positive way. Not only show the hardship caused by prejudice, discrimination of skin color, culture and language, they can be motivated to sustain their school life. They found that other students can be the soulmate of themselves while they have a dream and hope. According to Lee&Ryu(2016), aesthetic narrative leads a new social relationships by getting the opportunity to reflect their life. This is why it is possible to reflect on their life through video media and explore ways to solve the problems in the real life.

#### **5. Conclusion**

While multi-cultural student education focuses on the learning skills of the students, such as Korean language and academic literacy, this study is concentrated in solving the emotional problem of the student and improving the resilience of them. Film making can lead natural communication and change by reflecting the psychosocial characteristics of multicultural students and cultural backgrounds throughout the production process.

The effects of raising resilience by film making among multi-cultural students are as follows. First, it offers the opportunity to ease the psychological tension of multicultural students and build new identity. Video media makes them express their own emotion. Second, we can foster harmonious relationships by developing social skills and communication skills with others. In addition, producing

the movie makes it possible to internalize the virtues and values by themselves. Lastly, not only can it lead to the formation of a positive self-identity, it can also lead to a change in life. It is not a mere picture of the life, but a driving force of changing the real life.

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## **The Change of the Visual Experiences and Art Education in the Posthuman Age\***

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### **1. The Development of Technology and the Change of Art Education**

Since Renaissance, the modern age has been under the domination of the sense of sight. Art education has been based on the presupposition that human beings as the agent of the visual experiences create artistic expressions by their own free will and develop the visual culture; humanism has been the main philosophical principal of the modern art education.

The visual experiences, however, have been also changing in accordance with the technological development in the fields of mechanics, medical science, biology, and media. The ever changing visual experiences influence on the entire culture and our ways of perceiving the world. Moreover, the technological innovations of the 4<sup>th</sup> industrial revolution show that the visual experiences become posthuman. We should take into consideration this technological development in rethinking the philosophy, objectives, curriculums, teaching models and contents of art education. In this research, I will examine the posthuman visual experiences and the meaning of these new visual experiences in art education.

### **2. The Development of Science and Technology and the Visual Culture**

The researchers of visual culture and media agree that the visual experiences have changed in accordance with the technological development and influenced on the reasoning system, culture, and the ways of composing knowledge of human beings. According to Ong (1982) and McLuhan (1962), in the modern history, such optic inventions as microscope and telescope gave privilege to the sense of sight, and the printing technology fortified that privilege. Jay (1988) explains that the visual order of the Cartesian perspective related to the invention of camera obscura produced the disembodied visual take reduced to the point of view; the camera obscura entailed the abstract coldness of the perspective gaze and promoted de-narrativization and de-textualization. Crary (2006) argues that, by the 1840s, the sense of sight took the model of the embodied, subjective, and autonomous vision due to the development of physiology and optics. Krauss (2006) discovers the traces of the modern animation visual apparatuses like flipbooks and zoetropes in Ernst's and Picasso's artworks. Kern (year) explains that the scientific development from 1880 to 1918 has brought the fundamental change in the ways of our perceiving time and space with the various examples of psychoanalysis, cubism, futurist art, Proust, and Joyce.

With these arguments and explanations, we can understand that the human sense of sight and the

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time and space perception are rapidly changing due to high technology, and that now is the important turning point for art education, too.

### **3. The Development of High Technology and its Posthuman Aspects**

Braidotti (2013) says that in our age the relationship between human and technological other has changed unprecedentedly as for their inter-penetrability; the information and communication technology exteriorize and reproduce the human neuro-system, the human perceptive field is being modified, and the visual modes of representation are replaced by the sensorial-neural modes of simulation. The visual experiences produced by the present technological development are fundamentally changing the notion of the perceiving subject. For example, VR and AR are the artificial experiences of the simulated world. The virtual image and narrative are perceived on the same layer as the real world, and they penetrate into the human life. This penetration is the new and different aspect from the modern visual culture based on gaze and appreciation. In a word, the sensorial way of perceiving the world is expanding from that of sight to the synesthetic mode.

The cybernetic devices of AI and robots and the artworks created by computers and AI systems also contribute to changing the visual culture. For example, we may ask a question whether the images created by Google's Deep Dream can be considered as art. Aaron, developed by Harold Kohen, is a drawing AI, and one of its works is bought by Tate Museum. Many contemporary artists use robots in drawing, and even experiments the AI devices recomposing the ready-made images searched by Google.

The subject of art and its concept, which have been considered as the highly spiritual activity of human beings, are expanding thanks to the aid of technology. The age of the posthuman art is coming.

### **4. The Posthuman Age and Art Education**

The technological development changes the human visual experiences, and art is now taking the posthuman aspects. As the age is turning from that of printing letters to that of media, the role of art education is very important. Art education should change actively in accordance with the newest technological development and the unprecedented visual experiences. Therefore, I would like to make several proposals on art education.

First, we should consider the art history of all humankind as the history of visual culture, and educate it in the integrated curriculum of the history of science and technology and the history of culture. The historical point of view about the past will help students grow insight and imagination about the present and future aspects of visual culture.

Second, we need to educate more actively the visual culture produced by new media and high technology. Students can be able to make a critical approach to various themes on the posthuman, creating works by their own will, experiencing the works collaborated by the artist and the computer AI, and appreciating the AI's products.

Third, the experience of art should be expanded in more synesthetic ways. Students can experience the visual culture created in the virtual world, and have a critical view on it. Taking a step forward from the old method of visual culture education, we should encourage students to have critical thinking power in art education class.

Fourth, an innovative change is needed in the method of education. We need to examine if the teaching models are still based upon the modern visual experiences, and create a new educating model.

Fifth, in art education class, we need to rethink the subject and object of art in more posthuman ways.

In fact, the postmodern art education has already predicted the de-humanist tendency. This approach will provide students with an important base in life.

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## The Value of Teaching Method for Cultivating Personality by Using Narrative in Art Education

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### 1. Introduction

Futurists expect that 4th industrial revolution evoked from immersion with digital technology and A.I would change the daily life more smarter. In a new society with tremendous changes, it requires creative problem skills and personality. In order to cultivate this talent, it is necessary to seek the teaching method not only creativity but also personality in art education. Even though art education is the most relevant subject for raising creativity, we need to find the ways to cultivate the personality in art education since society requires the person combined with creativity and personality.

“Samjeol”, art education of traditional thoughts in Korea, leads “Wenren” to build up the ideal humanity and enhance the quality of life by the poem, writing and picture. In the mode of “Samjeol”, it tried to look not only the external shape described in the picture, but also inward meaning as ‘spirit’. Therefore, we can recognize the picture as a medium of cultivating human character in “Samjeol”. It gives an important indication to modern art education (Ryu, Jea Man, 2002: 237).

The works of art include stories of writers, events, and histories related to the works. In art, narrative is meaningful because it provides important clues to read and interpret. In the process of creating or appreciating the works, the learners can create and communicate the relationships between ego and stranger through creating, understanding and interpreting the narratives. Because of this, as a way of searching for the context of life, learning art with the narrative has an educational significance in terms of character cultivation.

### 2. Types and Value of Narrative

#### 1) The Concept of Narrative

Narrative is a word derived from the Latin verb 'narrare', meaning 'talking' and 'story telling', which is variously defined according to academics.

According to Polkinghorne(1988/2009, pp. 44-45), narrative is described in three ways. First, narrative means a process that involves the creation of a story. It implies that the series of stories or sequence of events created by each other could be narrative. Second, narrative has a meaning of cognitive representation of the life story between people. Third, narrative contains the history of time, not the one-time events.

According to Connelly & Clandinin(1992), narrative is a meaning for events over a long period of life while the story is an anecdote of a specific situation. Therefore we use 'narrative' to mention the method of inquiry while 'story' is referred to a single phenomenon. Chu(2012) recited “Emphasizing the constant reorganization of the life experience through storytelling, composing the narrative refers to the activity of organizing a series of experiences in a particular way rather than simply listing them.”

If storytelling is meant to communicate with others in a fun and vivid story, narrative involves the process of storytelling, and the fiction and real stories with causal relationship.

## 2) The Types of Narrative

Narrative is formed in life as a whole of knowledge and experience. However, Bruner(1987) points out the importance of narrative mode of thought, while school has neglected the intuitive thinking and emphasized on the mathematical, formal, analytical thinking. Lee & Ryu's(2016) study found the following: It emphasizes the need of cognitive action, organizing the experience and knowledge, to solve the problems facing learners' lives.

Ryu(2015) found “The types of narrative can be divided to ‘existed narrative’ and ‘created narrative’.” First, ‘existed narrative’ refers to a prototype already existed in the museum, which is related to the museum's artifacts and art pieces in the galleries. For example, historical facts of art piece, anecdote, events, and the life of the artist investigated through books or materials could be the ‘existed narrative’. Second, ‘created narrative’ refers to the creative narrative composed by the viewer's imagination through the process of appreciation. It is created while designing artworks based on the viewer's personal histories or experiences or interacting with the art pieces. Therefore ‘existed narrative’ is narrative with the existed information, but ‘created narrative’ is individual narrative as the result of active appreciation and composing the meaning of artifacts.

## 3) The Value of Aesthetic Narrative

Lee & Ryu's(2016) study found the following:

The educational effects of aesthetic narrative can be viewed in various aspects, but can be divided into internal representations through reflective representations, sharing the values between the community and building the identity, and the effects of individual judgement immersed in the situation.

First, through the process of understanding and interpreting aesthetic narrative, learners form a relationship between ego and stranger, leading to a social dimension to life. According to Goldberg(2008), one must have the ability to take the beforehand elements and change them on the whole in order to build the future internal presentations. Aesthetic narrative provide the chance to be the character in the art piece based on learner's experience in order to build a new identity. Therefore aesthetic narrative offer the opportunity to reflect one's identity based on the experiences of the learner, as well as to form a new social relationship through the empathy in the context of the artifact.

Second, aesthetic narrative can carry out a central role in deriving the value among the community members and forming a identity. Eisner(1994/2014) mentioned “it is necessary to move the private sector into a public domain in order to add social dimension to individual experience.” As aesthetic narrative applied to the communication tool between the identity and community, learners can accept the value and virtues in the art pieces through the context of life, and internalize them with significant experience.

Third, learners can promote individual judgement by immersion in aesthetic narrative. By encouraging learners to understand their intuitive situations and empathy, it allows them to recreate themselves by using information in the aesthetic information. The possibility of diverse interpretation also leads to a variety of analyses that reflect the social and cultural context of the learner. Furthermore, they can share their values through mutual communication and participation. In this



process, they can recognize the diversity of interpretation, fulfill the consideration and respect, and internalize the meaning of value.

Narrative is a story that uses various cultural expressions in the context of life. During the expression and appreciation, students can understand and interpret the narratives. It leads them to explore the life in social dimension and build the relationship between others and themselves.

### **3. Using Narrative in Art Education**

Art education seeks the teaching method to cultivating human character by using narrative through expression and appreciation, conversing with other subjects.

#### **1) Using Narrative through Expression**

In terms of expression, narrative can be used in the process of building ideas or planning. For example, focusing on expression of imagination, it is able to make the art piece with narrative by composing the narrative through mind- mapping and visualizing the virtual story. In the class of craft, learner will be surely motivated when they configure the narrative of the person who will get the present before making the craft. While telling the story of the person related to themselves and visualizing the images, they can share the communication and empathy with other's life.

#### **2) Using Narrative through Appreciation**

According to Ryu(2014), when watching a piece of work with narrative, students tend to find their own stories more carefully than usual class. The learners can not only interpret their own interpretation but also raise the interest and encourage students to active appreciation.

Usage of narrative in the appreciation, it can be divided to 'existed narrative' and 'created narrative'. 'Existed narrative' uses visual aids to cover the hidden stories behind the scenes. Students tend to find their stories more carefully than usual, while watching artworks with the narrative.

Applying 'created narrative' allows learners to view their own interpretations and enjoy active appreciation through encouraging excitement and interest. Learning from narrative appreciation leads the student to self-motivated activities and stimulates the imagination for creating their own story. Specifically, 'created narrative' can be divided into providing learners with a certain amount of data and providing them with no data at all. In appreciation of the painting, 'existed narrative' helps students sentimentally immersing in the story and having motivation.

Therefore, during the appreciation of the art pieces of narrative, it is possible to raise the personal characteristics and critical ability.

#### **3) Conversing with Other Subjects**

Art pieces with the narrative can be used for the class conversing with Korean, Moral education and Social studies. For example, conversing with moral education, it is not only helpful to understand the core values, but also to engage in the character and raise the empathy of the others. This can also help students understand and practice the values and virtues.

### **4. Educational Value of Using Narrative in Art Education**

In the art education, the educational value can be obtained by utilizing narrative in experience, expression, and appreciation activities.

First, Lee & Ryu(2016)'s study found the following;

It helps create interest and attention. Students can increase their participation on presentation and discussion activities by connecting between students' lives and the narrative, without feeling the gap between learning content and life. Furthermore, the learners could use the characteristics of the narrative in the art pieces to interpret and judge freely, thereby creating more substantial learning effect.

Second, it helps raise the imagination. The learners can develop imaginations in the process of forming fiction stories. As 'created narrative' is creating the story which they never experienced before, learners combine and reconfigure the story what they imagined based on the experience of learners.

Third, Lee & Ryu(2016) mentioned the following;

It helps to extract and internalize values in the art work. Rather than passively accepting the principle of delivering virtues, learners will have the opportunity to extract value and virtues from the narrative. Therefore, through the interpretation of students' appreciation and reconfiguration of the narrative, they can deepen their understanding of the values and practice the virtue in real life

Fourth, it helps to stimulate communication. Communication occurs in the interactions between the creator and consumer of the narrative. In the art study, aesthetic interpretation did not only translate into a single interpretation, but also helped communicative action, depending on the backgrounds and experience of learners.

## 5. Conclusion

While traditional art learning involves teaching students what teachers know, in now, learners should be the subject by learning and interpreting their thoughts through making the story.

Art education leading by learners can use narrative through the process of experience, expression and appreciation. Teaching method using narrative in the art class takes advantage of communication based on the learner's experience.

The educational value of using narrative in art education is as follows. First, it helps raising the interest. By utilizing narrative, learners can get more dynamic access to art class. Second, it helps promoting the imagination. Learners can develop their imagination in creating new stories by using narrative. Third, it helps to find and internalize the values and virtues. Learners can find the narrative and internal values in the art pieces by themselves. Last but not least, it leads more active communication. They can cultivate the communication skills in the process of accepting the stories, events and responses from others.

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