

InSEA

European Regional Congress: Tales of Art and Curiosity | Canterbury 2013

Monday 24 – Wednesday 26 June 2013

Proceedings



InSEA
THE INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART



 Canterbury
Christ Church
University



All the art work produced in this booklet is from Woodchurch Primary School children aged between 10 and 11. They have been studying painting, alongside looking at artwork from artists such as Hokusai through the ages to Maggi Hambling and how they deal with water.

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THE INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART

On behalf of the *International Society for Education through Art*, it is my great pleasure to bring greetings to you as we join together at this *InSEA European Regional Congress*. Perhaps now more than ever before educators need to embrace creativity and innovation. Educational systems worldwide are searching for answers in an effort to reach across cultures, to encourage intercultural respect, and to nurture an inexhaustible quest for knowledge, understanding and mindfulness. As arts educators we are well positioned to advocate for the necessity of the arts in a balanced curriculum. In fact, the arts are desperately needed to help students cultivate their self-identities, foster mutual understanding and imagine how humanity might live in peace. We can achieve these goals by providing rich experiences in and through the arts. It is my personal hope that the *Tales of Art and Curiosity Conference* inspires all of us to use our knowledge, skills and experiences to impact policy makers, educators, and the broader society as we advocate for the power of the arts in education. The future is now. May we all be part of creating stronger arts education programs around the world!

With gratitude and appreciation,



A handwritten signature in black ink that reads 'Rita L. Irwin'. The signature is written in a cursive, flowing style.

Rita L. Irwin InSEA President
www.insea.org



**WELCOME FROM
THE NATIONAL SOCIETY FOR EDUCATION
IN ART AND DESIGN**

We are delighted to be giving a very warm welcome to teachers and educators from all over the world to the INSEA European Regional Congress at Canterbury Christ Church University.

Through our journals and social networks many friendships have already been formed, images and conversations shared and ideas exchanged. Over the next few days we look forward to joining with you all to debate, challenge and celebrate art craft and design education on a global platform, forge new friendships, and sustain your professional practice against the majestic backdrop of Canterbury.

We wish you an exciting and invigorating conference, which will remind us all of the reason why we are involved in the world of art, craft and design education in the first place..



Susan M Coles President of NSEAD



Lesley Butterworth General Secretary NSEAD

Dear InSEA Congress delegates

WELCOME TO THE InSEA EUROPEAN REGIONAL CONGRESS, Canterbury, UK, 2013!

It is great to see many enthusiastic men and women, coming here from 32 countries to share their Tales, Myths and Truths of Art (Education) and Curiosity.

It has been a long time since Canterbury Tales, a collection of stories, were originally created by Geoffrey Chaucer at the end of 14th century. The tales are presented as part of a story-telling contest by a group of pilgrims as they travel together on a journey from Southwark to the shrine of Saint Thomas Becket at Canterbury Cathedral. The prize for this contest was a free meal at the Tabard Inn at Southwark on their return.

What would be the prize for InSEA and NSEAD pilgrims coming from everywhere, some of them from quite a distance (including Australia and New Zealand), to attend the Congress? A meal would certainly be welcomed too, but the highest prizes can be won by actively participating in oral, poster, panel and workshop sessions, not to mention social and cultural activities, which will additionally highlight the importance of our event.

InSEA congresses are the platforms where art educators find opportunities to present and discuss their knowledge, ideas, beliefs and research findings. Through these rich experiences, participants become aware of where they are and where they have to reach. The theme of the Meeting of Visual Arts Education experts is "Tales of Art and Curiosity". Let us try to understand it as a symbol for relating past from present and future, for bridging local and universal and for connecting south, east, west and north.

There exists 83 known manuscripts of Canterbury Tales from the late medieval and early Renaissance period, but, it has not yet been answered, whether those Tales were finished! Is it the same with the existing known 114 presentations from the congress Programme (from May 2013)? Is it finished? It may be for sure we will see this on Monday, June 24, the first day of the event. We are all waiting for the beginning!

We believe that conference will provide an excellent opportunity to examine the current situation of visual arts education in European region as well as in other regions, while analyzing it – primarily – as an independent subject or as a tool in general education and exchanging and identifying methods to utilize the visual arts to contribute to children's and youth's development.

I know you join me in thanking Congress Coordinators Peter Gregory, Claire March, Claire Hewlett, Bridie Price and Gill Harrison from the Canterbury Christ Church University, and all the local organizational committee members for the outstanding job they have done in planning and organizing this year's InSEA European regional congress – in such a short time!

We hope your stay will be a memorable, because InSEA Congresses are not just professional meetings: they are very unique and have a lasting influence on those who attend. And last but not least: I know that the wonderful contexts of our hosts' University, of the city itself with the magnificent Cathedral, and accompanying theme of "Tales of Art and Curiosity", will be a further catalyst for stimulating interactions and plans for future arts education work in your community. And much more: when returning from the congress, we can share these Canterbury Tales with our (school) children and with our grandchildren!



Marjan Prevodnik

Chair, InSEA European Regional Council 2011-2014

<http://www.insea.europe.ufg.ac.at/index2.htm>

The Conference organising committee would like to welcome you to Canterbury Christ Church University and hope that you have a wonderful time here in our beautiful city. We will be on hand to help in any way we can during the congress.



Peter Gregory



Claire March



Claire Hewlett



Bridie Price

Gill Harrison

The Prologue

In the 14th century Geoffrey Chaucer wrote a now-famous collection of stories - capturing a story-telling contest by a group of pilgrims as they travelled together on a journey from Southwark (in London) to the shrine of Saint Thomas Becket at Canterbury.

In 2013, art educators from different countries gathered here in Canterbury to share their stories and similarly entertain and inspire each other.....

Victoria Pavlou is Assistant Professor of visual arts education at Frederick University, Cyprus. She is a member of many professional organizations including InSEA. She is a board member of the European Regional council of InSEA. Her research interests focus primarily in the area of visual arts in primary education: initial teacher education and continuing teacher professional development (profiling teaching styles, teachers' attitudes and knowledge, developing pedagogical content knowledge, etc.), pupils' learning preferences, motivation and creative potentials, and integrating ICT in learning and teaching (multiliteracies and multimodality, open and close software, online interactive activities, video art, etc.). Her teaching interests include visual arts education, museum education, educational evaluation and new technologies in primary education. Her contributions may be found in many publications (journals, books, research reports and conference proceedings).

Keynote

Pedagogy and artviewing: preparing generalist school teachers to teach art with artworks

This presentation focuses on international concerns about the quality of visual arts education in primary education and in particular on the challenges faced in educating generalist teachers to teach art. Building preservice teachers' pedagogical content knowing in understanding art is identified as an important factor that could enable them to respond to current trends in visual arts education (such as, visual culture, new technologies, social awareness, connection with everyday life-world) and to nurture children's imaginative and creative capacities.

Studies have shown that art education courses within primary teacher training courses can change preservice teachers' attitudes towards art and support their confidence in teaching art as they reported increased confidence on student-teachers' art making skills. None of them however, assessed directly pre-service teachers' attitudes and knowledge on issues related to art understanding. This is the gap that the present presentation aims to fulfill: how to challenge pre-service teachers' misconceptions

about art and at the same time support ways in which they can effectively acquire content-specific pedagogical knowledge for understanding art. The presentation embraces an explicit constructivist view of teaching and learning processes and proposes the simultaneous development of all aspects of knowing how to teach art with artworks, based on Cochran et al's (1993) concept of pedagogical content knowing (PCKg), which is largely based on the concept of pedagogical content knowledge (PCK, Shulman, 1986). To this end the adoption of an aesthetic mode of inquiry is proposed for engaging preservice teachers in observational, reflective and reasoning practices. Educating teachers to build their expertise of teaching (PCKg) by being taught with the same principles (PCKg) can be a successful way to help them transfer the knowledge gained from a university context to the school context.

Nicholas Houghton

University for the Creative Arts, UK

Dr Nicholas Houghton is an Academic Developer (Learning & Teaching) at the University for the Creative Arts. He has worked in education for 40 years, as a lecturer and tutor, teacher educator, researcher, manager and external examiner. At the same time he has developed his own arts practice. Nicholas studied at Wimbledon College of Art; Slade School of Fine Art, University College London; Nova Scotia College of Art (NSCAD University) and Roehampton University. His PhD was in craft education and his research interests are in craft; the post-secondary art and design curriculum; assessment in art and design and social science research methods. A good proportion of his experience has been gained outside the UK and he has lived and worked in Canada, Portugal and Belgium. His teaching experience includes working at Université du Québec; University of Leeds; Ravesbourne College of Design and Communication; Cleveland College of Art and Design and Escola Superior de Educação de Viana do Castelo. As well as teaching a range of art and design subjects, he has worked as an educational researcher. At London University's Institute of Education he helped to develop methods for undertaking syntheses of educational research findings. In addition, he has undertaken research for a number of government departments, agencies and councils, such as the Crafts Council, engage (the National Association for Gallery Education) and the Learning and Skills Development Agency, for which he undertook various research projects into widening participation. Nicholas is Associate Editor of the International Journal of Education through Art.

His publications include:

Houghton, N (2009) 'The Art Curriculum: What is it? Where does it come from? Where is it going?' In: *Enhancing Curricula: using research and enquiry to inform student learning in the disciplines*. London: Centre for Learning and Teaching in Art and

Design.

Houghton, N (2008) *Learning in Galleries: Evaluation of enquire Programme*. London: engage.

Keynote

Tales about art and art education

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Abstract

This paper recounts seven tales about ways in which conceptions of art in the professional art world have influenced what is taught in post-secondary art education. It begins with a tale about some pertinent aspects of art history, which provides reference points for the six other tales.

The paper proceeds with two tales about traditional skills learning, copying and the importance placed on drawing, which dominated art education in the west until the twentieth century. The next two tales tell how this kind of art education was disrupted by the influence of modernism in two manifestations: self-expression and formalism.

The rest of the paper tells two tales about the influence of contemporary art and, in particular, a conception of art from the mid 1960s, going under terms such as 'post-Duchampian', or conceptual. Amongst the changes in art education this has ushered in are an emphasis on process rather than the final product and a requirement that the learner can explain and justify every stage of the production. This is connected to the need to have a theme which informs the art. Discourse about this kind of art has seen the displacement of connoisseurship by critical theory (with implications for assessment). At the same time there has been an extension of art practice into a range of non-traditional media (lens based and digital in particular) and often with skills taught on demand. Art making has been reconceptualised as a strategy (rather than an inner need) and art practice professionalised.

Key words

Conceptualisations of art education, Conceptualisations of art, History of art education, Post-secondary education, Art curriculum

Introduction

This paper reveals seven tales hidden within with the fine art curriculum. The research which informs it was into the curriculum in the post-secondary sectors, which is where I work, however many of the same tales can be told about what is learned in art in schools. In the

space available, there are tales I won't be telling such as those about the allied disciplines of craft and design. Hence this is only about fine art, or plastic art, or beaux arts in post-secondary education and concentrates on what has happened in the west.

Amongst the things which become apparent when scrutinising the art curriculum is that what is learned has always been bound up with developments in the professional art world, while developments in the art world are bound up with and propagated by art education (Osborne, 2002). You can't recount the history of art education without taking into account the history of art and no history of art is complete if it ignores art education.

Unlike science, art doesn't progress (even if the narrative of the avant-garde suggested it can). Hence for science education it would be ludicrous to teach about the world being flat and also being round: the latter negates the former. In art, however, new developments tend to exist alongside what happened before and this is true of the curriculum. Hence all the knowledge around a new paradigm of art will tend to be crammed in beside knowledge about previous paradigms, making for a curriculum which is over brimming and incoherent (Elkins, 2001, Farthing, 2002, Singerman, 2007). These tales linking art education and professional art attempt to make it clearer.

There have been two ruptures in the history of western art, one in the 1860s, with the advent of modern art and the second a hundred years later, which brought about contemporary art. The latter was the more radical and far reaching and yet the least documented within art education literature. It is also noteworthy that most people who have ever studied post-compulsory art education will have studied it since contemporary art came into being.

An art historian's tale

The first tale concerns some aspects of western art history which have had a profound influence on the art curriculum. If history is written by the victors, then so is art history. According to this narrative, art is not about mere craft skills, but loftier concerns such as use of imagination and aesthetics. Its history is one of shedding the former in order to better practice the latter. Art is about invention and craft is about technical skill (Adamson, 2013). In fact, far from being in opposition, during the European Middle Ages technical skills were needed as a prerequisite for being inventive. The status of crafts-based artists at this time was low, however their work could reach great heights (Shiner, 2001). They were usually regulated by guilds, which monitored standards and determined who was allowed to practice.

During the Italian Renaissance of the fifteenth and sixteenth centuries, there was a gradual change in the status of artists. In some cases art incorporated philosophical ideas such as neo-Platonism and attempts were made through treatises to codify what an artwork required. The importance of craft skill in the production of artefacts was downplayed and the idea of some artists possessing almost miraculous gifts put in its place (Shiner, 2001).

The next developments to have a significant effect on art education came about at the end of the eighteenth century and the advent of Romanticism. Craft skills were no longer downplayed but denied, in favour of the (male) concept of genius and inspiration. Artists and crafts practitioners were now poles apart (Adamson, 2013). With this new emphasis on the individuality of artists, their work came to be seen as an extension of their sensibilities and inner beliefs (Shiner, 2001). Creativity, up until then the unique prerogative of God, was claimed by artists and poets.

The rupture in the 1860s that gave birth to modern art came to be understood in terms of an avant-garde, whereby each generation of artists stood on the shoulders of the previous one and stabbed them in the back. This implied there was an evolution, if not progress per se and an artwork was less significant in and of itself and more because of the timing of the intervention. For this conception of art, craft skills were not only not required, they could be considered a positive hindrance to an artist (Elkins, 2005).

Modernism was driven by two main concerns: formalism and self-expression. These were closely linked and the work of many modern artists contains both. Within the linear narrative of modern art, formalism led inevitably to an all white or all black painting (or cube sculpture) and came to a full stop. Heroic self-expression was running out of steam before critical theory finished it off. Out of this impasse came the second rupture and in the 1960s contemporary art came into being (Roberts, 2007).

If the first rupture is akin to people in a horse drawn coach being told their journey will continue on a high speed train, the second was like people being told that the train has reached its destination, you are free to stay on the train for as long as you like, but you are also free to get off and explore what lies within and beyond the station. If Modernism was a temporal, linear narrative, contemporary art instead expands horizontally.

It is difficult to overstate the immensity of this second rupture. It used to sometimes be called postmodern, but it is now clear that this term and its attendant theories failed to capture the extent of what happened and the preferred term is contemporary art (Smith, 2009). Most modern artists had continued to use traditional media (e.g. oil painting, drawing, printmaking and bronze or stone sculptures). However, contemporary art expanded into photography, video, film, installation, performance, text, books, sound and online media, which sit alongside traditional media (Smith, 2009). Contemporary art can be presented in a traditional gallery space or anywhere else. The artist might not play any part in the making of the artwork. Anything an artist declares to be art is art. Art should encompass theory and theory largely replaces aesthetics. In the same vein, critical theory displaces connoisseurship. It is pluralistic and post avant-garde: there is no sense of each generation simultaneously superseding and yet being validated by the previous one. Its roots lie within a strand of anti-art within Modernism and the influence of Marcel Duchamp in particular (hence the term post-Duchampian) (Roberts, 2007). Despite this, it is largely ahistorical. Because it is ahistorical and not tied to the western canon out of which it sprung, it can easily spread round the world and be reinterpreted in countless local contexts. It is also claimed that contemporary art is ideally suited to an age in which people have limited time spans and has replaced a leisurely scrutiny of the finer points of an artwork with easily absorbed spectacle (Millard, 2001).

Contemporary art has been able to spread outwards because artists have taken possession of a kind of diplomatic passport which enabled them to work in disciplines such as performance and film while giving them immunity from the rules and critical discourse attached to that discipline. Moreover, that passport exempts them from having to learn the skills and techniques which practitioners in that discipline still have to acquire (Van Winkel, 2012). This is more than a postmodern diminution of borders between disciplines because it doesn't work in the opposite direction, for example actors can't present a painting and claim it is theatre. It is a privilege that art and art alone has claimed.

In this brief account it is clear that art has changed from being grounded in making skills to being about critical skills, from object to idea. For many it is a history of deskilling (Roberts,

2007). It is probably preferable to state that in the plurality that is contemporary art that making skills are optional and that is very difficult to pinpoint any particular knowledge which all artists need to possess (Smith, 2009).

The apprentice's tale

During the European Middle Ages art was learned like any craft: through observation, demonstration and lots of practice. This education was formalised through an apprentice system, regulated by guilds. A typical apprenticeship would last seven years and attainment could be demonstrated by a masterpiece. The particular set of skills in manipulating a certain medium which are being learned and the specialisation of a particular master will have a profound influence on the kind of art the apprentice produces (of course there would be other influences, such as patronage) (Cole, 1983).

This tale has two major influences on the present day curriculum. The disciplinary specialism of a teacher can still exert a powerful influence (Storr, 2009). This is even more pronounced in those countries (mostly in continental Europe) where there is still an atelier system, whereby students elect to sign up with a particular art teacher.

The other influence comes from the tradition of the masterpiece. This has evolved into a final major project or degree exhibition, in which students demonstrate what they have learned on a course or programme.

The academician's tale

Apprenticeships were one form of formal education for artists and academies another. These came into being at the end of the Italian Renaissance in the sixteenth century, not as a replacement for apprenticeships, but to supplement them (Pevsner, 1973). Through learning at academies, prospective artists could raise their status, while through apprenticeships continue to learn essential skills. The academies downplayed the skills component of what they taught, whereas in fact it was in large part a skills-based curriculum, with drawing at its core (Goldstein, 1996). Painstaking copying was supplemented by lectures in topics such as perspective, composition and anatomy and Renaissance ideas of ideal beauty. Prospective artists learned about the importance of tackling 'lofty' subjects such as events from classical history or mythology or from the Christian Bible (Efland, 1990). However, the subject they tackled most was the human figure, which was considered to be analogous with ideal beauty (Elkins, 2001). Academies spread throughout Europe and to the Americas and beyond but this part of the art curriculum stayed largely unchanged, in most cases until the twentieth century (Pevsner, 1973).

So much of this tale can seem very old-fashioned and alien now. All the same, having been around for so long, it is not surprising that it continues to exert an influence. One legacy is how drawing is (still) so often considered to be of central importance for the education of an artist. Another is the tradition of life drawing (and painting and modelling) which survives in the curriculum of many institutions.

The formalist's tale

For the first half of the twentieth century, Modernism only made small inroads into most art curricula (Elkins, 2001). There were exceptions, most notably the Bauhaus in Germany (1919-1933). When, in the 1950s, modern art entered the art curriculum, the Bauhaus proved to be a decisive influence (Macdonald, 2004).

To write about a Bauhaus curriculum is over simplistic, however it is possible to summarise those aspects which went on to influence so many art curricula. This was a concern with the formal aspects of art, such as colour, form, shape (basic geometric shapes were favoured), line, proportion, texture, rhythm etc. (Wood, 2008). Named basic design, it was felt this would provide all art (and design) students with a necessary grounding in art's basic vocabulary and grammar (Yeomans, 1988). This was complemented by a discourse around the formal qualities of artworks

Basic design was incorporated into many foundation courses or introductory programmes. This was usually in the form of exercises, such as building out of identical geometric shapes, or producing a colour wheel (de Saumarez, 2001).

With the benefit of hindsight it can be seen that not only was this a radical alternative to the academician's tale, but also shared many characteristics. They both believed that there was a basic knowledge all artists needed to learn, they both favoured geometry, they both propagated the idea of universals underpinned by theory; for the formalist this was gestalt psychology.

The one size fits all and Modernist ideas which underpin the formalist's tale might have gone out of fashion but this hasn't prevented much of this part of the art curriculum from still being taught, especially in those foundation or introductory years which survive. Meanwhile, a formalist discourse spills over into much art teaching, existing side by side with its opposite: post-medium discourse (Storr, 2009).

The self-expressionist's tale

As in modern art, self-expression in art education is very different from formalism yet is also dependant on it as a means and as a discourse. One of the main reasons this tale is so different from the formalist is that, on the face of it, there is so little in it: students just have to be given the time and space to express themselves (Elkins, 2001). However, the more it is unpacked, the more it is shown to contain, albeit in a hidden form.

For this part of the art curriculum students were encouraged to express themselves through improvisation and spontaneous gestures. It borrowed from the child art movement, which in turn had embraced ideas from Romanticism (Efland, 1990). Hence this tale incorporates the belief in individuality and the link between the inner self and the art this self produces. If the child art movement had promoted the idea that every child had something unique to express, at post-secondary level this became translated into the talented learning to make the self-expression meaningful (de Duve, 1994). This was accomplished through the way that teachers conveyed their connoisseurship, so that students could recognise, for example, why one brushstroke was superior to another (De Ville & Foster, 1994).

Also hiding beneath the surface in this part of the art curriculum was the imparting of how to acquire the persona of an artist (Daichendt, 2010). Following the Romantic model and the merging of art and life within Modernism, being an artist wasn't a job or profession but a

calling and a role which had to be lived every waking hour. An important part of studying to be an artist was to go through this rite of passage into adopting the norms of an artist's lifestyle (Groys, 2009). It is noteworthy that whereas all art education up to this point was male dominated, there were aspects of this Bohemian lifestyle which went beyond the patriarchal and into the macho (Pollock, 2011, Wood, 2008).

This part of the art curriculum, together with the formalist part, became ubiquitous by the 1960s. However, already in the professional art world a new vista was coming into view beyond the Brillo box: contemporary art.

The conceptualist's tale

A new tale, based on conceptual art was added to the art curriculum in isolated cases (e.g. Nova Scotia College of Art and Design) from the last 1960s, but only became common some thirty years later (Storr, 2009). Contemporary art extends beyond the confines and doctrines of conceptual art (Osborne, 2013), all the same it was the post-Duchampian way of making art which has exerted a massive influence on the art curriculum. In particular, the priority placed on planning an artwork and the ideas behind it became crucial; in fact the ideas could become more important than the actual artefact, or even supplement the need for one (Grayson, 2004, Wood, 2008). Those studying art were taught to incorporate the critical discourse about art into the work itself (Van Winkel, 2012). They had to justify where and how the work was to be interpreted and explain its historical and theoretical context (Corner, 2005). In this curriculum therefore, the emphasis changed from talking about the artefact to a discourse around pre-production and the process of realising a concept (de Duve, 1994), while connoisseurship was replaced by critical theory.

One reason this kind of art has become so common in the professional art world is because it is what artists were taught (Osborne, 2002). Meanwhile, one reason for the popularity of this part of the art curriculum could be what was taking place in post-secondary education. Like it or not, sites of art learning found themselves having to follow the norms of other subjects (Buckley & Conomos, 2009). More stringent assessment requirements led to the necessity to be able to explain a work and the ideas behind it - and write essays and a dissertation. Art also had to fit into established frameworks for research. One consequence was that art became a sort of problem solving, even if the problem to be solved was arbitrary and came from the artists themselves. This had led to the awarding of doctorates in art, usually with a body of work and a thesis linked by a common theme and focus of investigation (Buckley, 2009).

This part of the art curriculum is not so much interdisciplinary as post-medium. In any case, there is no need for students to specialise in any particular medium or kind of art making, albeit there is an expectation they will find their own preoccupation or theme for their practice (Storr, 2009). It is claimed that because art can be anything an artist says it is and made in any medium or none, this part of the art curriculum can also include almost anything, or nothing (Groys, 2009). There is hence any number of things which the students might learn, but nothing they have to (Elkins, 2001).

The professional's tale

The conceptual artists who rose to prominence in the 1960s adopted a very different approach to being an artist to the previous generations. Instead of a Bohemian lifestyle, they adopted the persona of the manager or cadre (Van Winkel, 2012). Instead of a calling or inner need, making art became calculating and strategic (Josipovici, 2010). Artists treated their practice as a kind of business and became adept at marketing and entrepreneurship (Graw, 2009).

As noted above, the art curriculum keeps being added to and each addition will usually sit alongside what is extant. Therefore students would have received mixed messages since the Bohemian lifestyle described above in the self-expressionist's tale was mixed with the managerial promoted by the conceptualists. This has been further complicated by the rise of artist as celebrity (Graw, 2009). However, the art world itself transmuted from being rather gentlemanly (the use of the gendered adverb is deliberate) to being much more hard-nosed and business like (Graw, 2009). To make one's way in this world, artists have had to adopt a similar approach.

At the same time changes in post-secondary education ensured that teaching would be focused on career development (in the UK the jargon word is 'employability'). Art is one of those disciplines (like medicine), where there has always been a presumption that the education was vocational. However, as neo-liberal ideas have become dominant in the last twenty years, so educational policy has narrowed the purpose of education to only having a utilitarian focus on economic efficiency (Graw, 2009). For this reason, from being hidden, professionalism has become a formal, essential part of the art curriculum.

In this newest component of the art curriculum, students learn about marketing, how to enter competitions, the workings of the art world, renting a studio, contracts and keeping accounts. Although it might teach about various art worlds such as community and artist-led, it is the commercial which is always the most alluring for students enamoured of the fame of the celebrity artist (Horowitz, 2011).

The new professional focus led to the reintroduction of programmes, courses or pathways in specific media such as painting, drawing or sculpture. All the same, in my experience of visiting many degree exhibitions, students on any of these can finish up working in any two- or three-dimensional medium, or none.

Conclusion

As this paper has shown, the art curriculum can be influenced by policy. However, it is hoped that it has been demonstrated that it has most of all come about in response to what has happened in the professional art world. This was often with a considerable time lag. Indeed, one of the important functions of the unchanging academician's tale was to provide a fixed point for artists to react against. The history of modern art can only make full sense if understood in terms of what it was rejecting.

As the movement of contemporary art has become horizontal, the curriculum which reflects this has – by necessity - become ever more shallow. Without proposing a solution, it is worth pointing out that the existential problem of contemporary art is not shared by design, nor by other arts such as theatre, film, creative writing etc. Perhaps they have yet to follow art into

its post-everything state. Or perhaps art education needs to reverse out of its ontological cul-de-sac.

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Keynote

Making an indelible mark? An overview of Art, Craft and Design in English Education

The 2012 Ofsted report 'Making a Mark' drew together information from approximately 250 schools and colleges that were inspected during the three year period since the 2009 report was published. It evaluated the strengths and weaknesses of the Art, Craft and Design education noted in those schools and colleges in England. Some of the findings were not particularly encouraging – for example, achievement in the subject was noted as good or better in only about a third of the primary schools and about half of the secondary schools visited.

The report itself was presented in two sections: Part A focused on the key inspection findings in the context of the continued popularity of the subject with pupils and students. Part B considered how well the concerns about inclusion, creativity and drawing raised in the earlier (2009) report, 'Drawing Together: Art, Craft and Design in schools', had been addressed.

In this keynote presentation for InSEA, further consideration will be given to the ability of English schools and colleges to both improve and sustain development in art, craft and design in the future.

The 2012 report can be downloaded from

<http://www.ofsted.gov.uk/resources/making-mark-art-craft-and-design-education-2008-11>

Karen Eslea joined Turner Contemporary as Audience Development Officer in 2001, and became Head of Learning in 2009. Previous positions have included Education Officer at Chisenhale Gallery, Camden Arts Centre, Education Assistant at Whitechapel Art Gallery and Public Programmes Officer at the Hayward Gallery. Karen has also worked as a freelance educator for organisations including Nottingham City Museums, Whitechapel Gallery, Art Angel, the Estorick Collection and Camden Arts Centre. As a freelance Project Manager at The Hayward Gallery she developed and delivered an innovative programme for Looked After Children with the Department of Health. Karen was a representative for engage London (National Association of Gallery Education) between 1998 and 2000. She studied BA Photography at Nottingham Polytechnic (1989 – 1992) and has a Post Graduate Diploma in Museums and Gallery Education (1997) from The Institute of Education, London.

Karen worked closely with the Director and other colleagues to contribute to the design brief for Turner Contemporary's new building and to create a new organisation. She was the first member of staff, and spent many years working with local people to explore how culture can transform lives. Over the ten years in the run up to the gallery's opening, over 690,000 people saw our projects or were involved in the programme.

Karen was responsible for setting up an ambitious Learning Programme for the new gallery, based on igniting curiosity and inspired by JMW Turner. Other projects that she developed include *Artworks*, which enabled 30 unemployed people from local wards to gain skills in order that they could apply for front of house jobs and the national award winning *Time Of Our Lives*, enabling 13 to 25 year olds and people aged over 60 to work together to explore what it means to be a teenager. Karen worked with the Exhibitions team to develop *Nothing in the World But Youth*, the gallery's second major exhibition and an exploration of adolescent experience, both now and in the past, which was visited by over 120,000 people. She was awarded The Marsh Award for Excellence in Gallery Education in 2011.

We are Curious

Turner Contemporary is a visual arts organisation in Margate that believes in making art open, relevant and fulfilling for all. Inspired by JMW Turner's sense of inquiry, we offer a space for visitors to embrace their curiosity and to discover different ways of seeing, thinking and learning. Our programme enables intriguing connections to be made between art from 1750 to the present day.

Before the gallery opened, I worked with freelance consultant Michele Gregson to develop an ambitious, relevant and sustainable Schools Programme. With the educational landscape changing rapidly around us as we began to shape our vision, we were reluctant to anchor the programme too firmly to specific content in the curriculum. Rather, we were drawn to JMW Turner and his endless curiosity. Known to most as a great British painter, he was also a poet, an architect and Professor of Perspective at the Royal Academy. He was fascinated by a diverse range of subjects, from photography, geology and chemistry to experiments in ultra violet light. It

seemed to us that his vast knowledge, wide ranging interests and impressive networks were driven by one thing: his sense of curiosity.

As a response we developed We Are Curious, a Learning Programme inspired by artists which brings together hands-on exploration with a philosophical structure. Teachers and pupils learn together to develop creative questioning and thinking, building confidence and communication skills.

By focussing on curiosity, we are also able to challenge conventional hierarchies of teacher and learner, creating a situation where people of different ages, and with vastly different expertise and knowledge learn together and from each other. As Marina Warner states in the exhibition catalogue, curiosity is 'haunted by the openness of a child's mind and yearns to recapture the child's way of approaching the brave newness of the world.' Much of Turner Contemporary's programme aims to put children and young people in leadership positions, enabling them to lead conversations with adults about art and ideas.

In my presentation I will reflect upon the role of curiosity in learning in the context of Turner Contemporary's current exhibition, Curiosity: Art and the Pleasures of Knowing (25 May to 15 September 2013), a Hayward Touring exhibition curated by Brian Dillon in collaboration with Turner Contemporary and in association with Cabinet Magazine.

Karen Eslea, Head of Learning, Turner Contemporary, June 2013

We are Curious: an introduction

Turner Contemporary is a visual arts organisation in Margate that believes in making art open, relevant and fulfilling for all. Our new gallery building, designed by David Chipperfield Architects, opened in April 2011 and has since welcomed more than 930,000 visitors. Inspired by JMW Turner's sense of inquiry, we offer a space for visitors to embrace their curiosity and to discover different ways of seeing, thinking and learning. Our programme enables intriguing connections to be made between historical and contemporary visual art.

Our current exhibition, Curiosity: Art and the Pleasures of Knowing (a National Touring Exhibition curated by Brian Dillon in association with Cabinet Magazine) helped to inspire the theme of this conference, and there is an opportunity to visit tomorrow afternoon. For those of you who are unable to attend, images of the exhibition and related activity will magically appear behind me as I speak, and will provide a backdrop to the wider issues that I will explore in my presentation.

When writer Brian Dillon proposed the idea of an exhibition exploring Curiosity itself, it presented a perfect opportunity to reflect upon the gallery's ethos, and to embody something of our commitment to inquiry. In the words of Dillon,

'Like the cabinet of curiosities of the 17th century, which mixed science and art, ancient and modern, reality and fiction, this exhibition refuses to choose between

knowledge and pleasure. It juxtaposes historical periods and categories of objects to produce an eccentric map of curiosity in its many senses'.

Works by contemporary artists including Katie Paterson, Pablo Bronstein, Tacita Dean and Gerard Byrne expose past and present fascinations such as astronomy, animals, maps and humankind's obsession with collecting, blurring the boundaries of art, science and fantasy. Historical artefacts include intricate pen and ink studies by Leonardo da Vinci; Albrecht Dürer's celebrated Rhinoceros woodcut (1515); beautiful bird studies by JMW Turner; late 19th century models of aquatic creatures by German glassmakers Leopold and Rudolph Blaschka; the mineral collection of Roger Caillois from the Natural History Museum in Paris, the diarist and botanist John Evelyn's cabinet, ivory anatomical models from the 17th and 18th centuries, and Robert Hooke's *Micrographia* with its startlingly detailed illustration of a flea.

Many of the objects in the exhibition also raise difficult questions, and remind us of the darker side of curiosity. For example, an absurdly over stuffed walrus from the Horniman Museum, shot in the 1880s by a professional hunter sits on a gallery plinth. The taxidermist, never having seen such a creature before, kept stuffing until the folds in the skin were completely full. Nobody knows what is inside it to this day. A penguin collected from one of Ernest Shackleton's Antarctic expeditions lies rigid in a wooden box, horribly reminiscent of a coffin. Surreptitious photographs of women by Czech Outsider photographer Miroslav Tichy, taken with a home-made camera are dark and unsettling. In the words of Dillon again, 'The history of thinking about curiosity tells us that it has never been less than ambiguous and paradoxical, subject to historical drifts and sudden judgements'. We are reminded that curiosity comes with responsibilities.

Moving away from the exhibition now to examine Curiosity in its wider sense, and the importance of inquiry to Turner Contemporary's Programme, I will go back to the beginning of the organisation. The idea of the gallery was inspired by JMW Turner, and developed as part of Margate's regeneration, and as such, learning has always been at the core of the organisation. Turner (1775 to 1851) was a working class boy with breath-taking talent, business acumen and a passionate love of learning. He was a frequent visitor to Margate spending time here as a child and again later in his life. He is said to have remarked to John Ruskin that the skies over Thanet are the loveliest in all Europe. Margate's north facing position on the Kent coast accounts for the very particular quality of the light.

In the 1820s and 1830s Turner lodged with Sophia Booth in a house that was located on the same site as the gallery. The windows from the house provided Turner with an ever changing view over the beach, pier and jetty and Margate became a central subject in many of his works. His fascination with the sea may well have developed from his early visits to the north Kent coast.

Known to most as a great British painter, JMW Turner was also a poet, an architect and Professor of Perspective at the Royal Academy. He was intrigued by a diverse range of subjects, from photography, geology and chemistry to experiments in ultra

violet light. He moved like a cat among the artistic and scientific society of his day, creating connections with numerous innovators, including scientists Mary Somerville, Humphrey Davy and Michael Faraday to Zoologist Richard Owen and photographer John Mayall.

“Throughout his career this fascination with the way things worked, or were made, or the people who made them, of the effect that scientific and technological advance had on the world around him, never really deserted Turner.” (James Hamilton, *Turner and the Scientists*, 1998)

It seems to me that his vast knowledge, wide ranging interests and impressive networks were driven by one thing: his deep sense of curiosity.

We Are Curious

Before the gallery opened, I worked with freelance educator Michele Gregson to develop an ambitious, relevant and sustainable Schools Programme. With the educational landscape changing rapidly around us as we began to shape our vision, we were reluctant to anchor the programme too firmly to specific content in the curriculum. Rather, we were drawn to JMW Turner and his endless curiosity.

During this development stage, we talked about Ken Robinson and particularly his question, “How do we educate our children to take their place in the economies of the 21st Century, given that we can’t anticipate what the economy will look like at the end of next week?” (*Changing Education Paradigms*, RSA 2010) The answer he proposes is that we nurture divergent thinking as an essential capacity for creativity. Artists practice divergent thinking – seeing multiple answers and ways of seeing the question; they know what to do when they don’t know what to do. The importance of ‘learning to learn’ and ‘building learning power’ (Claxton) is fundamental to developing creativity. Like Elliot W Eisner, we believe that when learners behave like artists they are more successful in everything that they do.

As a response we developed *We Are Curious*, an inquiry based Learning Programme inspired by artists, including JMW Turner. It brings together hands-on exploration with a philosophical structure that supports creative questioning and thinking across the curriculum. We want to equip children and young people to deal with the unknown, the challenging and the difficult – not just in art, but in everything that they do. Participants develop creative questioning and thinking skills, building confidence and improving communication. We aim to demonstrate how educational practice as a whole can learn from the way that artists think and behave.

By focussing on curiosity, we are also able to challenge conventional hierarchies of teacher and learner, creating a situation where people of different ages, and with vastly different expertise and knowledge learn together and from each other. As Marina Warner states in our current exhibition catalogue, curiosity is ‘. . . the spirit of inquiry itself , a principle of reason that will never be content; it is haunted by the openness of a child's mind and yearns to recapture the child's way of approaching the brave newness of the world.’ Much of *Turner Contemporary’s* programme aims to put

children and young people in leadership positions, enabling them to hold conversations with adults about art and ideas.

Youth Navigators

To give you an example of the We Are Curious programme, I will briefly outline one of our key projects, the Youth Navigators programme, which has been running since March 2011 and has Curiosity at its heart. Participants go through a period of training with a Practical Philosopher, artist and gallery staff which enables them to develop creative questioning and listening skills, and to lead conversations with gallery visitors. So far, over 150 secondary school pupils have taken part in the project.

Whilst Youth Navigators employ Philosophical Inquiry to talk to visitors about the wider world and philosophical ideas, their conversations always start with artists' work. After all, as Fluxus artist Robert Filliou famously said, 'Art is what makes life more interesting than art'. Artists' work considers endless themes and ideas which are relevant to us all, and can transport us to other times and cultures, helping us to imagine the world otherwise.

One of the delights of the Youth Navigators Programme is to witness participants physically growing before one's eyes. Their body language is transformed, and they are often flushed with enjoyment, as they gain confidence. The bravery of talking to strangers about art is quickly rewarded, and the thrill of articulating new thoughts, and being listened to, is palpable.

'I think that philosophical inquiry would help kids even if they don't want to paint, or make, or draw. Seeing things from other people's perspective — it's kind of a life skill — it is useful in all areas of life, and not just for creative reasons. It has helped me to develop a more open way of thinking. If you think more openly, you can approach things with a different mind, or even a better one.'

As we were developing this project, the question of how and why we educate our children came up repeatedly. This may have been in part due to the fact that we were swimming in unsettled waters following political change. On a visit to Moscow last year I met an inspiring gallery educator, working hard to change the way audiences interact with contemporary art. She told me that although her own education was good, she learnt only facts, and was never taught to formulate an argument, or express an opinion. She couldn't remember being encouraged to be curious. In her attempt to challenge this approach now, she says she is predominantly met with anger and strong resistance.

Youth Navigators consistently ask for factual information about the artworks they are discussing. As a response, we introduced curatorial tours into the programme, and participants are also encouraged to carry out their own research about exhibitions. This desire for information, often at the beginning of the programme, to a certain extent signifies anxiety. They also tell us that they think this is what adults want – perhaps a reflection of how our society perceives learning as the accumulation of

factual information? I believe that it also shows curiosity, and a desire to learn, as indifference would not prompt such a request.

I hope that as many of the young people pass through the programme, and grow in confidence, they begin to see that the question they are concerned with, and the one that all good gallery educators wrestle with, is how should one mix conjecture and personal response with factual information? It quickly becomes apparent that offering factual information alone shuts down conversations. I know I learn best in the exciting space between curiosity and research, enjoying the sensation of moving in and out of fact and interpretation. After all, as Brian Dillon writes, Curiosity “never ceases to tremble between concentration and distraction, between lucidity and dream”.

Inspiring Curiosity for all gallery visitors

Turner Contemporary has a strong culture of learning and experimentation. Our Director, Victoria Pomery, frequently talks of visitors and staff alike as being learners. All staff

work with a Practical Philosopher to develop their curiosity, and the skills to engage audiences in conversations about art and ideas. We work hard to create an atmosphere of questioning in the galleries, and many visitors remark upon this. We don't just relay information about artists, but ask for thoughts and responses. We have also begun to forge our own path in terms of interpretation, working with visitors to generate questions which in turn help us to engage others in artists' work and ideas.

As part of the interpretation for the current exhibition, we have asked visitors to tell us what makes them curious. We have had many thousands of responses. I have picked out just a few to share with you:

- Why don't people like the dark?
- Where has altruism gone?
- Why does learning things and asking questions not answer anything?
- Why do I enjoy something that I don't understand?
- Why must science be displayed as art for the public to take an interest?
- Why is growing up so hard?
- Are there more good than bad people in the world?
- Why do children lose their immense learning capability after they reach a certain age?

With training from Narativ, an international storytelling organisation that works with companies including Disney and Unicef, members of staff at Turner Contemporary have been telling Curious Stories in the gallery spaces, and asking 'How do these objects connect with our everyday lives?'. Having told my own story about a doll-shaped candle that I own in front of fertility dolls from Angola, and fifteen gallery

visitors expecting factual information, I empathised with our Youth Navigators. However, having told my story, I felt euphoric. Strangely, my musings on motherhood and collecting seemed to create new and deeper questions about the objects on display.

Artist Maria Amidu has been commissioned by People United, an organisation based in Canterbury which explores kindness through the arts, to explore one piece of artwork in our current exhibition. Through research and conversations with visitors, she will explore how art enables us to question our own values, morality and the way that we live our lives. A related inquiry for gallery visitors will ask the question, 'Can Art Change the World?'

Conclusion

To conclude, the dominant discussion in the UK currently asks how education can train young people for work, and raise standards and attainment. It seems to disdain some human faculties, such as imagination or thought on the grounds that they are unproductive, and creates a false demarcation between academic achievement and the sensitivities associated with creativity. The counter argument is that we need to educate the 'whole person', and that by taking control of their own learning, and embracing their curiosity, the arts and creativity, young people can achieve academically in addition to enjoying a rounded and fulfilling life, whilst contributing to a fair and decent society.

At Turner Contemporary we are driven by the belief in the power of art to transform lives. By embracing the arts, and placing them at the centre of their own learning, participants in We Are Curious, and other gallery visitors and staff, are developing their curiosity, enriching their intellectual lives and imagining themselves, and the world, otherwise.

Richard Hickman is Reader in Art Education at the University of Cambridge, where he is course leader for PGCE Art & Design and a Fellow of Homerton College. His teaching experience includes 13 years as a teacher of art and design and as a lecturer in art and design education since 1985. Richard's latest book, titled *The Art & Craft of Pedagogy* (Bloomsbury, 2013), is based on the life stories of ten artist-teachers. He is also author of *Why We Make Art and Why it is Taught* (Intellect, 2005/2010) and he edited *Research in Art Education* (Intellect, 2008), *Art Education 11-18*, (Continuum, 2004) and *Critical Studies in Art & Design Education* (Intellect, 2005). He has had several solo exhibitions of his paintings, in the UK and elsewhere. He has recently been awarded the Pilkington Teaching Prize by Cambridge University and was 'Outstanding Educator in Residence' with the Singapore Ministry of Education in February of this year.

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Keynote

Tales of Art and Curiosity: A personal journey through art education 1956-2013

This would be a largely visual presentation, based on art works I have produced in various contexts since primary school to the present day. While autobiography is a simple account of one's own life history and autoethnography places such an account within a cultural context, I use what I might call an "autopsychographical" approach, where I give a visual account of my own psychological world, presented with commentary about the nature of art education I was involved with over a period of time. I will show work that I produced from Primary school, through Secondary, 6th form and Foundation course, Art College, as a teacher and latterly as an education lecturer. The narrative will highlight various identities as pupil, student, beginning teacher, lecturer, inspector, examiner teacher educator and parent. I will focus on the personal and cultural contexts in which the art works were made, including references to the prevailing orthodoxies in art education.

Keywords: Art education, visual self-narrative, autopsychography, autoethnography, Identity, orthodoxies

Jonathan Barnes is senior lecturer in Education at Canterbury Christ Church University. He has wide experience in all sectors of education, having taught geography, art, music, English and history in east Africa and south Asia, and Germany as well as England. He ended his school career as a head teacher and now teaches a range of disciplines in teacher education. These broad interests have led to his interest in cross curricular approaches to learning, though his heart has stayed with the arts. His research interests concern relationships between the curriculum, arts and well-being. He writes regularly for the journal, *Improving Schools* and others on the arts as powerful motivators, engagers and meaning-makers. His research into creative teaching is summarised in *Creative Teaching for Tomorrow*, commissioned by Creative Partnerships in 2009. He is author of *Cross Curricular Learning 3 -14*, published by Sage in 2011. His current secondment to the Sidney De Haan centre for research in the arts and well-being, brings opportunities to provide influential evidence on links between health, education and the arts in the lives of children and their teachers.

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The Tales from 2013

The following pages set out the abstracts (and where available the papers) of the presentations made during the Congress.



Programme Start

Monday 24 June 2013

Parallel Papers

Session One

10.30-12.00

Session 1.1 Research sharing and knowledge

8 The Distance of Reverie: Recovering Self through Visual Narratives

Adele Flood ,University of New South Wales, Australia

Memories often begin or end with a journey. From the distance of reverie it seems that journeys are the punctuation marks in a life story. Childhood is a time in which the smallest journey can seem endless. This paper will engage with ways that creativity can support and enable individuals to explore and accommodate life's experiences through the generation of narrated stories. Clandinin and Connelly (2001) observe that "the stories we bring as researchers are also set within the institutions within which we work, the social narratives of which we are a part, the landscape on which we live." (p.64).

When I am involved in the process of narrative, I am engaged in a continuous account of linked particulars that become a story and from within these stories are the many threads that come to form the patterns of experience within an individual's life.

As a storyteller, I arrange events and actions that provide a sense of wholeness and in doing so, provide a beginning and an end; this is the emplotment that makes the story intelligible. In writing this life story, I have begun structuring meaning in the form of a story, telling the tale with a sense of a sequence of events in some kind of temporal order.

The paper begins at a point in time that was a pivotal moment in my childhood thus:

The first significant memory of a journey's end is the day I was taken to live with my mother. It is the end of the journey I remember; the journey itself has vanished however the memory of my grandfather's car disappearing down a gravel road remains with me. It is a singular image, like a photograph that has been taken and somehow the movement has been captured in just one frame that repeats itself over and over again. The memory is made more powerful by the intense sadness I associate with it. It's not that I can feel the sadness still, it is a sense or a knowing that I retain in the sensory memory that returns.

Through imagery and words I will engage in the telling of a life story of an individual so that both the listener and narrator come together through story to give the life form and meaning.

Keywords: Narratives, self, visual journals, memory

18 Altermodern Art Education: theory and practice

Altermodern Art Education: theory and practice

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Abstract

Inspired by the Tate Triennial "Altermodern" curated by Nicolas Bourriaud in 2009, Dutch art educator Robert Klatser formulated notions for the needs of today's art education. Starting from the fact that art education in schools hardly connects with developments in art, nor with the lives of adolescents, nor with global development

and interculturality, a research programme has been developed to examine the possibilities of Altermodern Art Education.

In the theoretical part of the research conducted by Talita Groenendijk and Marike Hoekstra the notions of Bourriaud on contemporary art, migration and globalization were connected with relevant developments in art education. The key parameters following from theory were intercultural, process-oriented and student-based. The empirical study consisted of a design research programme where seven trained art teachers implemented the central design parameters in 8 week-projects with 14-17 year olds.

Case studies of the implementations, based on interviews, teacher reflections, observation notes and learner reports, investigate the possibilities of Altermodern Art Education.

Key words

interculturality, contemporary art, student-led art education, globalization, process oriented

Introduction

The process of globalization that is considered highly representative of the world today is a subject of many studies and theories. The dilemmas and chances the world is faced with since we have reached such a considerable level of connectivity are subject of political dispute and research and the many consequences of globalization are studied from a variety of scientific angles, ranging from a strictly personal level to a worldwide scale.

In the preface of the essay 'The Radicant' (2009) the French art critic Nicolas Bourriaud wonders how globalization could be studied from an artistic angle when he motivates the urgency for a reconsideration of the visual arts:

'... why is it that globalization has so often been discussed from sociological, political, and economic points of view, but almost never from an aesthetic perspective? How does this phenomenon affect the world of form?

An important feature of 21st century art for Bourriaud is the critical stance artists take in matters of nationality, identity construction and migration. The characteristics of our time and age, like the migrating individual, the world in transit and the hybridity of identity are subject of many art works. The hybrid and fluent character of global culture also holds implications for creative process and artistic form. Bourriaud illustrates his nomadic vision on art with artists that use travel and change as an artistic product.

Taking Bourriaud's quoted question further, the question arises what this renewed perception of the visual arts would imply for art education. According to Robert Klatser (2010) art education today faces three major problems that imply the need for change. The first problem is that art education does not correlate sufficiently with

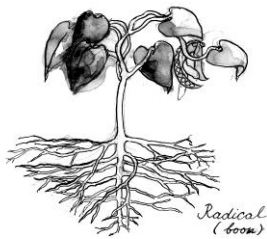
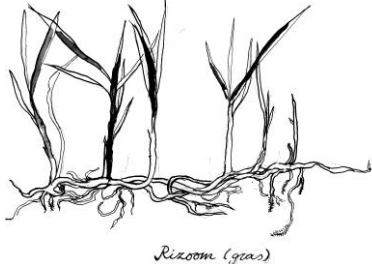
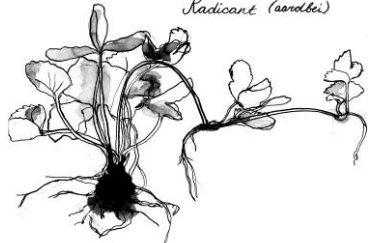
developments in contemporary art. The second problem he defines is that art education today does not include actual themes like globalisation, migration, hybrid culture and hybrid construction of identity. And finally art education has too little relation to the lives of the young people it involves. Klatser suggests taking Bourriaud's concept of the Altermodern, with its critical reflection on globalization and modernity, as a starting point for the development of new principles in art education.

In this article we describe how we used Bourriaud's vision on contemporary art as a theoretical outline for the design of art education, how we studied the working of the major principles of altermodern art education in classroom situations and what this implies for development of altermodern art education as art education for the 21st century.

Altermodern art

Altermodern was introduced by French art critic Bourriaud in his essay *The Radicant* and was the title of the Tate Triennial in 2009. To illustrate the difference between modernism, postmodernism and the altermodern, Bourriaud elaborated on the root-comparison made by Gilles Deleuze. When a radical plant, like a tree, symbolises modernism, with its universalist ideals and western hegemony, and postmodernism is best symbolised by a rhizome, like root-grass, with its multiplicity and relativism, the altermodern must be compared with a radican, like ivy or strawberry-plants. The radican is multiple and constantly moving, rooted in different origins and forming new roots as it moves. Radicant art is intercultural and hybrid. Unlike postmodernism it is constructive and despite the lack of formal universal criteria, art can be assessed by translating contexts.

Figure 1: scheme of modern/postmodern/altermodern

Modernity	Postmodernity	Altermodern
		
Radical	Rhizome	Radicant
Universalistic	Multiple	Multiple and travelling
Western oriented	Multicultural	Intercultural/hybrid
Constructive	Deconstructive	Constructive
Formal criteria for assessment	Relativism: 'anything goes'	Assessment by 'translating criteria'

A concise definition would be that altermodern art is art in the age of globalisation and has a dynamic understanding of culture. In altermodern art it is the journey that matters, not the origin or the destination. Altermodern art can also be described using eight actual themes pointed out by Bourriaud like exiles, travel, borders, energy, archives, heterochronia and viatorisation.

Translating the Altermodern to art education

This vision on art inspired Dutch art educators to formulate ideas on altermodern or intercultural art education.

As we pointed out, the needs for art education today include the development of art education that relates to contemporary art, global developments and the live of young people. These issues are being addressed in the contemporary debate on art education, but a synthesis that addresses the three problems coherently was something to be developed, as far as we could tell.

The need for art education to relate both to the professional world of art and at the same time to the world of the learner, as described by Efland in 1976 in his article "School Art Style" is still a matter of debate today. More authentic forms of art education try to connect with children's spontaneous art production and with professional art by instructions that allow learning to be productive, meaningful, complex and cooperative (Haanstra, 2011).

Views on multiculturalism that entered art education in the 80-s and 90-s are not sufficient in relation to contemporary globalization and must be viewed as a new form of neo-colonialism. Multicultural art education focuses too much on origin and does not leave room for the altered relation between the global and the local. An intercultural approach would include hybrid construction of identity, cultural transference and migration. Desai suggests lessons:

'similar to the curatorial practices of global contemporary exhibitions that focus on debating a current global issue from multiple perspectives through various forms of aesthetic production that are traditional, popular and contemporary. Again, the studio project would be a visual examination of globalism produced in an art medium that best suits the ideas a student is exploring.' (Desai, 2005)

Taking the multiple perspectives of the students as a starting point includes not only a focus on small narrative but also asks for a way to include popular culture and media. The way contemporary artist mix high and low culture and adopt popular themes is highly similar to the remix culture of young people (Heijnen, 2011). Allowing students to include forms and media from youth culture not only makes them co-selectors of the content of art education (Wilson, 2003) but also enhances their motivation (Manifold, 2011).

Gude points out that most art curricula are too limited and formalistic. Her alternative is a list of principles 'structures, not according to form, media, or disciplines, but from the student's point of view, imagining what important ideas about the uses and making of art we want students to remember as significant.' (Gude, 2007).

Our theoretical study helped us develop design principles for altermodern art education that brings together innovations of both content and didactics. As we see it, art education should no longer follow the western hegemony in art history but seek analogy in contemporary art. It is important that art education aims to connect with the cultures and subcultures of young people today in its many facets, for example by integrating popular culture and social media. The art teacher should be in constant dialogue with the learners about the work in progress and stimulate an enterprising attitude:

'The teacher indicates the margins, creates conditions, tries to deepen the work of the student, provide it with an adequate context and lift it out above the strictly personal. There is no prescription of materials, process or form' (Klatser 2010, p.83)

The starting point should be to confront the learners with the multiplicity of stories in multicultural society and to create shared stories, that neither deny nor increase difference. Focus on the small narrative, as a way to include individuality and identity construction is a way to discover shared values and stories.

Our theoretical study concluded with the translation of three central concepts of altermodern art to art education. New ideas on culture ask for art education that is intercultural. The focus on the journey can be understood as a need for process-oriented art education and multiplicity must be translated in student-based learning in art education.

Research question and methods

The central question for our inquiry was: What will Altermodern Art Education, as art education for the 21st century, look like? The theoretical study provided us with the three design principles intercultural, process-oriented and student-based.

These design principles were used as guidelines for the projects we investigated in our empirical studies. We wanted to know how teachers would interpret these design principles and how they would work with them. How they would evaluate implementation and results, how would teachers reflect on working in an altermodern project and what learning experiences would the students have?

The aim of our research was to find out how the design principles would be implemented in real life classroom situations so we could further develop the possibilities of altermodern art education. We offered teachers no examples to copy and no methods to use; they would be explorers in a new territory. We choose to ask teachers to develop their own projects based on the design principles we described. In order to investigate the working of the design principles we set up a research project inspired by design research and action research. Methods were adapted to fit

our goals because we considered teacher-independent design irrelevant and we had little opportunity to design various cycles. Instead, separate lessons could be regarded as mini-cycles.

An experimental project was set up with six art teachers in five secondary schools. The teachers were trained in two short sessions and prepared by reading the theoretical part of the research. It was agreed that projects would be limited in periods of 8 weeks, each with one single class. Ages and levels of the students varied, but all the teachers had quite a lot of teaching experience. The teachers were selected by their motivation to work with the goals of altermodern art education. Part of the teacher training consisted of presenting ideas on the projects and reflecting on the other teacher's ideas, under the supervision of the researchers. The group of teachers had several meetings during the project to give and receive feedback and they used a weblog to upload their reflections and student material, in order to learn from each other and be open to criticism.

Due to the freedom the teachers were given in designing and conducting their own projects, the projects were different in many aspects. A variety of data, from interviews to observations and learner reports gave insight in the experiences with this experimental approach from different angles.

Intercultural

Intercultural is the contemporary view on culture that implies constant change and exchange and is not bound to origin. In our time of globalization where everything is being mixed we can assume that a majority of cultural expressions comes from a hybrid origin. Global culture allows us to share (cultural) experiences that we meet with in our own individual way. Contemporary altermodern artists do no longer operate from their cultural origin, but move between cultures like nomads. That should be the starting point for intercultural art education that implies the avoidance of cultural stereotypes and western based linear art history.

The teachers in the research project interpreted interculturality differently. It was clear to most that the altermodern approach would not be about stereotypes of original cultures, but what would it be about? One of the teachers emphasized the importance of involving the background of the students by asking them to bring objects from home to the class. That could be a starting point for intercultural art education, considering that youngsters live in an intercultural global society where everything mixes. They are part of that world and therefore inclusion of their background would lead to interculturality in art class.

One of the classes involved, where most children come from immigrant backgrounds, worked from the theme 'Travel'. Students explored several cultural themes like Arabic books and the Hajj (pilgrimage to Mecca) but also choose manga and other popular elements of mass-culture and mixed the elements freely.

There were less cultural themes explored in the more homogenous white classes. Students worked from individual themes like a Sicilian background and actual cultural themes like a work on Kony, the leader of the Army of the Lord in Sudan and Uganda, who had been trending topic on YouTube at the time of the project. Children investigated cultural stereotypes and collected sources from the Internet on, for example, Inuit. Another teacher introduced an intercultural focus by the use of a general theme (Beauty Ideals and Identity), where the perception of the students was mixed with contemporary art and different cultural elements. Students in this project explored actual contemporary elements like fashion and subcultures and mixed them with traditional cultural and historical values.

In the projects with a thematic approach interculturality was best implemented. A well-formulated theme can offer a framework to investigate and envision the hybridity of cultures. The intercultural aspect of altermodern art education was an implicit element in most projects. Teachers avoided the use of stereotypes and art history from western perspective and encouraged their students to draw elements of their own lives in to the projects, but designed little explicit interventions. When students brought in unusual materials and content, teachers allowed and valued this. Admitting the students to involve (sub)culture in art class the margins between high and low culture were blurred.

We wondered why the teachers did hardly design any explicit interventions to make the projects intercultural. One of the reasons could be our implicit presupposition that increased freedom for the students would automatically lead to intercultural subjects, because these youngsters and their interests are integrated in a global, mixed society.

Another explanation could be that the training program did offer examples of what not to do, but did not give sufficient guidelines on how to develop intercultural art education. The relatively homogenous makeup of most classes could also have played a part in this, as well as the problems the teachers reported in combing the three design principles in a single project.

Possibilities for intercultural art education, as described by Mason (2008) have not been put to practice: she emphasizes how students learn about 'multiple global identities' through contemporary art. Mason explains that many contemporary art works investigate the cultural identity and identity construction from a personal perspective. Examples of contemporary artists with different cultural backgrounds in London who actively construct an identity from various cultural elements could teach students to reflect on cultural identity in their own lives.

It might have been so, that little cultural divers art works have been introduced because teachers were not very familiar with this kind of art. The wish to connect to the interests of the students collided with the introduction of intercultural themes. How do you make clear to your students that the artwork you show them is not an example for them to copy? What if students want to investigate themes that have nothing to do with identity construction, because it doesn't relate to them or bears the risk of getting to personal?

Process-oriented

Our focus on the process relates to what Bourriaud calls 'wandering'. Travel and being in transit characterize the age of globalization; even if we don't travel physically, we travel virtually and are constantly in motion. It isn't always clear what our destination is, but the experience of travel is significant. Contemporary art works often have a temporary, fluent character and manifest themselves as process and product at the same time. Students should also be more focused on the process instead of immediately deciding 'what they are making': students in art education should be concerned with the journey, not with the destination (Donders, 2010).

In our research project we formulated process-oriented to maintain a specific attitude towards creative process and product: the creative process is an on-going process and a product is considered to be a phase in the process. The course of the process is unpredictable and not prescribed by the teacher. There is always room for a new step, a logical consequence or a radical change. The process can be interrupted any moment and be considered product. A process-oriented task in secondary art education programs is often a task divided in smaller steps, where students follow prescribed phases like brainstorm, sketching, experimenting with material etc. Our aim was to go beyond that.

The teachers we worked with considered process-oriented art education as working without prescribed goals. The product in most projects was not fixed but varied from prescribing nothing at all to suggesting types of products (stop-motion or artist's book) with a lot of freedom for interpretation by the students. Students were not familiar with this approach and the teachers had to give didactic support to make the students understand and help them start. Various interventions were designed. One teacher designed her project around the central question 'What's next?' another used Travel as a theme and artists were invited to tell in class about their creative process. A playful intervention was 'picture-pong': a game where students are stimulated to associate visually on pictures. This game is related to what Bourriaud calls viatorisation; creating pathways through semiotic landscapes.

Processes were modelled when teachers reflected on their own experiences as artists. What is my way of handling process? Artistic processes were modelled when artists were invited to school, when the students visited artists in their studios and in the reflection on contemporary art. This relates to process oriented instruction, described by Castro (2007) and Groenendijk (2012) and process oriented artist teacher instruction (Hoekstra, 2010). Castro advocates art education that does not so much model products or ideas, but emphasizes artist's investigative processes. Assignments have to be like questions that ask for non-linear, divergent, creative process: 'Create the conditions for the opportunity to inquiry as artists, not model artist's inquiry.' (p. 84) Groenendijk also stresses the importance of process examples instead of product examples and shows that modelling creative process is effective in art education.

Hoekstra investigated projects with artist teachers working with young children and describes how artists stimulated process by modelling.

Some of the teachers choose to work with dummies: artist sketchbooks. This is common practice for students in several schools as a way to register process and when students were used to working with the sketchbooks it was a useful intervention that gave the students a sense of ownership. The undergraduate students who were new to the use of dummies did not respond enthusiastically and dummies can't be considered as a guarantee for process oriented art education.

Weblogs were used to document and provide insight to processes. Taking pictures of the progressing product were useful to reflect on the process and decide on the next step. But even a weblog has to be introduced in a meaningful way to guarantee creative process.

The orientation on process was also reflected in the assessment of the students work. Dummies and weblogs helped to reflect on the process and teachers developed process reflection forms for teacher- and self-assessment.

Student-based

Student based is about didactics. Especially Klatser (2010) emphasizes the importance of a student-based component in altermodern art education. When the western linear view on art history is no longer the guide for art education, what would be an alternative guideline? According to Klatser students have the right to tell their own stories, chose their own subjects and have responsibility for their own work. In a dialogue-based relation the teacher can coach the student in composing his own task and designing his own learning.

It proved to be rather difficult to define in the practice of the projects. Teachers had trouble to find a balance between freedom and control. What do you do when a student does not want control of his learning? It was clear to the teachers that student-based did not correspond with anarchy, but the right definition was still to be found.

Some teachers succeeded to allow total freedom in subject, material and technique. Others confined to a central theme, like travel or beauty, but gave their students a lot of freedom in the interpretation of the theme. One teacher prescribed stop-motion as a product, but allowed every possible material, subject or technique to realize that.

The start of the project was essential: how do you stimulate working processes when student are used to act according to instruction? Most teachers choose a structured start and gradually allowed more freedom. The most extreme example was the project where students were instructed to copy any chosen image or artwork and gradually make it their own.

Play as an intervention proved successful. Students were asked to bring objects or inspiration from home. That brought the starting point close to the lives and stories of the students.

The projects did not only differ in the amount of freedom for the students. The teachers also made their own decisions on what responsibilities they handed over to their students. Autonomy could be allowed the students in the choice of subject, the character and length of the creative process, the choice of material, the envisioning or in any combination. Student-based education can enhance the individual freedom an individual student experiences, but can also offer possibilities for the class to formulate collective goals that are not described by the teacher.

It was sometimes hard to make decisions like: when should I intervene and when do I leave a student alone? The teachers generally tried to postpone interventions and only respond to requests of the students. Looking for a balance between student autonomy and support appears to be an essential issue for altermodern art education. As students get used to the altermodern approach, autonomy can be increased. Castro gradually gives his students more responsibility in designing 'prompts' for themselves or for each other (see also Schönau 2012). Castro uses 'constraints that enable': constraints that give the students sufficient freedom AND sufficient support. These constraints should be able to touch the students' lives and evoke uncertainty, in order to trigger a process of investigation. Students could be asked: 'If you were to be struck blind tomorrow, what vision of the world would you leave?' This photography assignment that expresses the urgency that motivates artists is a challenging starting point for diverse and personal research questions. An example of an enabling constraint was presented to the teachers in the project with Keri Smith's book *Wreck this journal*, that contains clear instructions to work on the diary (for example by spilling coffee on it or throwing it off the stairs) and ends with the instruction to think of your own instructions. A gradual shift from instruction to autonomy must be one of the goals of altermodern art education.

The students were given an important say in the reflection and assessment of the own and peers work in almost all the projects. Diverse interventions were designed like newsgroups and 'visit each others sketchbook'.

The teachers all choose to give the same (open) assignment to the whole class. It would also have been possible to adapt the openness of the task to the level or wishes of the individual student. Sapp (1997) describes that some students are more apt to freedom or open tasks than others. Flexible task-parameters that could be adapted to the level of the individual student, would give room for individual needs. That makes it possible that one students choses for a more closely defined subject or choice of material while the other might only chose for a set subject and a third sets of autonomously with a single hint.

One of the projects showed what is described as 'artist-teacher-learner blurring identities' (Page, 2012). A changed attitude, like Page describes, became visible when the students made clear at the end of the project that they wanted to maintain the

autonomy they had in the project. Other projects also showed changed roles of students and teachers to a form of creative collaboration. Several teachers reported that they had to reinvent their roles as teachers afterwards.

The changed situation also bears resemblance to the art classroom as heterotopia (Wild 2011). This concept, that symbolizes actual places or rooms in society where utopian desires can be realized in postmodern philosophy, means that the art classroom offers room for diversity, individuality and rebellion: 'Declaring the classroom to be a heterotopia is to assert that teachers and students entering will not be disciplined, silenced and put under observation. Instead, worlds of difference will be opened up, resistance will be encouraged and individuals will be given voice.'(p. 429)

Learning experiences

During the projects the teachers' confidence in their students grew and the teachers learned to gradually hand over responsibility. The teachers reported positively about the increasing autonomy for students. The awareness of their own actions as teachers and the influence they have on the students grew. That doesn't mean that the role of the teacher diminishes, altermodern art education is rather intensive and asks for an active attitude. Only when a secure learning atmosphere is created and the basic structure is carefully planned and organized, is it possible to give the students more freedom in the assignment, in subject, material and techniques. The structure of the lesson can vary and be connected to tasks. Examples of designing structure are: regular moments for reflection, stimulating cooperation and stimulating students to think differently. The structure of the lesson can provide guidance for free experiments with themes, material and techniques. Teachers who want to work with the altermodern approach are advised to think ahead and organize (open) structures carefully.

Most teachers acknowledged the danger that students chose contents and methods that are familiar to them and don't experiment spontaneously; a dialogue between teacher and student is required to open possibilities and give technical support. Dialogue with individual students takes a lot of time. Teachers spent a lot of extra time keeping track of creative processes and suggesting artists or artworks as customized inspiration. It is important to find the balance between ownership for the student and coaching the deepening of the work and this is not always easy. In the projects teachers refrained from being very instructive and reported that they would be more confident in a next project to find this balance.

To design a project that met with the principle of intercultural art education proved to be hardest. Some teachers said that would have to do another round of projects to be able to really implement the design principles. The follow up of design-cycles like it is usual in design-research would have been ideal. All the teachers that were involved reported the wish to continue with the development of altermodern art education in other classes in years to come. This enthusiasm is not only confined to the teachers involved, but spreads to the immediate colleagues. Most teachers agree that for them

more structured assignments remain necessary in the curriculum. Not all students like this amount of freedom and as teachers they want to connect with all their students. Variation of approaches would be best.

All the students that participated in the project were asked to report on their learning experiences afterward in open learner reports (De Groot, 1981). Almost all of them claimed to have had a new experience: something else than the usual lessons. The freedom to choose their own subject or product and the focus on process were often referred to. Many appreciated choosing themes, materials and techniques.

But this freedom was also criticised, because it was not always easy to handle. That would mostly refer to the start of the projects and the development of ideas. What this in fact describes is an ideal learning situation: learning something that is both difficult and fun.

Students learned much about process, what was indeed a focus point in most of the projects. Working together was mentioned a lot in the projects were collaboration was part of the intervention. The students learned to negotiate about their ideas and to value the (sometimes) unexpected results of the negotiation process, something that is central in Bourriaud's notion of 'global discussion and negotiation'.

Students reported negatively on the process of reflection, especially if they had to reflect verbally. A more visual way of reflection was appreciated better. It could have been that reflection was overly focused on the (abstract) process and too little on the work-in-progress. It is important to note that students need to experience that reflection contributes to the learning process and so becomes meaningful for them.

We wondered if it would have been possible to design more interventions to try to focus the students more on intercultural content as very little was reported about content in the learning reports. The connection with contemporary art could have been more actively constructed, like introducing the themes pointed out by Bourriaud on the website of the Tate Triennial. Themes could be used to broaden the subjects chosen by the students and enhance learning on content.

Suggestions for teachers

Based on the experiences we observed and analysed we would like to hand teachers who want to design altermodern art education some advising remarks.

The intercultural component has to be guaranteed by designing explicit interventions. The introduction of contemporary hybrid artworks can help to emphasize intercultural content and by choosing broad themes like 'globalisation' a teacher can bring hybridity to the art lessons and allow room for personal experience.

Student-based learning asks for teachers that maintain a flexible, open attitude. Teachers should be able to offer the support the student asks for and refrain from intervention without leaving the students to their own devices. The design of a structure that allows increasing freedom for students gives teachers and students the

chance to get used to autonomy. By the use of 'enabling constraints' a balance between support and freedom can be created within the task. It is worthwhile to consider if every student should be given the same amount of freedom; an individual approach might prove to be useful to make lessons really student-based. When a central theme or lesson structure is openly formulated it can be a useful framework for freedom for the students.

Orientation on the process can be achieved in a number of ways. By modelling (altermodern) processes teachers can give their students meaningful examples of the course of artistic processes. The teacher can model this, construct a lesson structure based on artistic process or invite an artist to illustrate. Take a lot of time for individual support and encourage the student to indulge both in content as in form of his work. The documentation of work-in-progress will help teachers and students reflect on actual products as parts of an on-going process.

Within a limited framework we have initiated experiments with and investigation on altermodern art education. The specific designs and implementations of process-oriented and student-based education proved to give us a lot of insight on what altermodern art education implies. The intercultural could be elaborated on by means of designing specific interventions. In the spirit of Bourriaud it is appropriate to say that the research project described in this article is not so much a final product as a step in the nonstop process to renew, improve and update art education.

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124 ENViL The Art Educators' Tale - Towards a European Framework for Art Education

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Differences and commonalities in competency dimensions in European visual arts curricula

Visual competences represented in European curricula

After offering a working definition of competences, the symposium will provide the first analysis of subject related competence dimensions manifest in national or regional (Bundesländer / Kantone) curricula or guidelines. The concept of competence will be discussed within the framework of educational research.

Competence models by Weinert, Klieme and the European Framework of Life Long Learning. Skills and Abilities will be discussed.

The data for first analysis of (official) national guidelines are based on questionnaires completed by experts in ten countries.

A second source of data are federal German curricula which were analysed in order to find commonalities of competence dimensions. Three dimensions will be proposed.

A third part of empirical research is based on existing European competence data bases like the "Arts and cultural education at School in Europe" by the Audio-visual & Culture Executive Agency.

The fourth part shows a research report on a competence cluster. The presentation will conclude issues of goals and accountability in art education; object making and design in visual education of children aged 6-12 in the light of a diagnostic survey.

Keywords: ENViL, visual arts, curricula, competency, educational research, empirical research, diagnostic survey

Anecdotes and General Observations on Occasion of a Comparison of Hungarian and German Art Curricula Or: How to handle Diversity?

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Abstract

In 2012, Cyprus hosted the European InSEA-Congress. The Cyprus conference programme included a contribution by a group of German and Hungarian art educators (among them the authors of this article): as a transnational and collective presentation, this contribution broke the mould of the usual practice of individual presentations. The group showed the intermediate results from a collaboration between international researchers, who work together under the framework of ENViL (European Network for Visual Literacy). The participants, among other topics, engaged in an exchange about the development of art curricula in Switzerland, Hungary, Austria, the Netherlands, and France: about the instructions released by ministries, the circumstances and guidelines as well as the actual working conditions and available resources.

Key words

InSEA, art educators, collaboration, visual literacy, art curricula, comparative

In 2012, Cyprus hosted the European InSEA-Congress. The meeting was well-visited and offered an impressive variety of demonstrations and lectures. The overall experience is best described as one of breathtaking diversity – each presenter was allotted a 10 minute slot and the scope of the individual presentations reached from weaving in Kuwaiti museums; reflections on the art of walking by InSEA President Rita Irwin; teaching models and concepts from Finland and Hungary; strategies of handling iconoclasm in the museum of Nicosia; star gazing in South America; students' drawings from Germany; and Taiwanese cloth printing. Participants felt similar to the protagonist of Caspar David Friedrich's "Wanderer above the Sea Fog" (1818) who experiences a comparable delirium of infinite forms in soft motion. And perhaps, a Kantian sense of disinterested pleasure, paired with a subtle shudder when confronting infinite variety, was an appropriate attitude for visitors of the 2012 congress.

Still – the climate in Cyprus, the prices and general sense of exhaustion, were not really conducive to an exclusive immersion into aesthetic contemplation and disinterested pleasure.

Some additional benefit was called for. But what was the best option at the InSEA conference for those who were looking for such additional benefits?

The Cyprus conference programme included a contribution by a group of German and Hungarian art educators (Claudia Birkner, Gila Kolb, Gabriella Pataky, Ernst Wagner, Kati Zapp, – among them the authors of this article): as a transnational and collective presentation, this contribution broke the mould of the usual practice of individual presentations. The group showed the intermediate results from a collaboration between international researchers, who work together under the framework of ENVIL (European Network for Visual Literacy).

An International Déjà-Vu

To prepare for the Cyprus conference the network had met in Salzburg in January 2012. On this occasion, the participants, among other topics, engaged in an exchange about the development of art curricula in Switzerland, Hungary, Austria, the Netherlands, and France: about the instructions released by ministries, the circumstances and guidelines as well as the actual working conditions and available resources. The result was collective Déjà-Vu. The conditions in all countries under discussion were surprisingly similar, to the point of almost appearing identical. Competence orientation is the only really important requirement for ministries, when issuing instructions to the available experts (such as teachers, or, occasionally university-based didactic specialists). The limited interest given to the subject in public discussions is, thus, mirrored by the authorities' limited interest in the subject and its teaching contents. This, in spite of the wish for more recognition, gives the respective commissions a great degree of independence and a valuable liberty. The resources that are available for the development of teaching curricula, however, mainly consist of travel funds and time budgets for the experts in charge. Neither school administrations nor higher education institutes are able to offer real content-related support or to provide non-material resources (such as expertise, research results or any other form of academic substantiation). The general impression participants of the Salzburg meeting shared, was, therefore, the following: we are left to our own devices and improvise as well as we can. On a side note: art teachers are pretty good at this.

Hungary – Germany

But let us return to the InSEA-Congress in Cyprus. First, the three German participants, who collaborate within the framework of the graduate school "Gestalten und Erkennen" (www.gestalten-und-erkennen.de), presented on current developments in German curricula in "the age of competence orientation". Immediately afterwards, Gabriella Pataky, from Eötvös-Loránd-University (ELTE TOK) in Budapest, did the same thing for the Hungarian side. There are considerable differences between both countries, which are partly explained through differences in their respective histories, as Pataky pointed out with respect to the post-communist society in Hungary. Fair enough – and yet another aspect of the conference's breathtaking diversity, even if

only on a relatively small scale. And all of it within the limits of the pluralism a conference such as this one offers, a pluralism the visitor can easily absorb with a sense of disinterested pleasure.

After that, the group presented a comparison of both systems and the performance (read as: "individual competence") that was expected of 10-year-olds (in both countries, this is the age at which pupils leave elementary school and enter secondary education). It became quickly apparent that there are not only a number of similarities but also some significant differences – more details are given in the table of comparison in the appendix to this article. A common aspect is, for instance, the tendency of conceptualising competence not only in terms of knowledge but also in terms of skills and attitude. In the field of art education, such a conceptualisation of competence also encompasses – and this is another parallel – two basic abilities: the ability to receive and the ability to produce (Gaul, Kárpáti, 2008). Beyond this, the areas in which competences should be developed are similarly defined, in both countries: arts and craft are the central areas, although there is an additional focus on traditional handicraft in Hungary, which we do not find in Germany (a country in which concepts of "Volkskunst" are contaminated since the era of National Socialism). Here again, historical circumstances account for differences in national profiles. Another parallel is the inclusion of key qualifications (such as personal, social and methodological competences) – beyond subject related competences, these are important factors for evaluating the individual performance in both countries.

With regard to the conceptual structure of curricula, there are, however, further differences. In Germany, the actual contents or specific topics in which students develop their competences are not strictly regulated (as competences can be acquired through the engagement with any topic); while, in Hungary, teaching contents are explicitly regulated. The same can be stated about artistic techniques. One should, however, note that for this aspect in particular, there are diverse approaches in each of the 16 German states. Due to the federal structure, it is difficult to offer general remarks about the situation in Germany. An approach through foreign eyes, however, makes visible that, in spite of all the difference between the individual states, the spectrum is limited. The table in the appendix to this article, therefore, focuses on Bavaria, as an example.

North-Rhine-Westphalia, for example, releases core curricula but the concrete teaching contents are determined by each school individually. (The website of the North-Rhine-Westphalia ministry offers the following explanations for this choice: "Through a focus on essential education contents and competences, core curricula grant individual schools a surplus of pedagogical flexibility, because they do not cover the entire range of educational work and teaching time. It is the responsibility of each school to specify the curriculum and select adequate teaching materials in order to shape their specific profile."

(<http://www.standardsicherung.schulministerium.nrw.de/lehrplaene/kernlehrplaene-sek-i/einfuehrung/> 15.7.2012) „Ideally, the choices made in teachers' conferences,

when defining topics and methods, reflect the required areas of competence and subject allocations. This obligation should – with respect to individual teaching groups – allow for an adequate measure of flexibility.” (<http://www.standardsicherung.schulministerium.nrw.de/lehrplaene/kernlehrplaene-sek-i/gymnasium-g8/kunst/hinweise-und-beispiele-kunst/schulinterner-lehrplan-kunst.html>) By contrast, in other states, such as Bavaria, there is a compulsory canon of education contents. “The [Bavarian] curriculum will continue to define, in an adequately concrete manner, the forms of knowledge and skills that should be acquired, and locates these contents within the overall structure of the educational path.” The centrally determined curricula, therefore, provide “descriptions of the expected competences and correlating subject materials, structured according to learning areas in each subject.”) ISB, Lehrplan*PLUS*-Handreichung, Munich 2011, p.16. A more differentiated explication of these themes might have its value, but, for now, the vague sketch should suffice. The crucial point for the following observations is that, in spite of all the differences, there is a vast area of similarities in structures and concepts. These are, for instance, parallels in the conditions under which curricula are created and the dominance of a relatively similar competence model. The comparison can easily be extended to other European areas, as exchanges about the experience in diverse national contexts (such as the one our research network hosted) illustrate. These insights signal that there are two possible directions for further observations: either we focus on the parallels or we work with the differences.

Working with Differences

To provide a detailed account of the differences in teaching curricula – as an end in itself – may be justifiable in an academic context. For our research network the qualitative development of this practice, however, gains relevancy on yet another level. For a group of transnational researchers, such practices are only valuable, if the comparison between us and the other, the familiar and the foreign, results in critical self-reflection. Through an acquaintance with alternatives and variations, it is possible to sharpen our own profile: what is it that makes art education unique in Germany or in Hungary? How can we find answers that respond to the specific situation and national histories of both countries? Where are the blind spots? The basic patterns? On which concepts do firmly established ideas rely?

From comparative practices understood in this way a new and more self-reflective form of diversity emerges. Europe as a cultural territory has always been a territory of diversity. Art historians have found and still find such differentiations in the well-known “schools” or “artistic landscapes” on the basis of which every museum is organized. Differences, however, not only occur on a spatial and synchronous level, but – as one might anticipate when talking about a continent in which a concept of progress was developed that turned out to be not only successful but also fraught with consequences – also diachronically. Both aspects can be found in correlating metaphors that are coined in order to bring disparate parts together. In our context

they can also serve as a framework for further interpretations: there are, for instance, Romano Ruggiero's slogan of "the contemporaneity of the unctemporary", catch-words such as "hybridity" or "glocal" (as a marriage of global and local), as well as images from the political realm, such as "Europe of the Regions".

A number of methodological questions arise in this context. (With respect to the comparison between the Czech Republic and Germany, see: Uhl Skřivanová Vera, "Kompetenzorientierung im tschechischen und deutschen Kunstunterricht, Komparation der Bildungsinhalte"; in: *BDK Mitteilungen*, Hannover 1/2012, pp. 27; and: Uhl Skřivanová Vera, "Kompetenzzuwachs im Bildungsgang. Das Fach Kunst an den bayerischen Gymnasien durch die Augen einer tschechischen Kunstpädagogin", *BDK INFO*, Munich 2010, 15, p. 54.)

One general problem emerges if one considers the role of the language in which a comparison between different countries is performed. Individual words and expressions are equipped with a baggage of connotations that easily get lost in one-to-one translations; this is important, especially if meaning is regarded as a central aspect that is generated on more than one level. Two prominent examples that closely intertwine with art as a subject (and with the specificities of the German language), are the expressions "Bild" (for which English lacks an adequate equivalent, as the word can be translated into "picture" as well as "image") and "Bildung" (here the English equivalent is "education" which bears entirely different connotations – if looking for a translation that captures some of the meaning the German word carries, one would probably choose "forming" or "formation"). In which language a comparison takes place, is, ultimately, also a question that leads us to issues of power and cultural dominance. And whether the usually inevitable use of a third language (English as a lingua franca, for instance) creates more problems than are solved, is a question that needs to be discussed anew for every single encounter of this kind.

Scientific methodologies are of the greatest importance in this context. For the work that is presented here, we have developed a method of dialogue between partners (mostly telephone interviews), without however reflecting this method with respect to specific research standards. If one wanted to extend on and substantiate this approach, the following steps should be considered:

1. Basic concepts need to be extracted from the original documents (in the interviewee's mother tongue) by a team of two experts (one of them a compatriot, the other from a different country).
2. Basic concepts need to be contextualized through further interviews with national experts: what does a concept respond to? Why did it develop in the way it developed and not in any other way?
3. The comparison should be carried out under consideration of a carefully selected *tertium comparationis*.

These principles of hermeneutic procedures (Bohnsack,Marotzki,Meuser,2011) should however – particularly in the context of a larger research design – be critically reviewed, for instance in light of more recent approaches, such as discourse analysis in the tradition of Michel Foucault or, as Skrivanova (Skrivanova,2011) suggests, a qualitative content analysis that relies on Mayring’s work. One might also want to discuss whether procedures of triangulation (Schründer-Lenzen,2010) could possibly be employed in order to secure a certain quality.

These methodological questions demonstrate that, if a comparative approach is going to be productively employed within the field of art pedagogy, such a project requires a subject-based institutional framework and excellent personnel. Such a background is crucial in order to protect the European wealth of art pedagogical concepts, in order to conserve and further develop these ideas. What is required is a European association of art pedagogical (or perhaps even cultural education) research institutes that continues the work of the “Arbeitsstelle für vergleichende und historische Kunstpädagogik” (Office for Comparative and Historical Art Education), which was founded by Diethart Kerbs at the Berliner Universität der Künste but unfortunately has ceased to exist. (Adelheid Sievert stated in 2009 that “a tremendous deficit becomes apparent through an international comparison... If the Office for Comparative and Historical Art Education is not maintained, the deficit in the context of international art education research will increase.” See: Torsten Meyer, Andrea Sabisch (Eds.), *Kunst Pädagogik Forschung: Aktuelle Zugänge und Perspektiven*, 2009, Bielefeld, p. 84. In spite of this and many other warnings, the institute’s websites announces today that “The office has ceased to exist in 2010... it used to host an extensive library.” (http://www.udk-berlin.de/sites/arku/content/index_ger.html - 14.7.2012)

Developing Similarities

We have previously pointed out that comparative research in the field of art education requires a *tertium comparationis*. A common framework of reference, in which diverse approaches are mirrored, could – as a matrix – provide such a setting. (And this is the focus ENViL has been working on in the period after the conference). Efforts of developing such a framework face a set of theoretical and practical challenges. Is it, for instance, possible to develop a core text from the parallels that emerged though the comparison of art educational concepts? The best response is perhaps found in the belief that there are certain abilities students have improved after participating in art lessons, for one teaching unit, one term, their childhood and adolescence – improved with respect to subject-related knowledge, practical skills and general attitude.

Subject-related, in this context, means orientation along concepts of “Bildkompetenz” (picture/image competence) as the central competence art lessons convey. Here, one should resort to a rather broad understanding of the term “Bild”, preferably the definition that has dominated visual studies since the iconic turn in the 1990s, and

which the "The Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany" has also agreed on. (In the *Einheitlichen Prüfungsanforderungen* (guidelines for exam expectations), "The Standing Conference of the Ministers of Education and Cultural Affairs of the Länder in the Federal Republic of Germany" defines "image" as a "a general concept that comprises two- and three-dimensional objects and artefacts as well as visually inscribed information and processes and situations of visual experience." (KMK, *Einheitliche Prüfungsanforderungen in der Abiturprüfung Kunst*, Bonn 2005, p.4).) This approach unites diverse "visual constellations" as potential material: it covers the areas of art (that is: Fine Arts on the professional level), applied arts (architecture and design) as well as everyday aesthetics (ranging from folklore to youth culture aesthetics, and from interiors and furnishings to body performance). Such a framework of reference does not limit the user/observer to a specific selection of materials, but instead acts as a framework of meaningful possibilities.

Which materials are qualified as useful is determined through two perspectives: on the one hand, there is the empirical context and, on the other, there is the consensus-oriented discourse carried out by expert communities. The relevancy of empirical factors within the general framework is justified by the belief that specific approaches develop in specific regions: through traditions that are unique to these regions. In Switzerland, competences in the area of design (there is an independent discipline called "design education" and the subject is also taught at schools as an independent subject), and in Hungary, traditional handicrafts play an important role – these are, therefore, positions our general framework of reference needs to cover. This discourse allows for a structural understanding and organisation of the field, but also grants the possibility of excluding positions, which contradict generally accepted norms (such as human rights).

The framework thus defines a field of references on which expert communities can agree and which serves as a site of orientation for the national development of curricula, for higher education institutes where subject methodologies are researched, for the authors of textbooks or for independent art schools. It offers a map that helps individual actors, small units and bigger "tanks" to find their coordinates. The further development of such a general framework of orientation hides many practical and methodological challenges. Therefore, such an enterprise requires a close collaboration of concept developers and empirical researchers (who give the project the much needed academic backing). Work that has already been done in the fields of music and language education can pave the way for such a project. (For the teaching of languages, there is the Common European Framework of Reference (CEFR), which was developed in the 1990s: www.coe.int/t/dg4/linguistic/cadre_en.asp. In the field of music education there is a project that follows a comparative approach: „meNET“: <http://menet.mdw.ac.at/menetsite/german/index.html> (the menu item "Topics & Results" leads to "Music Education", "European Countries" and "Learning Outcomes", all of which are important here).)

At this point, I would like to shortly return to the InSEA-congress in Cyprus. The project of establishing a "European Framework of Reference" that the Hungarian-German group proposed was received with great interest: new partners were won and an InSEA mandate was obtained. The following conference in Canterbury 2013 gave ENViL the chance to present further considerations in three panels. The work will go on and the next world conference in 2014 will be the platform for the presentation of first results.

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KMK, *Einheitliche Prüfungsanforderungen in der Abiturprüfung Kunst*, Bonn 2005, p.4

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kurikulárních dokumentů českých a bavorských gymnázií. Brno: Paido, 2011. pp. 56-57.

Appendix

Working on Curricula in Europe

A Comparison of two Regions (Hungary – Bavaria) with respect to Discussions about Competence-Oriented

(The structure used here is based on suggestions by Vera Uhl-Skrivanova. (Německo, Skřivanová, 2011))

Table 1

	Hungary	Bavaria
Name of the Subject	Visual Education	Art
Time Budget	2 – 1 Lessons per Week / in Senior Classes Optional	2 – 1 Lessons per Week
Extent of curriculum for each form (in A-4 pages)	National curriculum 1-2 pages General guidelines 10-20 pages	1 page

Table 2

Conditions and Organisation of the Work on Curricula

	Hungary	Bavaria
Validity Period	New curricula released in 1995, 2003, 2012	Average validity 10 – 15 years, no stable rhythm
Legal and organizational consolidation of the curriculum within the educational system	The government releases a national curriculum, which underlies the curricula for the 7 diverse school types (these are equally released by the government)	Released by the ministry, differentiation for diverse school types (Germany: some states release core curricula whose contents are specified by individual schools.)
Responsible for establishing curricula	Commission of 7 experts (3 teachers and 4 teaching methodologists)	Curriculum commission (4 teachers) working at one of the state-institutes that appertains to the ministry
Guidelines issued by the ministry	The national curriculum underlies all decisions	Unity with respect to form and degree of competence orientation
Resources available for	3 months, meetings once in 10 days, financial recognition	2 years, 6 meetings per year, travel funds and reduced

curriculum work	of the work through an additional part-time contract at the ministry	teaching hours for members of the commission
Support by higher education institutes	Direct involvement of university-based methodologists, in Hungary extensive research is done at the university level	No accompanying research, members have to resort to their own resources and to the research done by the Graduate School „Gestalten und Erkennen“.

Table 3
Curriculum and Teaching Staff

	Hungary	Bavaria
Education of teaching staff		Range covers untrained staff (at elementary schools) to teachers who were educated at art academies (secondary schools)
Support at implementation	Extended in-service training for teachers	In singular cases teachers get additional training/ communication at workshops for teachers and higher education institutes

Table 4
Conceptual Approach / Competence Orientation

	Hungary	Bavaria
Is there an orientation along concepts of competence (expert communities agree on)?	Competence orientation introduced in 2003/07	Yes (to a large extent)
How is competence conceptualised?	Interplay of individual action on three levels: knowledge - skill - attitude	Interplay of individual action on three levels: knowledge - skill - attitude
Dimensions of the subject-competence model	Reception and Production/ Design	<ul style="list-style-type: none"> • Perception - Imagination • Analysis – Interpretation – Evaluation • Production/ Design • Communication
Integration or	Integrative understanding	All dimensions are taken as

separation of these dimensions?		individual aspects of an integral education process
Emphasis on reception and production respectively	Proportion of both aspects changes according to age: in secondary school, reception skills become more important	Balanced (both aspects intertwine)
Metacognition taken into consideration?		Rudimentarily
Fields of reference/ teaching areas	Art(-history), incl. architecture, design, media	Art, architecture/design, everyday aesthetics – incl. performative aspects (see: KMK-definition „Bild“)
Consideration of teaching contents and material in the curricula?	Yes	Only partially obligatory, materials that are included rather serve as suggestions
List of artistic techniques, processes and methods that should be taught?	Yes	Partially, but again these are suggestions and not obligatory
Standards of Education/ general Competence model	Yes (in the general guidelines)	Yes
Central Exam?	In final exams as an elective	Only in the context of a central higher school leaving exam (Zentralabitur), for anyone else evaluation through individual teachers

Skills-based research in art education

Paper No. 124, contribution to the panel discussion “ENViL: The Art Educators’ Tale. Towards a European Framework for Art Education.”

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Abstract

This paper highlights some international efforts: contextualising art education through surveys of human and material infrastructure in Finland, , considering metacognitive aspects of perception in Japan and multimedia platforms of creation in France, identifying evaluator biases that influence child art research in the Netherlands and comparative studies of models, contents and methodology of skills research by members of ENViL, the European Network of Visual Literacy. All these contribute to the modernisation of assessment practices and may lead to more authentic, developmental assessment.

In the second part of the paper, Hungarian studies to develop a national visual competence framework are summarised. Based on results of a large scale survey in 2010, using 90 creation and communication tasks and involving more than 3500 students aged 6-12 from 24 primary schools, the Hungarian Visual Competence Framework was reduced to three clusters: Interpretation, Communication and Design / Creation of images, objects and spaces.

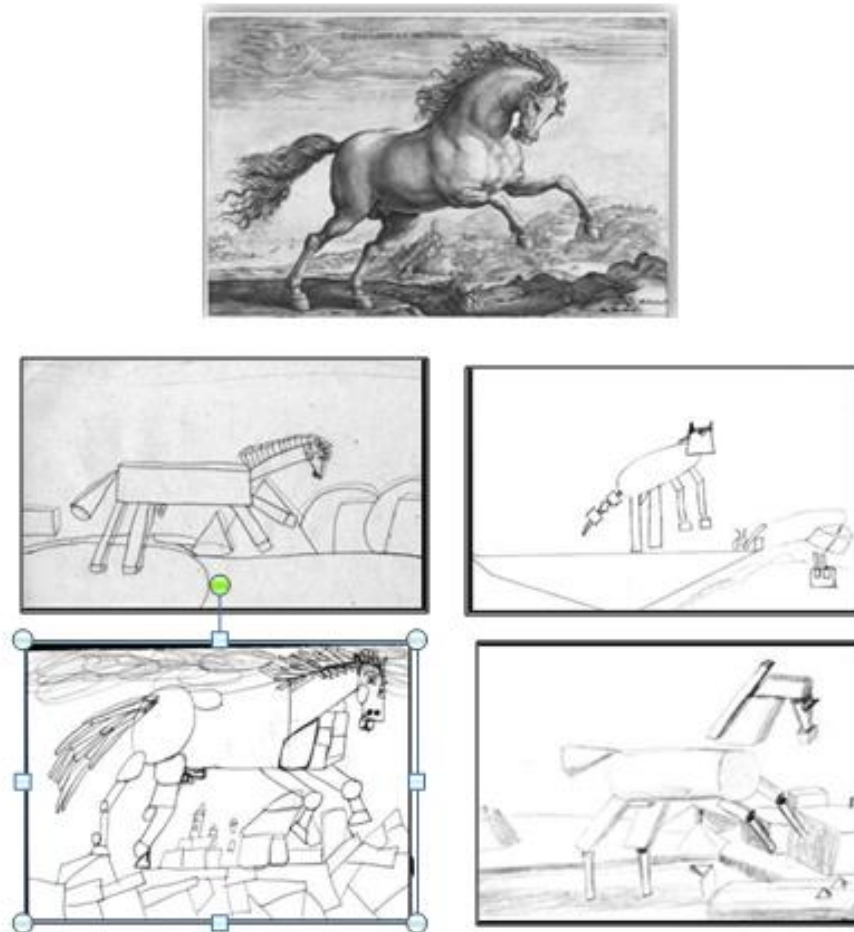
In the second phase of the project, 2011-14, a searchable database of tasks and an online, interactive practice and assessment system has been developed that art educators can integrate with local curricula, adapt and use at regular art classes or surveys. Multimedia solutions in this system include three-dimensional virtual spaces, while projects utilising traditional folk crafts are also included.

The Hungarian Framework is part of international efforts of skills-based research in the visual arts and intends to contribute to the development of a European visual competence framework by ENViL, the European Network for Visual Literacy.

Key words

visual literacy, visual skills, authentic assessment, online database

Figure 1: "Draw the horse on the picture using geometrical shapes only! Translate all its parts into cubes, spheres, cylinders and other suitable visual elements!" - A task requiring change of visual idiom, used at the Hungarian Visual Competence Assessment Project, 2010. Works by students aged 7-9. Grades 2-4. (Task author: János Zele)



After the Iconic Turn: from child art to visual competence

Current trends of art education research do not seem to favour skills assessment. In the 1960s and 1970s, large scale national research efforts regularly targeted the arts and new curriculum models were based on theories about skills development. (Cf. Madeja, 2013 for an overview of American research with global influence.) In the 21st century, philosophy and aesthetics seems to provide a stronger inspiration than psychology and sociology. Art teachers searching for new role models have expanded the boundaries of the discipline to involve all areas of visual culture, and are acting as cultural anthropologists, semiologists or philosophers while interpreting visualisation practices of children and adolescents. They conduct arts-based research and integrate methodologies of aesthetics, social linguistics and art criticism centring on processes and experiences rather than skills and results of art education. This fascinating variety of approaches focusing on the arts may make humble educational research efforts to appropriate art education to accountable and therefore regularly evaluated school disciplines

obsolete. However, politicians do not seem to be impressed with poetic narratives replacing skills descriptions and arts are constantly losing territory in schools all around the world.¹

In the age of the Iconic Turn (Moxey, 2007), images are dominant forms of communication and visual skills and abilities are becoming primary modes of accessing information and more and more professions require high level perceptive and creative skills. However, the discipline that prepares for effective participation in the world after the Iconic Turn seems to have become idiosyncratic. Profound changes in the visual language of youth resulting from multimedia based, mobile communication and growing struggle for educational resources in the longest economic crisis in history have brought the assessment of visual skills and abilities, gifts and deficiencies in the limelight again. Parallel with arts based research, competence-based approaches seem to be necessary to secure the place of arts in education.

An excellent example of "*going beyond the wow factor*" – lyric descriptions of the creative child -, is a national survey that describes results of visual skills development through observation of processes and assessment of outcomes in a variety of cultural settings in the Netherlands. (Bamford, 2007) The large scale Swiss research project *raviko*, a qualitative-empirical study, identifies *spatio-visual competencies* and specifies its levels relevant for visual arts education. The core finding of this project is the definition of "processing competency", the cluster of visual, creative, cognitive, and affective processing of experiences that form the basis of children's spatial representations. This approach contributes to a better understanding of children's spatial imaging and offers a detailed description of their artistic and representational intentions. The model of spatial representation based on the evidence of a variety of creative and perceptive tasks shows connections between students' heterogeneous problem-solving methods and learning strategies, and drawing practices. With its innovative shift from cognitivist stage models to subject- and process-oriented competencies, the findings of *raviko* significantly contribute to the pedagogical and educational discourse around competencies and educational standards. (Glaser-Henzer et al., 2012)

In Finland, the National Board of Education assessed learning outcomes in music, art and craft in the final 9th grade of basic education in 2010. The assignments targeted *creative skills, art related knowledge and understanding of art processes*. The study also involved surveys of school principals and teachers to reveal the educational context and infrastructure and thus explain opportunities and barriers of teaching and learning. Satisfactory results were achieved only in the content area of media and visual communication, while in visual expression and thinking, the performance level of more than one third of the pupils was low. The survey revealed that teachers and students appreciate art education for the same reason: because it fosters creative activity. Results indicate that visual skills development is a necessary foundation for cultural performance and knowledge about art. (Juntunen and Laitinen, 2011)

In Japan, structured and regularly assessed development of arts related skills in a wide range of disciplines has been a long-lasting tradition. The purpose of a recent study targeted the *effects of metacognition* in the process of writing about art. Art appreciation skills were defined as a combination of two factors: the visual language of artworks that students appreciate, and their response repertoire. Results suggested that encouraging metacognition could be effective in improving writing about art. (Ishizaki and Wang, 2010)

¹ A recent, worrying development: UNESCO has ranked art education last in a list of cultural activities to be supported in its Program and Budget for 2014-15.

In a survey on *French Cultural Participation in the Digital Age*², visual practices were assessed. Having identified a persistent gap between the practices of social groups of the same age, researchers found that gender and age were more decisive in the developmental patterns and use of digital literacy. The irresistible rise of screen culture (to which French dedicate on average 31 hours of their free time per week) deeply influences both creative and audience behaviour of the arts. Researchers observed permeability between the world of art and entertainment, and revealed effects of immediate accessibility of art and music and their increased consumption. Digital culture involves living a life intensely in a flow of content that is both interactive and dematerialized. Creation is also profoundly influenced by “communication machines”, which have an impact on their social relationships as well as visual skills development. (Darras & Belkhamza, 2009).

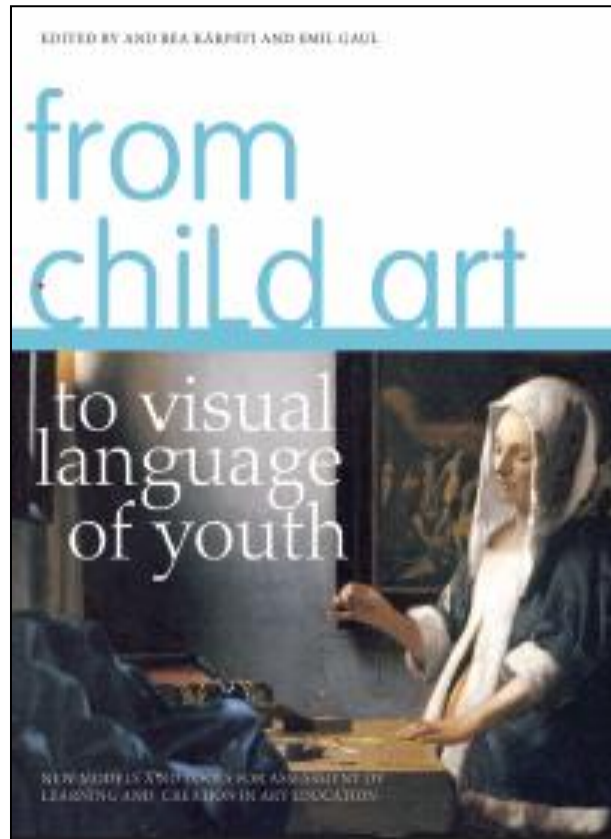
In a multimedia saturated, networked world, creation is not an individual act any more. Visual Culture Communities – groups of young people voluntarily engaged in creating and sharing works of art – are based on peer coaching and mentoring. These informal groups have become an important environment for arts learning as their swiftly growing membership spends much longer time voluntarily with the development of expressive and critical skills than the most intensive art education program may offer. Most of these communities engage in multiple art forms at the same time and use traditional as well as digital tools with natural ease. (Freedman, Hejnen, Kallio, Kárpáti & Papp, 2013) School art can clearly benefit from the study of these practices, but they also provide important input for competence framework developers. A 21st century set of visual skills should be *multimodal, interdisciplinary and polyaesthetic* – the same way as contemporary styles and trends in the visual arts.

The studies briefly mentioned so far all target new content and methods of assessment. However, “the eye of the beholder”, in this case, assumptions, experiences and knowledge of the evaluator profoundly influence the nature and development of visual skills. A study on juror bias showed the importance of the evaluator in judging project based portfolio work: (Kárpáti, Zempléni, Verhelst, Velduijzen & Schönau, 1998). Assessment acts always involve sociocultural factors. Cultural differences in judging child art may result in a reconsideration of accepted models of child art development and call attention to the personality of the evaluator (Haanstra, Damen and Van Hoorn, 2011).

Skills-based research in art education seems to be returning as an important approach. National projects and issue-based studies like those mentioned before were discussed at the Research Pre-Conference of the InSEA World Congress in 2011, Budapest. The volume of proceedings continues the tradition of the association to contribute to the discourse on authentic, developmental, culturally unbiased assessment. (Kárpáti and Gaul Eds., 2013)

² French Cultural Participation in the Digital Age, project home page:
<http://www.pratiquesculturelles.culture.gouv.fr/>

Figure 2: "Artistic assessment" –volume of studies, InSEA World Congress 2011, Budapest.



Towards a European visual competence framework: from intricate skills lists to workable clusters

In the *European Network for Visual Literacy (ENViL)*, an informal research network of art educators founded in 2010, members are working on the development of a : "*Common European Framework of Reference on Visual Literacy (CEFR_VL)*". About 50 members from 9 countries: developers of curricula in visual arts, teacher trainers and researchers in art education meet twice a year to discuss theoretical considerations about the definition of skills and national assessment results. In this volume, several contributions represent ideas of ENViL's emerging Framework, some of which will be discussed in relation to the work of Hungarian research on visual competence.

Diederik Schönau calls attention to the obsolete nature of long lists of visual knowledge, skills and abilities ambitious curriculum designers and evaluators propose but hardly realise in practice. His *three skill clusters*: experiencing art, understanding art and making art involve major technical, visual and critical skills: "By *experiencing* I mean the skill to appreciate a work of art when it presents itself to the viewer. By *understanding* I mean the skill to relate a work of art to its context, being it historical, cultural, aesthetic, symbolic, theoretical or spiritual. And by *making* I mean the skill to produce a visual product with an intended meaning. It is important to keep in mind that each type of skill can be acquired independently of the other skill – or can be left out of education, for that matter." (Schönau, 2013, this volume).

Ernst Wagner's key skill clusters go beyond "pathetic promises" of "charismatic figures" about the omnipotence of art education and outline similarly process-oriented, feasible targets for assessment. He indicates a *shift of paradigms from input to outcome orientation* in educational systems, especially in the OECD countries. He encourages evaluators of art education to focus on competences, not images and objects and development in terms of creative and perceptive processes. He identifies process-oriented activities that should be taught and can be assessed: "... to be competent, a person

1. Should be able to interpret a situation where they have to act, e. g. understand the given problem and have an idea of strategies required to solve the problem.
2. Needs to have a repertoire of possible options to complete the given task and must be able to select the best possible option.
3. Must have the knowledge, range of skills and motivation, which are needed to carry out and fulfil the requirements of the task.
4. Has to evaluate this process and the results in a self-critical way (the metacognitive aspect) to gather information about how to solve similar problems in the future." (Wagner, 2013, this volume)

Franz Billmayer's methodology of assessment is in line with these pragmatic ideas about visual art education developing "life skills" that may be used in a wide variety of professional and private contexts. Using an authentic example of visual language use as a case study as basis for his utilitarian approach, describes competencies as "a set of skills, knowledge and attitudes that enable us to act aptly in specific situations. A situation is a set of circumstances involving a set of resources and limitations. We might say situations very often appear to us as a set of problems. We always act in situations; the specific circumstances influence how we are going to act / react. Looking at these circumstances and problems and the way they are solved can give us a useful tool to filter out general competencies required in visual (multimodal) communication. (...) This is a pragmatic approach: competencies are needed for problem solving." (Billmayer, 2013, this volume).

Hungarian studies on the development of visual literacy seem to support the ideas of ENVil members quoted above with assessment data. Our research group intends to contribute to evidence based policy development of art education through targeting issues of task authenticity and reliability, developing skill clusters to structure the "fuzzy logic" of art curricula and methodological considerations: the effects of traditional and digital media on creation and perception.

The Hungarian Visual Skills Framework

In our country, "Visual Culture", an umbrella discipline for art education was introduced in 1989 as part of our first national Core Curriculum replacing a detailed central syllabus with more flexible guidelines. (Gaul and Kárpáti, to appear) The name of the discipline influenced its content: the traditional, somewhat obsolete "high arts" focus was complemented by two new areas with more authentic content: Visual Communication and Environmental Culture.

The *shift of emphasis from visual studies to cultural literacy resulted in a range of new evaluation practices*: portfolio based and project oriented assessment became standard. (For an overview, cf. Kárpáti and Gaul, 2011). Our current assessment effort targets 6-12-year-olds and will involve age groups up to 16 years by 2014. We want to provide tasks for art teachers

that are creative, flexible and still produce measurable outputs to reveal the relevance of the discipline Visual Culture as a life skill. National assessment started with the development of a hypothetical structure of visual skills and abilities.

Figure 3: Solutions of the "Butterfly design" task of the Hungarian Visual Competence Assessment Project, 2010. (Task developed by Virág Kiss)

KING / QUEEN BUTTERFLY	WARRIOR BUTTERFLY	CLOWN BUTTERFLY
		
		
		

Tasks were developed by twelve leading Hungarian art educators, all experienced in classroom teaching and teacher education, for all major competence areas involving nineteen sub-skills and knowledge areas in more than 230 tasks.³

Primary school teachers with specialisation in the arts were invited to study the tasks and choose those that they found relevant for their local curricula for piloting. Ninety tasks were selected for pilots and introduced to students aged 6-12 years in Grades 1-6 during the school year of 2010-11. In total, 24 schools with more than 3500 students were targeted. On average, schools tested four tasks. No special art schools were included in the survey sample,

³ The first version of the Hungarian Visual Skills Framework was conceived by twelve Hungarian art educators experienced in assessment in 2010. Major contributors to the development of the Framework were István Bodóczy, Emil Gaul, Andrea Pallag, Gabriella Pataky, Zsuzsa Sándor, János Zele and the author of this paper.

and classroom teachers (non-art specialists) took the assessment tasks with their own students in a relaxed setting resembling an art class.

Table 1: Visual skills and related activities assessed by the Hungarian National Assessment of Visual Skills and Abilities, 2009-2010

Skills	Activities	Types of tasks (examples)
<i>Observation</i>	Observation and recognition of images, spaces etc. Visual memory, recollection of experiences Organisation of visual information, detection of analogies	Appreciation of works of art Reading visual signs Reading graphs and charts
<i>Creation of 2D and 3D images</i>	Drawing, painting, modelling, construction	map making designing and making an object
<i>Manipulation</i>	Reconstruction Variation (modification of form and meaning) Transposition (changing size, location, medium, mood etc.)	Completion of ruined building or object Culturally relevant adaptation of signs or things
<i>Abstraction</i>	Designing patterns, maps, signs	
<i>Symbolisation</i>	Representing non-visual information visually Reading and creating graphs and charts Depicting a sequence (movement, process, story) Representation of an imaginary story, a state of mind, a mood, expression of feelings	
<i>Visual representation and expression</i>	Representation of people, things, ideas, actions Visualisation, imaging	Portrait Comic book Scientific visualisation
<i>Representation of space</i>	Mental and real manipulation, reconstruction, rotation etc. use of representational systems	mental, 2D and 3D spatial representation tasks space memory tasks real life and mental manipulations with objects in space
Skills	Activities	Types of tasks (examples)
<i>Design and</i>	Sensitivity to problems (e. g. form and	analysis of needs of different social

<i>construction</i>	function connections, human needs) Construction process: planning, tool choice and proper handling, knowing the qualities of and selection of materials, execution of construction tasks Fantasy Judgment: appropriation of the object constructed to the needs of customers, technology and materials	groups in different cultures constructing everyday and imaginary objects analysing objects in the immediate environment deciphering the meaning of culturally loaded objects
<i>Communication</i>	Visual rendering of different content Preparing graphs and charts Modelling and interpretation / of models Understanding different communication channels (speech, gestures, mimics)	logo, ex libris and coat of arms basic typography posters and presentations still and moving images for science communication
<i>Creativity</i>	Fluency, flexibility, originality	open and flexible tasks
<i>Art appreciation and criticism</i>	Observation Interpretation, meaning making Analysis Judgment	recognition and interpretation of contemporary visual culture art and cultural history tests

Tasks were creative challenges rather than test items, their solution resembled standard art education practice, therefore the procedure was authentic and the results reliable. The evaluation process was also culture fair as it observed specific values and expressive forms of youth subcultures, idioms of national minorities and individual uses of visual language.

Results were assessed by art teachers and were based on scoring sheets with detailed descriptions of skills assessed and examples of average, excellent and below average works. A second grading provided by an external evaluator and in case of significant differences, a third juror was invited to give decisive judgment.

Teachers gave feedback in writing as well as during three meetings with task developers. Items with ambiguous or irrelevant content were eliminated from data analysis. Results were cluster analysed and the sophisticated system of skill and knowledge areas was reduced to three clusters:

Table 2: Skill clusters of the Hungarian Visual Framework

Observation	Visual study	Representation
Interpretation	Communication	Design and creation of objects and spaces
Appreciation (of art and visual culture), evaluation, judgment	Expression	Design and creation of images

In accordance with the propositions of Schönau, summarised above, visual literacy is a complex set of skills that may, however, be reduced to basic constituents. Efforts must be made to represent them in curricula and teachers' professional development as they are core to a wide range of visualisation activities. Hungarian results suggest a new, multimedia model of child art development that integrates traditional and digital means of expression. In accordance with the ideas of Wagner quoted above, process is more relevant than product for assessing visual competence. Many Hungarian students excelled in problem identification and interpretation and worked with high level focus and motivation, still their output was mediocre. In their skill set, visual analysis and planning rather than technical skills were highlighted.

No decline in performance was observed in ages 9 and 10 (Grades 3 and 4), and no age related differences were revealed, with the exception of one area: spatial skills. Here, boys are still superior both in creation and perception. In accordance with the methodology proposed by Billmeyer, students perceived most tasks as "situations" and mobilised their repertoire of cognitive and affective competences not only psychomotor skills. If the task was less authentic and relevant for the students, solutions were significantly worse in terms of flexibility and originality, although their technical level was still adequate. In these cases, content was modified.

Tasks were improved through the integrate evaluation results and teacher feedback and are now being implemented in an online, searchable database. Teachers may retrieve tasks according to grade, age, medium, level of difficulty and disciplinary area (Visual Communication, Crafts and Design / Environmental arts, and Fine Arts / Art Criticism) and use them as inspiration, adapt or employ directly. Examples of good, average and below average solutions are also provided. Teachers may contribute remarks about the tasks and sample solutions and share their own assessment tools and experiences. We hope to build a community forum, not just a task provider.

Figure 4: Solutions of the “No Entry for Stinking Lions!” task of the Hungarian Visual Competence Assessment Project, 2010. Students had to develop a traffic sign for Circus City, forbidding lions to enter if they stink. (Task author: Péter Báli)



Further research

Digital literacy, a key competence in our Knowledge Society, heavily relies on visual perception and interpretation. Therefore, new models of visual skills development should include digital imaging as a medium and method of development and assessment.

In the second, now ongoing project period (2012-13), we intend to develop a new competence structure incorporating multimedia literacy and utilise online digital tools for the development and assessment of visual skills and abilities. (The online visualisation tools piloted for this work are described in a paper in this volume: Kárpáti, Babály and Budai, 2013). Tasks with similar content using traditional and digital media will be made available for art teachers for experimentation and adaptation, to support them to develop their own new methodological repertoire. Our research efforts emphasize the importance of visual language in the interactive and customisable new communication environment of the 21st century through documenting continuous development with frequent changes of modes of expression from infancy till the end of adolescence. In the third phase of the project starting in 2014, skill-sets with special relevance for the world of work (like spatial abilities and basic design skills) will be targeted and new age groups (13-16 years, Grades 7-10) will be involved.

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Thematizing and contextualizing: searching for a common way of learning in visual art education

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Abstract

The European Network for Visual Literacy (ENViL) addresses the issue of diversity in visual art curricula in European schools. This presentation discusses the need for a discussion on this diversity, to strengthen the position of the arts in school but also to improve the quality of art education in compulsory education. It is suggested that in all curricula three major skills should be developed: making, appreciating and understanding art. The great diversity in possible contents, techniques and issues in the arts can be made less relevant and complicated by giving students more responsibility in their own learning process. They can do

so by learning how to thematize their own studio work and contextualize the work made by others.

Key words

Studio work, critical studies, curriculum

Thematizing and contextualizing: searching for a common way of learning in visual art education

The visual arts in education cover a wide variety of subjects and disciplines. Traditionally drawing and handicraft have had the oldest tradition, going back till the nineteenth century. In the twentieth century subjects like design, ceramics, textile art, fashion, photography, film and video entered as separate subjects or specialism. And most recently the digital revolution has generated computer-based design and the use of visual media. It is becoming almost impossible to pay attention to all these aspects, techniques and approaches. Added to this we also see a growing interest in cultural studies as a separate domain in art education, which even seems to replace the more traditional practice-based art subjects. The diversifying of goals, techniques and scopes in art education is becoming an even bigger challenge, as many teachers in primary education have had little or no training in teaching their students how to make, appreciate or understand art.

Finally we still do not have little common understanding on the most effective ways to learn to make and understand art, nor do we have a clear understanding how this learning takes place at different age levels. Because of this it is not surprising that the attainment targets for art education are either formulated in very general terms - giving schools and teachers all freedom to make their own choice - , or have been worked out into a great variety of curricula that makes any comparability troublesome, to say the least. So it will be apparent that there is a need and a challenge to come to a more common understanding of what we, as art education devotees, wish to accomplish with our art subject in (compulsory) education.

The consequence of this diversity is illustrated by the fact that for instance in Germany each state (Bundesland) has its own curriculum for art education. When we wish to strengthen the case for art education, it would be most helpful when we would be able to arrive at a common understanding of the underlying skills that are taught and learned in these different curricula. It is precisely this ambition that generated the initiative to to start a European Network for Visual Literacy project (ENViL). It is the intention of this network to work on a comparability of visual competences and curricula at European level. This not only clarifies the enormous diversity, but it also hope for that the development of a common framework might help to strengthen the case for visual art education and to safeguard the visual arts from being marginalized in education.

The ambition of the (ENViL) is inspired by the Common European Framework of Reference for Languages (CEFR), that has been developed in the nineties. This framework was developed to

compare actual levels of competence in languages, varying from the level of novice up to the level of the experienced use of one's mother tongue.

It is tempting to make a comparison between the variety of languages in Europe and the variety of 'visual languages' taught in European art education. When you think about the curriculum in your country, you will need little fantasy to understand that what is taught in your country will differ from what is taught in other European countries. So it might be helpful to consider the way art education is taught in each European country is as different as the national languages spoken there.

But we should not overstate this comparison, as there are some fundamental differences between language skills related to the acquisition of one's mother tongue and the less spontaneous and much superficial and arbitrary acquisition of visual skills. In the visual arts we do not have a 'mother tongue' or 'native speaker' level' to start (and end) with. The comparison between languages and visual arts works better when we compare the acquisition of visual skills with the acquisition of a second language only, leaving aside the notion of mother tongue. On the other hand, the situation for the arts is much more diversified, as in some European countries different curricula are prescribed in different regions. We could compare them with dialects.

Also the purpose of the CEFR is different. It serves an economic goal, as it used to compare language competency levels for selection of foreign employees. For the visual arts there is no such need, at least not for the moment. But one could imagine a situation in which companies will select on proven visual skills, artistic ways of working and cultural understanding.

But how can we develop levels in competence for the visual arts in compulsory education that are relevant, understandable, acceptable and attainable? And what competences are we talking about?

In de CERF five main types of competences are discerned: speaking, listening, writing, reading, and literary skills. Interestingly the literary skills are left out of the European Language Framework, probably for the same reason why working on a common framework for the visual arts is so complicated. Like the artistic skills, literary skills are also strongly related to national, cultural and idiosyncratic influences. But literary skills are also left out of the framework, because they are less relevant for international comparison of language skills. So it is a good start to define the main types of skills that are central in visual art education, that are comparable to the skills of speaking, listening, reading and writing. I think there are three such types of skills: experiencing art, understanding art and making art. By experiencing I mean the skill to appreciate a work of art when it presents itself to the viewer. By understanding I mean the skill to relate a work of art to its context, being it historical, cultural, aesthetic, symbolic, theoretical or spiritual. And by making I mean the skill to produce a visual product with an intended meaning. It is important to keep in mind that each type of skill can be acquired independently of the other skill – or can be left out of education, for that matter.

All three types of skills are relevant in the arts, and should be addressed in education, as long as most children will not develop these skills spontaneously and as long as society considers it important to develop visual and cultural skills and understanding.

It is tempting to say that all three skills should be given equal importance, but what does that mean? Are they equally important in time, in breadth, in depth and in diversity? Like in the languages, we should not formulate how much time should be devoted to each skill. What we might try to do, - as has been done for the languages -, is to define and describe levels of competence. The level one eventually reaches is dependent on a combination of the amount of time spent on developing these skills, the quality of the instruction given and the personal sensitivity of the student - to prevent the use of the word 'talent'. But at least all three skills should be addressed during the whole school period up to at least age 15, to arrive at a balanced basic program, like we have them for the other school subjects.

In Dutch education all three skills are included in compulsory education. The skill of making of art was introduced in the nineteenth century, the skill of understanding between both World Wars, while the skill of art appreciation was introduced in the late seventies and as a separate school subject in the late nineties, some 15 years ago. But as things are, in the Netherlands we are pleased to have these three main types of skills laid down in our attainment targets and examination programs. I think that in any discussion on a common European framework for the visual arts all three types of skills should be addressed.

Having defined these skills, how can we find commonalities in this enormous diversity?

It is tempting to come up with a long list of content that should be addressed, varying from what each child should be able to make or to understand, up to what a student should know about the history of art. I think this approach will end up in limitless debates and great frustrations, as we always want more than what is possible, and as each country wants to have it its own way.

Another temptation is to describe levels of competence in a quantitative way, from less to more, from few to many, and from slow to quick.

I prefer an approach in which different types and levels of behaviour are formulated and reflect the ways of thinking and working we wish to develop in students during their time in school. The next step is to describe the types of actions teachers have to take in order to develop these types of behaviour at student level.

When we look at the three types of art skills I mentioned before, we can try to define quality criteria for input in art education in compulsory education. With regard to art appreciation - bringing students to museums, architecture or design, - the best thing we can do is to select examples that have been made by professionals in those fields. What we consider 'professional' is defined by the fact, that some people - so-called 'professionals' - devote their time and energy to make these objects and buildings or to show them to a wider public. Just the fact that a museum, performance or presentation is seen as the work of 'professionals' should be enough to consider it relevant and of (basic) quality.

With regard to the understanding of individual art works, or groups of art works, it is more difficult to decide what work of art is 'relevant' or of a 'professional quality'. The thing teachers can do is to take this question - what makes a work of art relevant or of professional quality - a starting point of the students quests for understanding. But this approach will only work when students already have some basic understanding of these issues. Before they have

arrived at that level of competence, students should approach works of art by trying to learn and understand the context in which these art works have been made. Interestingly, in this approach of contextualisation teachers themselves do not need to know very much about the art works in question. It is the student who will generate information and contextual understanding. Teachers can react to this by starting a discussion and let themselves be surprised by what the students make out of what they see and what they have found. Understanding art is most of all an informed discussion about works of art.

As to the actual making of works of art, I think teachers should challenge their students to come up with their own ideas, fantasies, feelings, understandings and concerns. Teachers should invite students to make their work part of a quest for meaning – their personal meaning. Teachers can do so by inviting students to thematize their ideas. By this is meant that students think about the ideas and feelings that are generated by or related to the assignment in question. Students investigate how to make the content of the assignment personally relevant, and then try to find the best means to visualize this personal interpretation. When the work has been completed, students should reflect on the result and discuss it with their peers and their teacher. This reflection and discussion should help to deepen the understanding of the process of making. Finally, this reflection and discussion should lead to the next step, the next assignment, the next story, but also: to the next challenge. Learning to make a work of art is not an easy job, and students should be given the time and means to improve their skills: technical skills, visual skills and critical skills. Making work of arts in the classroom with no consequences or with no ideas about learning is a waste of time.

I think when we agree on what we consider quality of input in art education, we can prevent many discussions on what art works should be seen during school, what art historical periods and styles should be known, what material and techniques and visual skills should be learned, and what themes should be addressed. I think we can learn a lot of our students.



Session 1.2 Identities of creative educators and practitioners

12 Earth Art Education in Practice

Anniina Suominen , Florida State University, United States

Earth Art Education is a practice-based curricular and pedagogical framework based on the concepts of eco-literacy, inter-being, relationality, and deep ecology. The Earth art education framework is structured on 9 principles that guide curriculum

development and lesson plans. The presenter shares her experiences designing and teaching pre-service art education courses based on the nine earth art education principles and feature examples of the K-12 units/lessons created and taught by the art education students. Further, the wider implications of adapting an environmental and social justice approach to pre-service art teacher education is explored in a form of service conducted by students and faculty to the community and its varied educational institutions.

Keywords: *Environmental art education, pre-service education, K-12 art education, social justice, eco-literacy, relationality, deep-ecology*

98 *An opportunity to break the glass ceiling. Artistic experiences in Carnival.*

Inmaculada Rodríguez-Cunill, University of Seville, Spain

Through a case study from the Carnival of Cadix that speaks about the role of women in our Intangible Cultural Heritage, we will see how the patriarchal power use institutions to cross out women's names. The first traces go back to the Roman Ages, but nowadays, in 2013, new facts have appeared about breaking this glass ceiling. Female participants of the street carnival have got some changes in institutions, and, for the first time, there has been a meeting of female singers, composers and authors. This is very relevant, because collaborative transformations in the city cannot ignore women who must exhibit their view, and mainly, their own point of view.

On the other hand, the current social situation in Spain creates new necessities, so some ways of becoming visible from the poverty theatre produces artists' struggles, against the patriarchal power, but looking after our people. Arts contribute to do the life safer, to feel freedom in spite of circumstances, like nowadays in Spain

Keywords: *Carnival, intangible cultural heritage, violence against women, glass ceiling, women, collaborative experiences, social arts*

129 *"The one who wants to enter the castle - must be aware ..."*

Wolfgang Schreiberlmayr , University for Art and Design Linz, Austria

This presentation gives an insight into the course "Methods of Analysing Art and Design" by Professor Wolfgang Schreiberlmayr in the department for art Education in the University for Art and Design in Linz, Austria.

The participating students of this course became part of an Art Performance in the Castle Museum in Linz in November 2012. The idea of this performance as an overall work of art is a combination of original text by Franz Kafka from the book "The Castle" and new written text by Niklas Fuchshuber. The artist and art teacher Peter Valentin composed special music for this performance. The stages for this play are

several rooms of the museum. When the audience enters the different chambers music and sounds are staged by the artists. Music and lighting create a mysterious atmosphere in the sense of Franz Kafka. The direction for the performing actors, musicians and dancers is produced by Beda Percht. The stage set is designed by Miss Percht.

The artist and art teacher Wolfgang Schreibelmayr is involved in this project as photographer. The documentation video is produced by the artist duo "System Jaqueline". The documentation book is designed by the artist Adelheid Rumtshofer. The presentation shows a part of the video documentation. In that way the present colleagues will also become part of the mysterious castle.

The feedback of the participating students will be reported. The potential and inherent power of this method of analysing art will be discussed.

Keywords: Art teacher training, visit a mysterious performance, literature music dance lightshow actors visitors, a holistic method of analysing art, become a part of the castle, be part of the game



Session 1.3 Supporting each other: networks and advocacy

24 Constructing Glocal Places in Intercultural Art Education through Social Media

Martina Paatela-Nieminen, University of Helsinki, Finland

Li-Yan Wang, National Changhua University of Education, Taiwan

Place is a very important factor when constructing personal, historical, social and cultural identity. In this presentation, two university faculty members share their experience of engaging students in exploring ideas about places through an inter-textual art method. A Finnish teacher and teacher education students from the University of Helsinki collaborated on this project with a Taiwanese teacher and art education students from National Changhua University of Education.

Our aim is to study how these students individually chose a local place and then reconstructs it globally through art-making and inter-subjectively sharing their process

in Yammer. Students photograph their daily surroundings and pick a particular theme for further exploration. They apply the inter-textual art method when reconstructing their ideas about places. Visual cultural images and works of art from various time periods and locations help to deepen their understanding on the chosen theme. With new insights and the inter-subjective exchange experience with students abroad, students individually create works of art that represent their ideas of various aspects of the theme "place". A portfolio and reflective essay are used, which combine text and visual images.

The findings are theoretically and educationally significant. We create understanding in between different cultures and explore the possibility of cross-cultural collaboration inter-textually using social media. Students reflect on this learning experience and offer suggestions for cross-cultural exchange through social media.

Keywords: Intercultural, inter-textual, art education, inter-subjective, social media, collaboration cross-cultural exchange

26 Engaging with Contemporary Art: A Three-Way Partnership

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Abstract

Our informal art education partnership is based in Exeter, in the South-West of England. We represent SpaceX, a leading contemporary art gallery located in the centre of the city; Ladysmith Junior School, a larger than average, urban school for children aged 7-11; and the Postgraduate Certificate in Education (PGCE) Primary Art Specialism at the University of Exeter. In this paper we will share the story of our work together, united in the common goal of engaging children with the work of contemporary artists in order to widen their horizons and inspire their own art making and creativity. In summarising past activities and ideas for the future, we will pay particular attention to our projects from 2011 (artist: Salvatore Arancio) and 2012 (artist: John Court). A successful approach begins with visits to the gallery,

followed by workshops in the school. The PGCE students collaborate to plan and teach the workshops, integrating ideas from the exhibition - and the gallery-based activities - with art skills in areas such as printing, collage, and ICT. In any partnership there are benefits and challenges; here we will offer our three personal perspectives, also integrating reflections from the children and the PGCE students.

Key words

Partnership, gallery education, contemporary art, primary education, teacher training

Introduction

Contemporary visual art can sometimes be viewed as incomprehensible and elitist and a contemporary art gallery may not be at the top of teachers' lists of places to visit with their pupils. Indeed, "Many art teachers shy away from using contemporary art in their teaching because they do not feel comfortable with their own level of knowledge and are reluctant to introduce their students to anything they have not mastered themselves" (Cahan & Kocur, 2011, p. 9). So what can a contemporary art gallery offer to schools? Stepping over the threshold is key; the gallery environment can offer new and refreshingly challenging ways to work outside of the classroom, and the physical space of the gallery often plays a significant role in the how and what pupils learn (Neumann, 2009). Engaging with exhibits develops pedagogical relationships between gallery educators, artists and pupils. Gallery-based activities often involve innovative methodologies and exploring "not knowing" in a supportive environment can empower the learner (Pringle, 2013). In follow-up work at school, pupils are able to use their first-hand exploration of artists' ideas and concepts as a starting point for their own artwork. Importantly, contemporary art practice presents multimodal forms of expression that can allow broader engagement from learners, as "when it comes to finding meaning in art, there is no master language to find and reproduce" (Tuazon, 2011, p. 31). For instance, large scale projections and sculptural use of sound increases access for pupils that need multisensory experiences and new technologies and interactive pieces engage pupils – often boys - that are hard to reach through simply looking at artworks. Finally, because contemporary art explores current issues, interests and technologies it can have relevance across the curriculum; a particular consideration when time for art as a standalone subject is being eroded by new educational policies in England (Steers, 2013).

The authors are united in the common goal of engaging children with the work of contemporary artists in order to widen their horizons and inspire their own art making and creativity. Our three-way partnership is based in Exeter, in the South-West of England. Kathy Norris is the Learning Programmer at Spacex, a leading contemporary art gallery located in the centre of the city; Ana Salter is currently a Year 5 class teacher (9-10 year olds) and also the Art Co-ordinator at Ladysmith Junior School, a larger than average, urban school for children aged 7-11; and Emese Hall is the course leader for the Postgraduate Certificate in Education (PGCE) Primary Art Specialism at the University of Exeter. Our collaboration has become an integral part of all of our learning programmes and has benefited from developing informally, i.e., without external targets, allowing us to respond to each other's changing agendas and nurture a network of productive relationships, which we hope to extend in future work.

In this paper, we will pay particular attention to our projects from 2011 (artist: Salvatore Arancio) and 2012 (artist: John Court). A successful approach begins with visits to the gallery, followed by workshops in the school. The PGCE students collaborate to plan and teach the workshops, integrating ideas from the exhibition - and the gallery-based activities - with art skills in areas such as printing, collage, and ICT. In any arts education partnership there are benefits and challenges (Burgess, 2010; Jackson & Conteh, 2008); here we will offer out three personal perspectives, also integrating reflections from the children and the PGCE students.

Partner one: the gallery

Spacex is a contemporary visual arts organisation that works with artists and communities to deliver a programme of exhibitions and projects that engage audiences with contemporary arts practice. Like many galleries in the UK, Spacex has a learning programme that runs alongside the exhibition programme and employs various staff to develop and deliver this. The role of the gallery educator – in this case, Kathy - is to act as a creative catalyst, acting as both an advocate for the gallery programme and a key contact in meeting the needs and expectations of audiences (Pringle, 2013).

Spacex had worked with both Ladysmith Junior School and the University of Exeter's Primary Art PGCE course individually, delivering projects and workshops over a number of years prior to the three partners working together. The three-way partnership has allowed the development of an integrated approach to working with trainee teachers and children in the gallery, with benefits for all participants; particularly from a social angle (Burgess, 2010). For example, in the case of the PGCE students, visits to Spacex and follow-up sessions in school have given the opportunity to create "purposeful connections" (Edwards, 2013, p. 47) to the wider school curriculum through the activities they devise in response to the exhibitions.

Spacex's main aim for developing this partnership is to give teachers the confidence to visit galleries and use the wide range of topics and media found in the work of contemporary artists in their teaching; the gallery is the ideal starting place for this (Adams, 2010). Connecting experienced educators who have had positive experiences of working with contemporary art inspires trainee teachers and helps them in developing the pedagogical knowledge needed to maximise the potential of the gallery as a learning resource. Spacex is always looking for ways to develop existing partnerships and through collaborative projects it has been able to develop its role as a creative learning hub within Exeter, providing new links between local schools and the university and introducing children to the art on their doorstep. It is notable that Ofsted (2012) cites both partnership work and learning within the locality as features of outstanding art education practice; we are all striving for this.

To date the three-way partnership has worked with exhibitions by two artists showing at Spacex; these projects have both taken place in the Autumn term, during the taught part of the PGCE course. Although the school and university visits to Spacex take place on separate occasions, both children and students are given similar experiences of the exhibitions, taking part in the same gallery-based activities to enable them to respond to the work they (see Figures 1 and 2). The PGCE students are also given an overview of gallery education and some initial support in planning their school based activities, which they develop back at the university. An outline of the two exhibitions and the related project work follows.



Figure 1



Figure 2

Year 1 (Autumn 2011): Salvatore Arancio - An Arrangement of the Materials Ejected

An Arrangement of the Materials Ejected was Italian artist Arancio's first UK solo show. The works explored the development of his interest and ongoing investigation into ideas of nature and its merging with science, myths and legends; along with nature's relationship to the mystical. The exhibition contained a rich mix of geological imagery in the form of a large-scale drawing, etchings and lithographs, super 8 film and animation as well as sound, narrative and a ceramic replica of a very human looking mandrake root.

Gallery visits, lasting for half a day, provided an immersive multisensory experience that helped to engage children and the manipulated images of geological structures and their possible origins generated much discussion. Visits usually start with a tour of the gallery and a discussion about the artwork, then practical activities allow the groups to further respond to the themes of the exhibitions using a range of media and techniques. Learner agency is always given high priority (Adams, 2010; Pringle, 2013). Activities made links to the title of the show through the use of display; as Dear (2001, p. 282) notes: "Display is a profoundly significant element of art's reality". A large wall-based collage was produced by students and children, each group adding to the work; there were also various sized vitrines in which participants created imaginary landscapes. Activities allow for individual production as well as group work and small-scale models were made and exhibited in specially made display cases. The gallery activities provided a starting point for a further exploration of mythologies and landscape, linked to Year 4's (8-9 year olds) topic on "The Ancient Egyptians". The PGCE students were tasked with designing follow-up workshops which integrated these different aspects, using skills in drawing, clay, printing and ICT (animation/sound art).

Year 2 (Autumn 2012): John Court - The Work Between the Lines

The second of our partnership projects was more ambitious and involved two year groups (Year 4 and Year 5), six classes in total. This increase was mainly a response to the feedback from the previous cohort of PGCE students, who recommended working in smaller teams and with more children.

In *The Work Between the Lines* Finish-based, English-born, artist John Court exhibited new works alongside drawings and performance pieces that were produced over the last fifteen years. His output included performance, sculpture and video. However, Court considers all his work to be fundamentally concerned with drawing, in that drawing connects the elements of line, movement, space and time. This relates to Hope's (2008) description of drawing as both a "container" and a "journey"; drawings are both static and dynamic: a product and a process.

Court is severely dyslexic. He began drawing at the age of nineteen, using it as a means to comprehend and come to terms with the difficulties and negative experiences he had gone through at school. During this process he gained self-confidence through learning to read and write in his own way. The theme of control interests him, where the act of writing becomes an encounter with (dis)empowerment; as he explains:

"That negative encounter with learning set off a need to make sense of the world through the active manipulation of the pencil line as drawing. It is therefore more meaningful to me to make a drawing, and understand its contents, than to copy down a word, and be totally perplexed by its structure and meaning" (Court, n.d.).

Court was very keen to work with schools via the gallery and created a set of activities and resources, including sculptural objects based on letter forms that visitors could touch and handle. Court also ran a session for teachers prior to the visits which some of the PGCE students were able to attend. His activities involved movement and a series of creative drawing activities designed to focus participants on their own actions and thoughts, extending the experience of drawing and also providing new ways of thinking about words and writing (Figures 3 and 4). Again, these experiences fed into the PGCE students' planning of the follow-up workshops; this time involving drawing, painting, printing, clay, collage, sculpture and ICT (video/photography). Having summarised some of the learning activities completed in the gallery, we now turn to the school.



Figure 3



Figure 4

Partner two: the school

Ladysmith Junior School is a larger than average sized junior school (324 children on roll – July 2013), with the vast majority of pupils coming from White British backgrounds and a small number from a range of other ethnic groups. Prior to the reorganisation of schools in Exeter, Ladysmith was the largest Junior School in the country with a four form (class) entry. Over the years, the dynamics of the school have changed and a larger number of children enter arrive with social, emotional and physical deprivation. However, the proportion of pupils known to be eligible for free school meals – an indicator the government uses to monitor disadvantage - is below average. The proportion of pupils with special educational needs and/or disabilities is above average and these include some pupils with physical disabilities and learning difficulties; this is unique in comparison to some inner city schools, as many children in this percentage are not recognised by the official “disadvantaged” radar.

The three-way partnership between SpaceX and the PGCE course has provided the opportunity for the school to achieve greater access to the community and become involved in a wider range of creative activities. In its infancy, the majority of staff and children had not heard of “SpaceX”. They would have been hesitant to visit somewhere other than a museum or well-known gallery. Over the four years of involvement between the school and SpaceX, 360 children and the accompanying members of staff have been exposed to a variety of contemporary art. The reaction of one child to an exhibition was: “It was amazing what he did and I can’t stop thinking about it at the moment, but I think I could come to see it again.” These positive experiences have aided to erase the elitist aura that can often surround small galleries and have helped to convey the understanding that art is accessible to all (Tuazon, 2011). This in turn has created opportunities for children from the school to attend Saturday

sessions at the gallery independently and for teachers to engage in professional development events to further their practice.

As Ana entered teaching from an art background, she has always been comfortable with all artistic expressions. However, many of her colleagues do not have this view and do not understand art subject matter, particularly in contemporary art. Because they hold many reservations about exhibitions, they are hesitant to engage with the subject (Cahan & Kocur, 2011). The partnership with the gallery has opened the door to contemporary art for staff and has evoked discussions in the staffroom, resulting in other members becoming intrigued and visiting the exhibitions independently. More importantly, with the aid of gallery-based activities, the teachers have been able to see how issues explored in contemporary art can be adapted to current topics studied at school. For example, prior to the three-way partnership, the school linked the topic "The Americas" with, English artist, Tim Ellis's Tourist exhibition. Children took his ideas and created a mini museum of Mayan, Aztec and Inca artefacts out of "found" objects (see Figure 5). One child explained: "The best part of the day was when Mr Ewings gave me a challenge when I had to turn a scissor handle into an ancient artefact that had just been dug out of the ground by an archaeologist." The imaginative play involved in the activities really engaged the children's creative thought processes.



Figure 5

Art is important for children as it engages all the senses. The activities generated by the contemporary art projects help to open up the world around the children, giving them new skills to communicate and express their ideas. Sometimes "hidden" within the process of the creation of a piece of artwork that children produce, are problem solving, communication, fine motor, social and emotional skills (Edwards, 2013); something the PGCE students recognise through the workshops. Children discover, and begin to appreciate, that through collaboration, there is no distinct right or wrong related to a piece of art. This was apparent in one child's comment: "I liked painting the big sheet as a group because if we made a mistake they would say 'Don't worry'." This open attitude to risk-taking encouraged learner empowerment (Pringle, 2013).

One's own vision of original ideas is an important life-skill and an essential component of creativity. Empathy with an artist's vision is suggested by this child: "My favourite activity yesterday was probably the painting because you could paint whatever was in your mind, also it was very relaxing." Moreover, the all inclusiveness of the collaboration sessions during the partnership projects has made art accessible to all. Using visual symbols and mark making, as a way to represent ideas, enhances communication for some children for whom language is a challenge (Edwards, 2013). This notion has been reflected in the use of Story Mapping in Literacy and the use of images to verbalise language, which has a positive impact on improving writing. In a current climate of communication often using electronic devices, it is important to encourage verbal skills and an understanding of another person's emotions. Not only are the children learning in art, but also developing their learning in the widest sense; this holistic learning was also evident for the PGCE students.

Partner three: the university

The Graduate School of Education at the University of Exeter provides Initial Teacher Training for over 200 hundred students each year via the Postgraduate Certificate in Education (PGCE) Primary Programme. The trainee teachers involved in the three-way partnership are all members of the Upper Primary Art Specialism, and the majority have a degree in an art/craft/design discipline. They complete their school placements in Key Stage 2 classes with children aged 7-11 years; although the PGCE programme addresses the whole primary curriculum and full 5-11 age range. At the time of the project they have experienced their first school, two week, placement and have completed a collaborative teaching activity as part of a "Big Draw" event, working with groups of children on the university campus.

The university's aims for the partnership are threefold; firstly, to introduce the students to the vast potential of gallery education; secondly to raise their awareness of a local contemporary gallery – which most had not visited before; and thirdly to provide the opportunity of planning a school-based art workshop. Based on initial self-assessments of knowledge and confidence in using different artistic processes, the students are grouped to plan and deliver their workshops (see Figures 6 and 7). After the informal teaching style expected for the Big Draw event, this project presents a new level of challenge, as they have to plan more formally, making reference to national curriculum expectations (DfEE/QCA, 1999) and considering learning objectives and assessment points.



Figure 6



Figure 7

At the end of the project, the students are asked to complete a written evaluation; this takes the form of a short questionnaire comprising open-ended questions. This exercise supports them in reflecting upon their own learning, as well as being a source of information to shape the planning of future projects. A comparison was made between the evaluation responses from 2011 and 2012: the students' comments were thematically coded, with themes appearing at least twice (in one cohort) regarded as notable. The following tables present the findings in order of frequency, with commonalities noted in bold and an overall summary across the two years. Quantitative analysis always obscures specific details; therefore, to counter-balance this, following each table an illustrative quotation offers a more personal perspective.

Table 1 lists the most popular reasons for the students' enjoyment of the project. It is interesting that a wider range of themes appeared in the comments from the 2011 cohort, but the four most frequent themes - children's engagement (33.33%); interaction with children (32%); outcomes (27%); visiting the school (25%) – were consistent across both years. This quotation encompasses a range of considerations: "[I most enjoyed] Working with the children and the clay. The children were very well-behaved and engaged enthusiastically with all the tasks. It was enlightening to see how much they had remembered about the exhibition and how much they knew about the Egyptians." (Female PGCE student, 2011). It is evident that this student was pleased and surprised by the success of her workshop and the children's enthusiasm and capability. Horn (2008, p. 155) remarks: "The passion and vitality pupils bring to a working environment cannot be underestimated." Additionally, it was a new discovery for many of the students that when children regard an activity as worthwhile, fun, and suitably challenging they are more likely to concentrate and behaviour management problems are no longer the main concern of the teacher.

Table 1: Responses to prompt "I most enjoyed..."

– 2011 (n=27) –	– 2012 (n=24) –
<ul style="list-style-type: none"> – Children’s engagement – Outcomes – Visiting the school – Interaction with children – Working with the media – Visiting the gallery – Children experimenting – Scaffolding learning – Children seeing connections – Children’s pride in their work – Collabouration with other trainees 	<ul style="list-style-type: none"> – Interaction with children – Outcomes – Visiting the school – Children’s engagement – Preparing resources –
– Overall summary	
<ul style="list-style-type: none"> – 1. Children’s engagement (33.33%) – 2. Interaction with children (32%) – 3. Outcomes (27%) – 4. Visiting the school (25%) 	

The PGCE students’ negative perceptions are shown in Table 2. Fortunately, the range of dislikes is much narrower than the enjoyable aspects of the project and there were just two common themes across both cohorts: time constraints (22%); and challenge of planning (14%). Time was mainly perceived as an issue because they would have liked the workshops to carry on beyond the half-day. Working collabouratively presented challenges for planning and teaching; as noted previously, the students in 2011 worked in bigger groups and many found this frustrating: “[I most disliked] The large amount of adults in the classroom! As a group, we prepared separate roles for each of us, however I felt slight undermined when I gave the children their instructions and another student took it upon themselves to interrupt me. Although the ratio of adults to pupils proved to be helpful when the children were working practically, I feel it may have been a distraction for some.” (Female PGCE student, 2011). This comment reflects some of the difficulties involved in team teaching, especially regarding organisation during the lesson. As noted before, in response to the feedback about adult-child ratios, in 2012 we involved six classes in the project, instead of three, and this was more successful.

Table 2: Responses to prompt "I most disliked..."

2011 (n=27)	2012 (n=24)
<ul style="list-style-type: none"> – Time constraints – Too many adults in room – Challenges of team teaching – Not knowing the children/BM – Challenge of planning 	<ul style="list-style-type: none"> – Time constraints – Not fully prepared – Challenge of planning – Not knowing space/resources – Unexpected ICT issues

	– Nothing!
–	Overall summary
–	1. Time constraints (22%)
–	2. Challenge of planning (14%)

It is essential to highlight that there was a wide variety of new art education learning for the students. As seen from Table 3 there were not many similar responses and no common themes across the two cohorts; everyone gained something different. This student's reflection demonstrates some rich insights: "...children can be stretched to think conceptually and can produce art work about process, movement and thinking, rather than a final piece for display. This could be seen as quite an abstract and modern way of making art (some adults didn't understand when I was trying to explain the activity to them) but the children were so open to that way of thinking and really seemed to get a lot out of it. The children seemed to really understand John Court's work and make connections with him, gallery visits are a must!" (Female PGCE student, 2012). Here, the great potential of learning through contemporary art is thoughtfully summarised, especially in terms of new ways of thinking, acting and learning.

Table 4 shows the most popular responses to the prompt "Something new I learnt about primary teaching in general...". Again, this produced a wide range of answers, which are not all listed in the table. There was just one common theme across both cohorts: importance of timing (12%); this relates to the issue of time constraints, most frequently mentioned as a dislike. A clear summary of a new professional insight is evident in this comment: "...splitting the lesson into different sections saves on lengthy explanations and re-engages children in the task and their next focus." (Female trainee, 2011). Although valuable as the first "proper" art lesson for many of the students, the workshop were also a suitable testing-ground for pedagogy with relevance across the wider curriculum; in this case, using an effective lesson structure.

Table 3: Responses to prompt "Something new I learnt about art education..."

2011 (n=27)	2012 (n=24)
– Importance of timing/content	– Setting high expectations
– Cross-curricular potential of art	– Importance of preparation
– Balance of teacher & child-led learning	– Value of assessment
– Potential of gallery education	– Importance of learning process
–	Overall summary
–	No common themes

Table 4: Responses to prompt “Something new I learnt about primary teaching in general...”

2011 (n=27)	2012 (n=24)
<ul style="list-style-type: none"> – Benefits of team teaching – Behaviour management insights – Importance of “flow” – Importance of timing 	<ul style="list-style-type: none"> – Willingness to be flexible – Value of preparation – Importance of timing – Usefulness of plenary – Need for differentiation
– Overall summary	
– 1. Importance of timing (12%)	

The most popular of the students’ further comments are given in Table 5. There were four frequent themes in common across both cohorts: personal enjoyment (41%); benefits of working with other trainees (12%); new ideas for future teaching (10%); and increased confidence (10%). It should be noted that not all of the students made further comments, but some responses were very detailed, such as the following:

– “I was impressed with all the children but in particular with one child who, we had been told, had issues with concentration. The TA felt that he might struggle with the timing and stillness required, yet he was probably the most engrossed child during the session. At the end the TA told us that he could not normally concentrate or be quiet for such a length of time. His engagement with the task was above and beyond what I expected after the initial briefing and demonstrates that if you set tasks with high expectations and show willingness to take risks then children will rise to the challenge. They will take risks themselves and become empowered to take control of their own learning.” (Male PGCE student, 2012).

– Many pedagogical insights are expressed here, including the power of high expectations on the part of the teacher and, yet again, the value of risk-taking; which is also a recurrent feature in contemporary art making (Adams, 2010). As previously mentioned, these projects tend to be especially accessible and motivating to children who encounter various barriers in their “normal” school-based learning.

Table 5: Responses to prompt "Further Comments..."

2011 (n=27)	2012 (n=24)
Personal enjoyment Grateful for opportunity Children's enjoyment Benefits of working with other trainees Successful outcomes New ideas for future teaching Increased confidence	Personal enjoyment Increased confidence Benefits of working with other trainees New ideas for future teaching Challenge of time constraints Valuable opportunity
Overall summary	
1. Personal enjoyment (41%) 2. Benefits of working with other trainees (12%) 3. New ideas for future teaching (10%) 4. Increased confidence (10%)	

Conclusion/ways forwards

Contemporary art offers a wonderful channel through which to show the diversity of our lives and make sense of our ever-changing world (Tuazon, 2011). This paper has only been able to offer a brief insight into our work together and has just skimmed the surface of what has been learnt by all of the parties involved. However, we hope that this report may inspire others to work in similar ways, as it is well worth the time and effort involved in co-ordinating and conducting planning meetings, visits and workshops. A particular highlight for the children is meeting a variety of adults – i.e., the PGCE students - who are interested in their art making and provide them with lots of inspiration and encouragement. We are certain that these projects are likely to create lasting memories for all concerned.

Our three-way partnership has grown since its conception: it now includes two whole year groups at a time and, as a result, reaches out to more children and adults. Nevertheless, there is still scope to evolve and we are confident in the belief that we have a strong foundation from which to develop the reach of this model in order to fulfil wider aims. In the next school year (autumn 2013), we plan to engage parents with the collaboration; this seems to be a logical trajectory and there are numerous reasons for this decision. We want to create stronger links with the school and remove the obstacle of the school gate that many parents face. We also hope to address parents' potential uncertainties about contemporary art, similar to those of some teachers, as well as demonstrating the benefits of visiting art galleries; not only for their children's learning and enjoyment but also for their own. As in past years, the gallery visits and activities will inform the follow-up workshops in school, but within a new phase, the intention is that, with some guidance from the PGCE students, the children will lead activities for the parents. This new phase should not only serve to enhance the children's confidence and "meta-learning" (Pringle, 2013),

but could also enable the parents to gain the same “hidden” skills that the children have been developing. Thus, our collaboration will become a four-way partnership, and for SpaceX this could potentially result in even more gallery advocates...

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97 Send a visual message! – Messages in digital photos created by students aged 12 – 19

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The HRV-InSEA has launched a new 2-year project Send a visual message in the medium of digital photography. This follows the 3-year project How to communicate feelings in the medium of digital photography. It will be developed in two stages, featuring an exhibition of students' "photo messages" in 2013 and artists/artist-educators' ones in 2014.

The main goals are to explore some new methods and possibilities of visual arts education, specifically using digital photography as an easily accessible contemporary medium, to connect internationally with art teachers/students, to record the results of the Project in the online exhibition catalogue which can be easily published on Web sites of schools and associations as well as sent by e-mail to ministries, newspapers, donators, etc., thus advocating the importance of visual arts education and art educators in general education worldwide.

The Project Part 1 specific goals are as follows: i) to encourage students/young people to communicate more freely and to do it through visual (and textual) messages they create, ii) to get the real insight into what they want to point out in their messages, iii) to show the educational possibilities of visual arts in meeting the needs of children and young people to express their feelings, needs, ideas, opinions, and to communicate them to others, iv) to promote the importance of Visual arts education, including creative and "practical" production, and to gain the support of the community, and the institutions responsible for its (expanded) implementation.

The 2013 an exhibition will take place at the Skolica Gallery at the Museum of Contemporary Art in Zagreb. A Croatian-English bilingual catalogue, in print and online, will accompany it.

Keywords: *Visual message, digital photography, communication, exhibition, online catalogue, visual arts education, advocacy*



Session 1.4 Policy, education and art.

54 Sexuality (mis)Identifications in Museums, Art Historical Renderings, and Pedagogical Practices: Snapshots of a Topical Target Trembling on Shifting Policy Sands, or-- What Sexuality Stories do Institutions Recount?

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Abstract

Based on research conducted between 2005-2013 this paper explores how museum professionals, policy makers and art educators construct sexuality subjects in institutional setting through multiple means. This paper particularly attends to those ways identifications of artists are omitted or prescribed within art historical renderings, at times are erased by curators, avoided by gallery agents, or silenced in the literature cited by arts educators. The paper recapitulates foundational findings from the author's forthcoming book from the United States National Art Education Association Press (US NAEA). The text includes a literature review on the subject, a longitudinal study of the fifty largest U.S metropolitan service areas (MSAs) policy positions protecting sexual minorities and gender non-conforming participants from bullying, abuse and inequitable access to a sound public education; institutional narratives additionally include oral accounts of artists, students and academics productively broaching sexuality subjects through their visual art works/studies; and accounts of classroom art educators and students remarking on successfully strategies for grappling with subaltern sexual subjects and those ethical dilemmas rendering such examinations possible in schools, museums and communities.

Keywords: *Pedagogical practice, museum education, U.S. school policies, artist's sexual identifications, interpreting and discussing art*

Why do art educators need to talk about sexuality in school settings?

Schools are expected to create safe and non-threatening environments where all students can undertake their educational pursuits. Studies by D'Augelli (1992), D'Augelli & Herschberg (1993), D'Augelli, Herschberger & Pilkington (1998), James Sears (1991), Kevin Kumashiro (2001, 2002, 2004), and Mollie Blackburn (2012), among others have demonstrated schools are often sites that subject sexual minority students to increased violence, and especially those whose gender performances fail to comply with larger socio-cultural expectations. Institutions from schools to museums, local, state/provincial, and national legislation and policy governing educational interests, art historic accounts, and other technologies repeatedly construct sexuality subjects by the stories the tell of those populations; whether those are narratives formed into laws, school policies, codes of behavioural expectations, the historian's portrayals, or simply silences concerning such subjects. Given the impact these stories have on the lives of students, educators and artists, this paper encourages art educators to join in contemporary human rights efforts aimed at creating equitable treatment of sexuality minorities by appropriately broaching such subjects in the classroom, and

assisting ambivalent institutional participants in coming to term with sexuality subjects, differences and developing their own compassionate practices that might ameliorate past pains, struggles and unjust treatments of a socially oppressed minority.

How have shifts in social acceptance of subaltern sexual subjects structured treatment of lesbian, gay, bisexual, transgender, queer and questioning (LGBTQ²) populations?

When this study was first launched very few European nations legislated equitable legal treatment of LGBTQ² populations. In the few weeks between submitting a proposal for presenting this research to the International Society for Education through Art European Regional Congress, and submitting this paper to editors of the InSEA European Regional 2013 Conference Proceedings, France, England and Wales have legally legislated equitable marriage and social protections for same-sex couples, and the US Supreme Court has found the Defense of Marriage Act unconstitutional (leaving marriage policies up to the States), and upheld a Californian lower court's determination that the State's Proposition 8 inequitably disallowed same-sex unions, in essence targeting the LGBT population for unequal treatment under the law. The cultural landscape in which sexuality subjects are being set seem seismically trembling in disorienting movements that students, educators and institutional leaders find discomfiting. These institutional participants may need support if they are to come to terms with the impact of such changes, and art educators could be providing assistance as cultural leaders and ambassadors advancing human rights. Such assistance can only take place after art educators have come to terms with their own dis-ease regarding such subjects.

Through greater participation of art educators across institutional settings, significant support can be sustained, and this necessarily must involve straight (heterosexual) educators, colleagues, students, and policy makers, in addition to those LGBTQ² populations in institutional settings historically most directly impacted by social stigma and mistreatment. Schools are not the only spaces repeatedly spreading narratives of social dis-ease regarding sexuality subjects. Institutions like churches and museums as well as arts professionals from curators to art historians, or social theorists informing museum installations to historians that historically erased the sexual identifications of discussed artists have thereby misinformed audiences about the presence of LGBTQ artists in history. Today, however, museums, art historians and theorists have redressed past silences and frequently offer significant data that art educators could be using.

Exhibitions openly addressing sexuality subjects (Katz & Ward, 2010, Spring 2010), and art historians making the coded tales embedded in an artist's work intelligible are in press and are readily available to the art educator. Authors from Cooper (1986), Duberman, Vicinus & Chauncey (1980), and Saslow (1999), to Hammond (2000), and Smalls (2008), among others have recounted LGBTQ artists lives and works. Accounts of staged interventions in academic and public protest contexts have also called attention to social injustices toward LGBTQ subjects (see Crimp & Rolston, 1980; Rhodes, Cosier, Davenport, Sanders & Wolfgang, 2013; and Sanders, Cosier, Rhoades, Wolfgang & Davenport, 2013). Arriving in two days before the InSEA European Regional Conference convened, I was lucky enough to witness a UK illustration of how such stories may be told in museum contexts, and that was enacted in the spectacularly successful Gucci sponsored David Bowie (a.k.a. Davy Jones) exhibition, *David Bowie Is* at the Victoria and Albert Museum in London (<http://www.vam.ac.uk/content/exhibitions/david-bowie-is/>). In this exhibit Bowie's gender

play, identity, and identifications as a gay pop star/artist and dramaturge was explored. The exhibition made it vividly clear that many Bowie media depictions had been disallowed in the US where recording industries had rendered his gender play invisible and erased many of the Weimar Republic cabaret references he brilliantly integrated in video and staged performances. This paper urges arts educators to follow the lead of cited scholars, institutions, and curators who broach sexuality subjects and create resources available to those teaching in arts learning contexts. In the United States, arts educators like Kenn Honeychurch, (1995); Laurel Lampela, (1995, 1996, 2001, 2001a); Dipti Desai, (2003); Ed Check, (2002); Kim Cosier, (2008, 2010), Rhoades, Cosier, Davenport, Sanders & Wolfgang (2013), among others have taken up this challenge, and have described their recommendations for redressing past inattention to such matters in the arts education classroom. In the UK, an International Journal of Art and Design Education (IJADE) special "Queer Theory" volume guest edited by Nick Stanley (2007) shared both strategies for successfully broaching sexuality subjects, and attended to failed attempts to do so. Acknowledging how this work repeatedly runs the risk of not being well received, Cosier & Sanders (2007) recount teaching stories that bring the ongoing struggle to broach sexuality subjects in schools to life. A range of such approaches to tackling gay, lesbian and bisexual concerns was even earlier explored in Lampela & Check's (2003) anthology, *From our voices: Art educators and artists speak out about lesbian, gay, bisexual and transgender (LGBT) issues*, a collection of stories told by art educators working in the field, and recounting work in re-imagining art education practices committed to the address of human rights and social justice.

Through what forums have sexuality subjects been constructed?

Sexuality subjects have historically been structured and made (un)intelligible through a wide range of technologies and sites of production, from religious teachings, legislated regulations and school policies, to curricular treatment, historic renderings, social pressures, visual depictions, and theoretical constructs. Both silence and express address of sexuality subjects send a clear messages to students as these spoken gestures either affirm or deny sexuality subjects, the dignity of erotic others, and by extension their rights to exist. This paper recounts ways in the a U.S Arts Educators have cross-examined such subjects and questioned the ways local and national legislatures, scholarly research publications, school settings, museums and movie houses (among other sites), create the conditions Michael Warner (1993) and Eve Kosofsky Segewick (1990) name as an almost unimaginably complex network of sites and technologies constructing the subaltern sexuality subject.

Theorists, including Judith Butler (1990, 1993, 2004) discuss gender performances integrally establishing the queer subject, and those sites and technologies through which one repeatedly performs an identity, identities, or identifications; by how one dresses, naming to which one responds, and perhaps most meaningfully enacting identities in ways that may be subconscious and normalized to such a degree that we may fail to attend to our own participation in creating them. This paper calls attention to those multiple framings and technologies, "calling out" performances that arts educators may need to make visible or audible if they are to undertake pedagogical practices and create curricular constructs that support all students' learning and respects the sexual others that surround them and embedded in art-historic works explored in class settings.

In the US the NAEA (National Art Education Association) Press has published less than fifty articles evening mention the words gay, lesbian, bisexual, transgender, or homosexuality in its forty plus years of organizational publications. A quick scan of the larger arts and education

literature confirm that a far larger volumes of essays and scholarly works have attended to such subjects through the US College Art Association, in publications of the Museum, Education, performing arts fields, and particularly in studies released by scholars within the American Education Research Association. Art educators seem to have avoided any address of sexuality subjects, perhaps in order to avoid adverse parental or school authorities who might protest their doing so. A veritable firestorm of resistance was unfurled whenever word of a NAEA caucus exploring lesbian, gay or bisexual issues or any queer concerns were proposed in editions of *Studies in Art Education*, and *Art Education* between the years of 1980-2001. I theorize decades of resistance to addressing sexuality subjects silenced interest in such subjects, in spite of such pursuits being advanced by political and social movements erupting in the U.S. between the late 1960s and early 1990s (years before they would be taken up within the discipline of art education).

Some of the earliest addresses of LGBTQ topics were through autobiographical research; story-telling authored by LGBT Art Educators and those aligning with such human rights campaigns and social justice causes. These essays, and those subsequently organized into a Lampela & Check (2003) anthology, recounted many of the ways artists' works could be read (Smith-Shank, 2003), alerted readers to how heteronormalizing practices were integrated within software applications used by arts organizations in fundraising campaigns (Sanders, 2003), as well as recounting allied straight art educators who were broaching sexuality subjects through their own teaching practices (Gude, 2003, among others). Story-telling as a form empowered arts educators to reconstruct how arts education professionals were addressing sexuality subjects and refusing the demands of others in the field who were insisting that art educators comply with compulsory heterosexuality demands Adrienne Rich (1994) and Audrey Lorde (1984) long before had recognized.

Richard Florida (2002) attended to connections between growth of creative industries in communities across the fifty largest US metropolitan service areas' (MSAs), and urban sites' embrace of diversity (a cultural context he frames as a "bohemian index"). Florida's corollary data demonstrated how diversity-welcoming MSAs have been most attractive to creative professionals, and in turn such cities have attracted creative entrepreneurs, industries, and a rising creative class. Theorizing that schools might in-part have helped create cultural contexts conducive to the establishment of such welcoming communities, the author initiated a ten-year study of school systems in these same fifty largest US cities; examining student codes of behaviour, personnel policies and school system mission statements and core-values. Unfortunately inconsistent data publication across school systems precluded any quantifiable data across the largest school systems.

Several shifts in social perceptions concerning LGBTQ² populations have concurrently unfolded as school systems initiated policies ensuring safer learning environments and policies designed to prohibit hateful acts and comments being made toward LGBTQ² educators and students. Multiple cases of bullying, hate crimes and suicides of LGBTQ² students were being covered in September, 2010 across a broad array of media (print, broadcast and internet media), and this media attention appears to have influenced legislators' attention to the problem, and increased school system policy address of the problem. Media accounts attended to the abuses that sexual minority students have had to bear, and in-part the author proposes that resulting in shifts in public address of the "problem" of their abuse was told in school policies as stories officially recounted.

What seismic shifts have incited the largest school systems' address of sexuality subjects?

For decades beginning in the 1970s and 80s, "coming out" campaigns had challenged LGBTQ² peoples to openly declare their sexuality identifications. These campaigns insisted that disrupting silences and invisibilities concerning sexuality minorities was a necessary first step toward that community's reclaiming of human dignity. These coming out stories too have shifted over the decades—no longer defiantly demanding only "we're queer, we're here, so get used to it," but particularly petitioning institutions to provide equal protection under the law. In response to seeming outbreaks of hate-crimes, bullying and suicides in late 2010, Dan Savage and his partner Terry Miller launched their "it gets better" campaign. This social networking campaign engaged sports, theater and media figures as well as political pundits in relaying messages of hopes (if too simply framed) that sent a message to oppressed students that their lives would become more manageable as they aged (and emerged from those oppressive sites schools in which many lived). Art educators can make learning contexts more supportive of such students by acknowledging LGBTQ² artists have made great contributions to art history, confirming one can detect and/or read art works in queer ways (those that imagine reading practices differently – see Britzman, 1995).

Safe and equitable access to educational pursuits, and waves of anti-bullying legal mandates followed a heightened media attention to hate crimes, suicides and published research on epidemic homelessness youth. Such statistics were shaped into specific pleas for greater protections of an oppressed group (one including educators and students), after years of mistreatment and neglect. In (1993) the *Don't Ask, Don't Tell* federal policy was first established by the Clinton Administration only to be overturned in 2011 after recommendation of military leaders. More recently (2013), Supreme Court decisions advanced equitable legal treatment of LGBTQ populations in matters of taxation and marriage. School policies could be seen to simply tread water during these tidal waves of change, not leading them, but following in the wake of many of each ground-shaking shift.

School policy shifts have been irregularly experienced across the 50 US states, a reflection of varying political and cultural climates within the US where there is no single set of educational policy, but fifty different schooling schemes across the states. School systems policies purportedly protect students and faculty/staff from bullying/abuse; especially when discrimination is based on perceived or actual gender performance deviances and/or sexual identifications. It is of little surprise then that school systems leading the establishment of policies assuring safe environments for all students and faculty would be those located in states where equitable legal protections would come to cover same-sex family households.

How have college arts-majors taken up sexuality subjects in their work?

Over the past decade the author had worked with both undergraduate and graduate arts majors in North American to publish accounts of their personal explorations of sexuality subjects, largely through visual essays in the *International Journal of Gay and Lesbian Issues in Education*, a.k.a. *LGBT Youth*. These illustrated essays provided opportunities for college-age arts-majors to discuss how they had been working with visual materials to address their personal experiences as emerging LGBT artists continually having to contend with larger social (mis)conceptions of what it might mean to be "queer" as a broader term inclusive of the multiple ontological and epistemic positions. Students recounted their own "coming out"

narratives, cited visual artists most inspiring their work, and described the larger sociological issues with which many of them were wrestling through visual means.

The aim in sharing these inter-chapter interruptions in the recap was to argue that art educators reading their accounts consider serving as facilitators for their own students' explorations of sexual identities and sociological research (clearly illustrated in figures 2 & 3 by the ethnographic photography of Krystle Merrow (see Sanders, 2009), and autoethnographic sculptural works of Casey Doyle (see Sanders & Doyle, 2008), and his electroformed "my little pony" and poem. The profiles of these student artists were also intended to offer each student greater exposure, and an opportunity to see their work discussed in a scholarly journal. Supporting students in launching their careers as artist-entrepreneurs, future academics, and artists was another of the goals the collaborative endeavors sought to realize. Introduction of arts students to the worlds of publishing, self-promotion and/or describing those meanings and issues their works aimed to address became an integral dimension of the mentoring role I expected I should be undertaking as an academic, not to mention encouraging them to be an active participant in the larger community of artists/educators and human rights activists.

The author insists that such encouragement and/or facilitation of a students' self-determined direction is not the equivalent to teaching a student how to be gay! As if that could even be possible! I am interested, however, in guiding students and pre-service educators in developing their queer reading skills and sensitivities to those ways LGBTQ artists have historically communicated (if at times coded) insights into sexuality subjects, and effective educators gay and straight have broached such subjects through their teaching. Two of the closing chapters in the book recapped in this paper address visual representations of LGBTQ subjects, and discuss how such subjects have been introduced in the classroom and discussions of films screened in movie houses and streamed online across the globe have been discussed in teaching and learning contexts.

Teaching about visual and media representations of LGBTQ² subjects

The insights shared under this rubric emerge from three data sources, 1) narrative accounts of minority college undergraduates remarking on faculty most effective in tackling such subjects, 2) faculty accounts of those ways they address sexuality subjects in their teaching practice, and 3) my own autobiographic accounts of teaching a college course addressing visual media representations of LGBT Subjects. The former two sets of testimonies were recorded as audiotaped interviews collected by Latino college student interns who worked with me between the academic years of 2008 and 2012. The data these two young men collected and the author subsequently transcribed vastly differed from that data which the latter might otherwise have collected. Paraphrasing Linda Alcoff's (1995) discussion of Foucault rituals of speaking, who is speaking to whom under what conditions and in what contexts, unavoidably will raise issues of power and authority. As a middle-aged Caucasian academic it is doubtful the author could ever have collected the same quality of data collaborating subjects willingly shared with these two young Latino interns.

In brief, their interviews recorded undergraduates repeatedly recognizing instructors most effective in broaching sexuality subjects were those who introduced the subject through media products: film and popular culture products screened and discussed during their course and in readings authored by writers significantly concerned with the topic. Faculty comparably confirmed that they too drew meaning from visual and media products. Teaching with and through authors who explore sexuality subjects and filmmakers broaching

such subjects in their work, opened up a space where students could share their own readings of these products rather than having an authority didactically insist on how such subjects should “properly” be read or interpreted. In short both students and instructors confirmed that allowing objects and subjects of art to speak, and supporting students in developing skills in listening to those works would support them over a lifetime of learning and teaching. Having taught a course qualifying as a sexuality studies elective for undergraduate and graduate majors and minors, and as an elective with the Department of Arts Administration, Education and Policy since 2007, the author has had ample opportunities to refine his pedagogical practices. This course has been taken by students majoring in Art, English, Education, Film Studies, Music, Psychology, Religious Studies, Sexuality Studies, Sociology, Sports, Recreation and Human Performance, among others, so it appears the course attracts learners from many disciplines. Weekly, Thursday evening have been devoted exclusively to screenings of films from art-house limited releases and documentary studies, to widely released Hollywood commercial films. Tuesdays following each screening students will share their readings of the film (in ways that reflect their varying disciplinary interest), and describe what meanings they constructed from readings curated to complement the screened films. These have historically been delightfully intelligent and non-controversial discussions, where participants are respectful of the range of positions taken in response to varied filmic readings, and counseled that audiences and viewers unavoidably bring their own autobiographic experiences to bear on the images and representations they screen and as a class we collectively explore.

While all students are surveyed as to those films they might have already screened, and the titles that hold greatest interest to them, the final selection of films shown were made by the author as the faculty instructor creating the course. The mix of filmic products historically have included documentaries that explore the subject of media representations of LGBT subjects in film and television (see Russo, 1877; and Tropiano, 2002), documentaries about historic LGBTQ figures in the 20th and 21st century, as well as a range of artist’s and historical figures’ profiles (most often biographical accounts recounted by LGBTQ authors and filmmakers), *New Queer Cinema* releases from *Killer Production*, to LGBTQ filmmakers from Todd Haynes and Derek Jarman, to Gus van Sant and Pedro Almodovar. Historic art and literary figures’ filmic accounts are also in the mix, from Kenneth Anger’s *Hollywood Babylon*, and Jean Genet’s *Un Chant d’Amour*, to films from Barbara Hammer and John Waters’ Divine vehicles *Pink Flamingoes* and *Female Trouble*. A collective filmography of films screened by the author in the six years the course has been offered may be found in Table 1.

Table 1: films screened by the author (in the six years the course has been offered)

Art-House (limited) Releases
<i>Fireworks</i> (1947: Kenneth Anger - 15 min.)
<i>Un Chant d’amour</i> (1950: 26 minutes) written & directed by Jean Genet.
<i>Watermelon Woman</i> (1997, 93 min.) A film by Cheryl Dunye
Biographically grounded films & documentaries
<i>A Single Man</i> (2009, 100 minutes) Colin Firth & Julianne Moore in a film by Tom Ford
<i>Andy Warhol</i> (2006: 240 minutes), Ken Burns & James Sanders II
<i>Annie Leibovitz</i> (2006, 83 minutes) American Masters’ program
<i>Before Nightfall</i> (Julian Schnable) (2000: 133 minutes) Reynaldo Arenas memoir.
<i>Christopher and his Kind</i> (1996, 90 minutes) based on Isherwood’s pre-WWII Berlin memoir
<i>De Lovely</i> (2004, 125 minutes) Kevin Kline as Cole Porter with Ashley Judd

<i>Ed Wood</i> (1994, 127 min.) Johnny Depp, Sarah Jessica Parker, & Martin Landau
<i>Kinsey</i> (2004, time) Liam Nelson & Laura Linney
<i>Kinsey</i> (2006: 118 min.) written & directed by Bill Condon w/ Liam Neeson, Chris O'donnell
<i>L Amour Fou</i> (2010, 103 minutes), Yves Sant Laurent documentary)
<i>Milk</i> (2008, 129 min.) a Gus Van Sant film with Sean Penn, Emil Hirsch, Josh Brolin, James Franco
<i>POSTCARDS FROM AMERICA</i> (1995, 87 minutes) David Wojnarowicz
<i>Wrestling with Angels</i> (2006: 98 minutes) Freida Mock's Tony Kushner documentary
CLASS and Family Narratives
<i>Beginners</i> (date, 104 minutes) Ewan McGregor, Chirsopher Plummer & Melanie Laurent
<i>Crazy</i> (2005, 127 minutes)
<i>My Beautiful Launderette</i> (1985: 97 minutes) Daniel Day Lewis & Saeed Jaffrey
<i>Mysterious Skin</i> (2004: 99 minutes) Directed/screen Play Gregg Araki
<i>Notes on a Scandal</i> (2006, 92 minutes) Stars Judi Dench & Kate Blanchette
<i>Sordid Lives: A black comedy about white trash</i> (2001, 111 minutes) A Del Shore film
<i>The Kids Are Al Right</i> (2010, 106 min.). Annette Benning, Julianne Moore and Mark Ruffalo
<i>The Sum of Us</i> (1994: 100 minutes) Russell Crowe vehicle as a gay plumber/rugby player
<i>Wild Tigers I have known</i> (2007, 81 minutes)
Coded Narratives
<i>Steel Magnolias</i> (2000, 119 minutes) star studded cast of women
<i>The Bostonians</i> (1984) Vanessa Redgrave, Christopher Reeves, Jessica Tandy, James Ivory Film
HIV/AIDS
<i>Absolutely Positive</i> (1991: 87 minutes) written & directed by Peter Adair
<i>And the Band Played On</i> (1993: 141 minutes) TV
<i>Home at the End of the World</i> (2004: 97 minutes) Collin Ferrell & Sissy Spacek
<i>How to Survive a Plague</i> (2012, 109 minutes) ACTUP documentary
<i>Long Time Companion</i> (1990 97 minutes) w/Mary Louise Parker
<i>One + One</i> (2001, 27 minutes) HIV opposite North American couples
Hollywood Releases and assorted Independent Features
<i>Albert Knobbs</i> (2011, 113 minutes) A Glenn Close breech role vehicle
<i>All About My Mother</i> (1999: 101 min.) a film by Pedro Almodovar w/ Penelope Cruz
<i>Bad Education</i> (2004: 106 Minutes) Pedro Almodovar)
<i>but i'm a cheerleader</i> (1999: 85 minutes) Jamie Babbit wrote & directed w/ Rue paul
<i>Far From Heaven</i> (Todd Haynes') (2002: 107 min.) Dennis Quaid & Juliane Moore
<i>Frida</i> (2002: 123 minutes) Julie Taymoor film featuring Salma Hayek & Alfred Molina
<i>Gods and Monsters</i> (1998: 105 min.) starring Ian McKellan, Brendan Frasier, Lynn Redgrave
<i>Kiss of the Spider Woman</i> (1985: 120 min) William Hurt, Raul Julia & Sonia Braga
<i>Ma Vie en Rose</i> (My life in Pink) (1997: 88 minutes) Written/Directed by Alain Berliner
<i>Midnight Cowboy</i> (1969, 113 minutes) John Voight and Dustin Hoffman
<i>Midnight in the Garden of Good and Evil</i> (1997: 155 min) Kevin Spacey, John Kusak
<i>Sordid Lives</i> (2000: 111 minutes) Olivia Newton John, Delta Burke, Beau Bridges...
<i>The Adventures of Priscilla Queen of the Desert</i> (1994: 104 minutes)
<i>Too Wong Fu: Thank you for everything, Julie Newmar</i> (1995: 109 Minutes)
<i>Unconditional Love</i> (2002: 121 Minutes) Kathy Bates, Rupert Everett, Dan Aykroyd
LGBT/Queer documentary
<i>After Stonewall</i> (1999: 88 minutes)

<i>Before Stonewall: the making of a gay and lesbian community</i> (1984: 87 min.)
<i>Celluloid Closet</i> (1996: 102 minutes) From Vito Russo's book of same title.
<i>Its [Still] Elementary</i> (2007, 47 minutes)
<i>Laramie Project</i> (HBO) (2002: 97 minutes) Moses Kaufman (Daniel Shephard story)
<i>Out in the Silence: Love, Hate and a Quest for Change In Small Town America</i> (2009, 56 min.)
<i>Ten More Good Years</i> (2007, 71 minutes) <i>LGBT Elder documentary</i>
RACE/Independent-Artist Filmmakers
<i>Looking for Langston</i> (1989, 60 minutes) An Isaac Julien film
<i>Pariah</i> (2010, 87 minutes) an adolescent black lesbian coming of age story
<i>Paris is Burning</i> (1991, 71 minutes) urban drag culture documentary by Jennie Livingston
<i>Tongues Untied</i> (1986: 101) Essex Hemphill & Marlon Riggs
<i>Watermelon Woman</i> – (1997: 90 minutes) written, directed & Starring Cheryl Dunne
RACE/documentary
<i>Brother Outsider: The Life of Bayard Rustin</i> (2003) (83 minutes) [M.L. King's media strategist]
<i>Billy Strayhorn: Lush Life</i> (2007: 90 minutes) Duke Ellington's (R. S Levi) Independent Lens
Religious Narratives of Homophobia
<i>A Jihad for Love</i> (Parvez Sharma) (2009: 81 minutes) LGBT Muslims grapple with sexualities
<i>Children of God</i> (2009, 104 minutes) A Bahamian interracial love story
<i>Latter Days</i> (2003: 107 Minutes) LA circuit boy & Mormon Elder love story
<i>Trembling Before G_D</i> (2001, 84 minutes) LGBT Jews grappling with conflicting identifications
TRANSSEXUAL comedy
<i>Hedwig and the Angry Inch</i> (2001: 95 minutes) directed, starring John Cameron Mitchell
<i>TransAmerica</i> (2005: 103 minutes) Written & directed by Duncan Druker w/F. Huffman
Transsexual Depictions, Documentaries and Coming of Age Narratives
<i>Boys Don't Cry</i> (1999, 116 minutes) Tina Brandon story
<i>Breakfast on Pluto</i> (2005: 122 minutes) written/directed by Neil Jordan – w/ Liam Nelson
<i>By Hook or By Crook</i> (2002, 95 minutes) Harry Dodge and Silas Howard film
<i>Flawless</i> (1999, 111 minutes) Staring Philip Seymour Hoffman & Robert DeNiro
<i>Ma Vie en Rose</i> (1997, 88 minutes) French, translated as My life in Pink
<i>Southern Comfort</i> (2001: 88 minutes) Katie Davis & Lola Cola, featuring Robert Eads

The approach taken in teaching the *visual media representations of LGBT Subjects* course has been to simply screen each films without commentary before or immediately after, having previously curated readings to accompany each film (those that include critical essays and reflections on the films by media critics such as B. Ruby Rich, or the filmmaker Isaac Julien), and then offer students opportunities to share their readings of these texts and the films in extended classroom discussions the subsequent Tuesday the course met. Only after all students have had opportunity to share their readings will the author weigh in on his readings and insights—calling out any otherwise unattended dimensions of the filmed narratives, filmic storytelling fashion, submerged or references otherwise unremarked, or calling student attention to issues or references they may have missed based on the dating of the film production, narrative setting, or the age of participants and their frame of reference.

Recapitulated summary of this paper's stories

In the preceding pages readers have been introduced to a range of storytelling practices recounted in arts-education literature, federal and local policies from governmental regulation to school system policies, art historic accounts, curatorial performances, pedagogical practice and curricular content. All of these storied practices structure the sexual subject, whether through literature published in art education, the art created by LGBT artists throughout history, or as embedded within school system policies governing and protecting student and employees (behavioural handbooks, personnel policies, etc.). In the closing section a narrative research story acknowledged the types of tale a research may or may not be able to collect, explored how the subject has been rendered in film, motion pictures, videos, popular music and internet sites, and approaches to taking such subjects in the classroom. The paper has sought to explore some of the multiple ways sexuality subject stories may be recounted in society, how students are taught behaviours that are framed as socially and culturally acceptable, or rendered impossible to imagine or embody. The paper has explored how some artist have historically wrestled with these subjects through both explicit and coded representations, including those signs that may not immediately open themselves up to all viewers.

Art Educators can be of great support to their communities and cultures as well as their students and colleagues, by sensitively broaching sexuality subjects in schools, museums and community settings, and in doing so in ways that support the advancement of human rights and social justice. Educators are advised to allow sexuality subject spaces to breath and unfurl without forcing them, engaging students in exploring sexuality subjects, and resisting the urge to prescribe how any queer topic must be read or understood. Resisting authoritative renderings, and assisting students in developing their own queer reading practices may involve forms of teaching and learning that may be uncomfortable for art educators troubled by indeterminacy or the possibility that multiple meanings could coexist simultaneously. Undertaking such approaches can be of inestimable value to all students instructed and may enable unexpected learning opportunities to evolve, and understandings to form across differing sexualities.

The Visual Representation of LGBT Subjects course described in the last section, the Latino student research intern findings recounted, and the descriptions of LGBT college-age students studio works that explored not only their sexuality identifications but their readings of social tensions/acceptance, otherness or sense of community. The subjects they create can introduce educators and peers to the multiple ways subaltern sexuality subject could be seen, reimagined and re-storied in schools, museums and community-based settings.

Art educators are encouraged to develop sexuality-subject inclusive curricula, refine their queer reading practices/skills, and be open to new ways of creating safe spaces where student may pursue forms of knowledge many of us have been taught in the past, we could not pursue. Art teaching and learning can be transformed from stories others have unquestioningly recounted in the past, and move toward creating new narratives that exceed those historically structured stories that have restricted subaltern sexuality subjects and promoted hegemonic heterosexual mandates. Citing research undertaken in the U.S. and around the world over the past decade the author has sought to illustrate how art educators might spin new stories about sexuality subjects in school and institutional settings.

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Art-House (limited) Releases
<i>Fireworks</i> (1947: Kenneth Anger - 15 min.)
<i>Un Chant d'amour</i> (1950: 26 minutes) written & directed by Jean Genet.
<i>Watermelon Woman</i> (1997, 93 min.) A film by Cheryl Dunye

Biographically grounded films & documentaries
<i>A Single Man</i> (2009, 100 minutes) Colin Firth & Julianne Moore in a film by Tom Ford
<i>Andy Warhol</i> (2006: 240 minutes), Ken Burns & James Sanders II
<i>Annie Leibovitz</i> (2006, 83 minutes) American Masters' program
<i>Before Nightfall</i> (Julian Schnable) (2000: 133 minutes) Reynaldo Arenas memoir.
<i>Christopher and his Kind</i> (1996, 90 minutes) based on Isherwood's pre-WWII Berlin memoir
<i>De Lovely</i> (2004, 125 minutes) Kevin Kline as Cole Porter with Ashley Judd
<i>Ed Wood</i> (1994, 127 min.) Johnny Depp, Sarah Jessica Parker, & Martin Landau
<i>Kinsey</i> (2004, time) Liam Nelson & Laura Linney
<i>Kinsey</i> (2006: 118 min.) written & directed by Bill Condon w/ Liam Neeson, Chris O'donnell
<i>L Amour Fou</i> (2010, 103 minutes), Yves Sant Laurent documentary)
<i>Milk</i> (2008, 129 min.) a Gus Van Sant film with Sean Penn, Emil Hirsch, Josh Brolin, James Franco
<i>POSTCARDS FROM AMERICA</i> (1995, 87 minutes) David Wojnarowicz
<i>Wrestling with Angels</i> (2006: 98 minutes) Freida Mock's Tony Kushner documentary
CLASS and Family Narratives
<i>Beginners</i> (date, 104 minutes) Ewan McGregor, Chirsopher Plummer & Melanie Laurent
<i>Crazy</i> (2005, 127 minutes)
<i>My Beautiful Launderette</i> (1985: 97 minutes) Daniel Day Lewis & Saeed Jaffrey
<i>Mysterious Skin</i> (2004: 99 minutes) Directed/screen Play Gregg Araki
<i>Notes on a Scandal</i> (2006, 92 minutes) Stars Judi Dench & Kate Blanchette
<i>Sordid Lives: A black comedy about white trash</i> (2001, 111 minutes) A Del Shore film
<i>The Kids Are Al Right</i> (2010, 106 min.). Annette Benning, Julianne Moore and Mark Ruffalo
<i>The Sum of Us</i> (1994: 100 minutes) Russell Crowe vehicle as a gay plumber/rugby player
<i>Wild Tigers I have known</i> (2007, 81 minutes)
Coded Narratives
<i>Steel Magnolias</i> (2000, 119 minutes) star studded cast of women
<i>The Bostonians</i> (1984) Vanessa Redgrave, Christopher Reeves, Jessica Tandy, James Ivory Film
HIV/AIDS
<i>Absolutely Positive</i> (1991: 87 minutes) written & directed by Peter Adair
<i>And the Band Played On</i> (1993: 141 minutes) TV
<i>Home at the End of the World</i> (2004: 97 minutes) Collin Ferrell & Sissy Spacek
<i>How to Survive a Plague</i> (2012, 109 minutes) ACTUP documentary
<i>Long Time Companion</i> (1990 97 minutes) w/Mary Louise Parker
<i>One + One</i> (2001, 27 minutes) HIV opposite North American couples
Hollywood Releases and assorted Independent Features
<i>Albert Knobbs</i> (2011, 113 minutes) A Glenn Close breech role vehicle
<i>All About My Mother</i> (1999: 101 min.) a film by Pedro Almodovar w/ Penelope Cruz
<i>Bad Education</i> (2004: 106 Minutes) Pedro Almodovar)
<i>but i'm a cheerleader</i> (1999: 85 minutes) Jamie Babbit wrote & directed w/ Rue paul
<i>Far From Heaven</i> (Todd Haynes') (2002: 107 min.) Dennis Quaid & Juliane Moore
<i>Frida</i> (2002: 123 minutes) (Julie Taymoor film featuring Salma Hayek & Alfred Molina
<i>Gods and Monsters</i> (1998: 105 min.) starring Ian McKellan, Brendan Frasier, Lynn Redgrave
<i>Kiss of the Spider Woman</i> (1985: 120 min) William Hurt, Raul Julia & Sonia Braga
<i>Ma Vie en Rose</i> (My life in Pink) (1997: 88 minutes) Written/Directed by Alain Berliner
<i>Midnight Cowboy</i> (1969, 113 minutes) John Voight and Dustin Hoffman

<i>Midnight in the Garden of Good and Evil</i> (1997: 155 min) Kevin Spacey, John Kusak
<i>Sordid Lives</i> (2000: 111 minutes) Olivia Newton John, Delta Burke, Beau Bridges...
<i>The Adventures of Priscilla Queen of the Desert</i> (1994: 104 minutes)
<i>Too Wong Fu: Thank you for everything, Julie Newmar</i> (1995: 109 Minutes)
<i>Unconditional Love</i> (2002: 121 Minutes) Kathy Bates, Rupert Everett, Dan Aykroyd
LGBT/Queer documentary
<i>After Stonewall</i> (1999: 88 minutes)
<i>Before Stonewall: the making of a gay and lesbian community</i> (1984: 87 min.)
<i>Celluloid Closet</i> (1996: 102 minutes) From Vito Russo's book of same title.
<i>Its [Still] Elementary</i> (2007, 47 minutes)
<i>Laramie Project</i> (HBO) (2002: 97 minutes) Moses Kaufman (Daniel Shephard story)
<i>Out in the Silence: Love, Hate and a Quest for Change In Small Town America</i> (2009, 56 min.)
<i>Ten More Good Years</i> (2007, 71 minutes) <i>LGBT Elder documentary</i>
RACE/Independent-Artist Filmmakers
<i>Looking for Langston</i> (1989, 60 minutes) An Isaac Julien film
<i>Pariah</i> (2010, 87 minutes) an adolescent black lesbian coming of age story
<i>Paris is Burning</i> (1991, 71 minutes) urban drag culture documentary by Jennie Livingston
<i>Tongues Untied</i> (1986: 101) Essex Hemphill & Marlon Riggs
<i>Watermelon Woman</i> – (1997: 90 minutes) written, directed & Starring Cheryl Dunne
RACE/documentary
<i>Brother Outsider: The Life of Bayard Rustin</i> (2003) (83 minutes) [M.L. King's media strategist]
<i>Billy Strayhorn: Lush Life</i> (2007: 90 minutes) Duke Ellington's (R. S Levi) Independent Lens
Religious Narratives of Homophobia
<i>A Jihad for Love</i> (Parvez Sharma) (2009: 81 minutes) LGBT Muslims grapple with sexualities
<i>Children of God</i> (2009, 104 minutes) A Bahamian interracial love story
<i>Latter Days</i> (2003: 107 Minutes) LA circuit boy & Mormon Elder love story
<i>Trembling Before G D</i> (2001, 84 minutes) LGBT Jews grappling with conflicting identifications
TRANSSEXUAL comedy
<i>Hedwig and the Angry Inch</i> (2001: 95 minutes) directed, starring John Cameron Mitchell
<i>TransAmerica</i> (2005: 103 minutes) Written & directed by Duncan Druker w/F. Huffman
Transsexual Depictions, Documentaries and Coming of Age Narratives
<i>Boys Don't Cry</i> (1999, 116 minutes) Tina Brandon story
<i>Breakfast on Pluto</i> (2005: 122 minutes) written/directed by Neil Jordon – w/ Liam Nelson
<i>By Hook or By Crook</i> (2002, 95 minutes) Harry Dodge and Silas Howard film
<i>Flawless</i> (1999, 111 minutes) Staring Philip Seymour Hoffman & Robert DeNiro
<i>Ma Vie en Rose</i> (1997, 88 minutes) French, translated as My life in Pink
<i>Southern Comfort</i> (2001: 88 minutes) Katie Davis & Lola Cola, featuring Robert Eads

89 Multicultural contexts in training teachers of art and art education

Rosa-Maria Oliveira, University of Aveiro, Portugal

Portugal has been undergoing a transformation of its ethnic cultural composition, particularly in metropolitan areas marked by emigration. School and public institutions reflect this reality in a more visible way. We are facing demography of diversity (gender, social class, ethnicity, nationality, language, religion). A thorough understanding of the new educational contexts is a precondition for a critical, tolerant and inclusive professionalization, as well as flexibility and intercultural trans-cultural interaction. In a multicultural and interdependent world, teachers are expected to assume an important role in inter- and trans-disciplinary perspective to gain a holistic view of reality. New teachers need to acquire a set of knowledge and skills enabling them to face the new social and cultural realities that are increasingly globalized. How can we prepare future teachers for the increasingly accelerated changes of the 21st century education?

How can art and artistic education contribute to this transformation? What will its role be in the curriculum?

Keywords: *Art, art education, multicultural contexts, teacher training*

112 A Study of Korean Art and Heritage : A Focus on Traditional Aesthetics in Ceramics

Boo Yun Lee, Hanyang University, Republic of Korea

The Korean aesthetics was once surveyed in a Korean magazine *Wolganmisul* and it was described as being 'natural beauty of the highest mentality, non-artificial, simple and calm'.

Dr. Sun-Woo Choi, defined Korean aesthetics as being reasonable, appropriate, simple with a touch of humour and with a calm essence that is not loud but rather rational and serene. The Korean ceramic history is more than 7,000 years old and among its long and rich ceramic tradition perhaps it is true to state that Korea's earthenware tradition was the one that actually began the ceramic history. The combed-pattern earthenware advanced to develop a 'hardened' more durable earthenware known as 'jilgurut' and 'purae' , namely carbonized ceramic wares. This developed later to high-fired wares such as celadon, buncheong and porcelain. The greenish colours of Goryeo's celadons were 70 – 80% transparent by the time of Injong Dynasty, Joseon based on its political system, idealism, and moral standards of the Confucian philosophy. Korean's reverence of white colours and its wide use in the society was heavily influenced by the ideas of Confucianism. Clay is a medium that is most plastic among many materials that can be applied to art and it enables students to express their ideas and inspirations freely and creatively. Korean clay work developed since the

Neolithic age, and many Koreans take pride in this long and rich tradition. Clay is the best medium to teach Korean heritage in schools.

Keywords: *Korean aesthetics, Korean ceramic history, Korean clay work, Korean heritage*

A Study of Korean Art and Heritage

-Focus on Traditional Aesthetics in Ceramics-

Lee, Boo Yun

Professor, Hanyang University

1.Special features of Korean Beauty

Korean beauty like artificial formative aspect, aesthetic consciousness etc. does not clearly appear in Paleolithic Age. So, Korean beauty is told from Neolithic Age. The art magazine, Wolganmisool had questionnaire survey about 'identity of Korean modern fine arts' in the edition for Feb., 2002 with scholars. They answered "natural, highest mentality, non-artificial, simple, calm, natural beauty'.

Mr. Yanagi Muneyoshi defined Korean beauty as 'beauty of grief, tragic beauty, beauty of dignity, beauty of will, harmony of nature and art, combination of virtuous beauty and ugly beauty, the arts of warm heart, the arts of intimacy, masculine beauty, beauty of health, beauty of nature, beauty of simplicity, unreasonable beauty, the beauty of artlessness, skill without skill, natural beauty, beauty of folk handicraft etc.

Dr. Go Yoo-seob is the first aesthetician and historian for fine arts in Korea. He first mentioned Korean beauty. He saw Korean beauty as skill without skill, plan without plan, the kind of folk artcraft, non-refinement, beauty of deep calm, calm humor, child like adult, non-symmetry, indifference, and nice-smelling large taste. Nice-smelling taste is large, which comes from simplicity and warm heart, not from

keenness, angle, and coldness.

Dr. Kim Won-ryong defined Korean beauty as a word, 'naturalism'. He is the only scholar who defined characteristics of fine arts from prehistory era to Chosun. His naturalism is more close to natural. It means fit to the nature, minimizing artificial one, appearances as it is. So, it does not mean Naturalism of the West which is fine arts to depict the nature as it is. It indicates natural one without insisting on having one's own way, the world of beauty where beauty of nature is disclosed and is fit to nature.

Dr. Kim Won-ryong defined Korean beauty's characteristic each era in his writing, 'characteristics of Korean fine arts and its formation' as follows.

prehistory era-abstract painting of uprightnes, the Three nations era-development of Korean naturalism, Goguryeo-beauty of moving line, Baekge-elegant humanity, Silla-dignity and artless melancholy, Unified Silla-beauty of refinement and harmony, Goryeo-creative unintentional, Chosun-world of through commonness.

Dr. An Hwee-jun saw characteristics of painting for Goguryeo, Baekje, Silla as the kind of soldier, Taoist, philosopher respectively. He has ever defined like this - refined beauty from paintings of Unified Silla, elegance of the nobility from paintings of Goryeo, a spice of humor from genre picture of Chosun, beauty of simplicity from folk painting.

Dr. Choi Sun-woo defined Korean beauty as beauty of reasonableness, beauty of thin and plain colour, beauty of comicality, beauty of calm not talkative, beauty of discretion, beauty of viewing with contemplation.

He also classified Korean beauty as refinement beauty (upper class culture), beauty of simplicity(culture for the general public) according to social class. It is persuasive to seek characteristics of Korean beauty through works.

Drs. Yong Hae Ye and Wong Ryong Kim compared the Beauty of Korea to that of a young country girl carrying a water jar on her head in hemp clothes on an early morning. Dr. Young Pil Kwon added the special characteristics of young men to the Beauty of Korea. He observed that special characteristics of young men include strong

power for absorption, undaunted and indefatigable spirit at the face of hardships, and ample creativity; however, it lacks self-control, persistency, and finishing touches to complete jobs. The traditional shaded hat called "gat" for men lacks finishing touches and therefore is not complete. However, there is a touch of warm humanity in incompleteness. The Korean Beauty that is based on these special characteristics is world renowned.

The special characteristic of symmetry in Korean Beauty is in its proportions of asymmetry. Proportion is a derivable ratio. The principle of empty spaces in the margins can be understood with the concept of proportions, but the weights of empty spaces cannot be acknowledged. It is said that, "Having the most is like being empty." As Mr. Lau-tzu said proportion is the concept of shape that most accurately expresses weaknesses and errors. It is not the absolute asymmetry as understood in western concept, but rather the proportion obtained in the continuum between perfect symmetry and perfect asymmetry.

The special distinction of the Beauty of Korea is in the lines used in artifacts. Korean lines are not straight but rather curvaceous. These curves are not steep but flexible and slow-turning. There are straight lines as well; however, these lines are at ease but not hard. Korean hills and prairies are represented with curves. The pine trees that represent all trees in Korea are shown in curvaceous forms, as well as rounded faces and soft countenances were expressed with curves.

Mr. Marc DeFraeye, a Belgium photographer, clearly emphasized in his portfolio the natural beauties of lines through the images of Dae-Reung-Won in Gyeongju. Using soft curves, he reached the inside of the Beauty of Korea.

Dr. Soon Woo Choi said that the Beauty of Korea is in the curves of footpaths like in rice fields. Beauty arose from the blending of good people with winding, sloppy, and unending paths that seemed like doleful folksongs. The roofs and eaves of traditional houses, pillars and railings, and straw ropes and festoons are all lines. The same lines were seen in Dabotap, Seokgatap, Emille Bell, Poseokjung, small tables with cabrioles,

gourd dippers, heights and body, articles for livelihoods, scissors and silver daggers, knots, and playthings. The basis for Korean culture is in loosened natural looks. Curves on Korean traditional dresses create special outlines of the letter "A."

The beauty of Korean colours is in five-colours known as Oh-bang-saek: blue, red, white, black, and yellow. Although these five-colours are used frequently in China as well, the Korean five-colours create bright, medium tones. The medium tones are frequently used in upper class to show dignity. Koreans did not frequently use overly strong colours. The ulterior meanings of colours are seriously considered in selecting colours. This practice derived from the systematic thoughts of Ying-Yang School. The beauty of five-colours is well seen in royal palaces, temples, multi-coloured paintings, formal dresses, embroidered emblems seen in Buddhist paintings, playthings, pads at the ends of pillows, embroidered cloth wrappers, Buddhist paintings, and folk paintings. Multi-coloured paintings clearly expressed Korean's Life after Death beliefs. Multi-coloured paintings were first seen in Goguryeo's mural paintings found in tombs and passed down to Goryeo and to Joseon's temples, palaces, shrines, girl's coloured jackets, palan keens, and funeral biers. The folk paintings also used five-colours. The Korean colours are seen in one of the beautiful women paintings, the female shaman in Buddhist painting. Five-colours can be seen in paintings of lotus flowers (Yeon-hwa-do), Joo-jak-do, filial piety (Hyo-je-do) which is drawings with characters, and Koon-hak Ship-Jang-Saeng-do. The Hyo-je-do is drawn against the background of the five-colours, and the same five-colours were seen in the murals found in North Korea and Manchuria.

Folk paintings used blue, scarlet, yellow, green, red, burgundy, black, and white colours. Blue colours were obtained from Jjok, scarlet from Kkok-doo-sun-yi, and yellow from gardenia seeds. Yellow colours also were obtained from extractions of dried roots of cudrania tricuspidata tree. As can be seen, five-colours were obtained from purely natural substances to give the medium tones truly natural colours.

Seokguram Grotto created grandeur mysteriousness by blending faith and a rock. Goong-reung-chung-jang is famous in Asia for its half-circled, dome-like ceiling. This ceiling expressed Silla's beliefs in small universalism and architecture. All forms and shapes of Korea, namely, Bon-boong and stone statues, statues of Buddha and pagodas, all folk articles, and tools for livelihoods were made in its original state with the resemblances of natural looks rather than in forms that contradicted or destroyed nature. The simple and clean shapes of cedar cabinets, scooped wooden dishes, wooden rice chests, wooden wild geese, and etc. were beautifully modeled with the natural grains of woods. These folk articles are under new recognition because of the exquisite beauty of their vitality and simplicity.

2. The Beauty of Korea expressed in ceramic crafts

It can be safely assumed that one of the tools used most often from the ancient times is earthenware. Since the Neolithic Age, Korea used earthenware, which was developed into "hardened" earthenware; the hardened earthenware was further developed into porcelain when enameling techniques were developed. Korean ceramic craftwork can be classified by the Ages and its respectively distinctive features.

The use of earthenware to celadons (Chung-ja) and white porcelains (Baek-ja) must have been possible with the further development of various conditions in the society in general. The global trend to develop porcelain started first from the development of earthenware, which led to enameled ceramics to celadons and finally to white porcelains. Korea started making celadons from the 9th century during the Post-Silla Period, while countries in Europe started making their own porcelains during the 17th century, about a millennium later. The proud features of the Goryeo's inlaid celadons were world class.

The most profound greenish, enameled celadons were developed at about the 12th century during Goryeo's King Injong Dynasty. The greenish colours of Goryeo's

celadons were 70 – 80% transparent by the time of Injong Dynasty, and the softly engraved fine hairlines on the celadons were dear to the eyes of the beholders. The colours were over 90% transparent by the middle of the 12th century, and the inlaid patterns looked even more natural. Goryeo's enamels were soft and clear, and yet beautiful like flowing water in mountain valleys.

The soft, dynamic, and yet aristocratic styles of the Goryeo's celadons were influenced by Goryeo's political and religious landscapes of the society in general. Although Goryeo succeeded, the first in the world, in creating reddish colours using oxidized coppers during the 12th century, it did not abuse the use of the technique by limiting its use to a small spot to bring vitality. Goryeo's celadons were enshrined with soft, clear, and cheerfulness while their greenish colours and forms showed off beautiful, dynamic, and poetic patterns, all of which were well blended to exude nature's elegant fragrance and vitality.

Japan's tea ceremony called Da-do began during the Muromachi Period (1338-1573). The giant of the tradition is Sen no Rikyu, an architect and an artist during the latter part of the 16th century, who might have been influenced by Goryeo's tea bowls called Da-wan. Japan's tea bowls are intricate, multi-coloured, swift, standardized, and definite while Goryeo's tea bowls seem aloof, empty, and loose. The special distinctions of the Goryeo's tea bowls were that they were natural, practical, and functional, all of which were based on principles and wisdoms of nature that awaken the beautiful and comfortable life without artificiality. Although the sizes and features of the tea bowls were similar, the spinning wheel marks left on the surfaces and cut marks left on the bottoms provided uniqueness.

The first Joseon Buncheong ceramics were crafted with simpler colours compared to that of the celadons, but they were designed with active, free-spirited, and realistic patterns, which were the result of redesigning for simplicity to achieve higher, in-depth functionality. This simplification can be understood as either having abstract or modern sense. The artists who made Buncheong ceramics fully showed their personal

beliefs of the times, which was expressed with humor and wit. The reason that the ceramic artists in the world highly appraise Korean artifacts is because Korean artifacts have uniqueness that only Korea can achieve, specifically, the state of beauty achieved without leaving traces of over exertion. The Korean Beauty that the Buncheong ceramics enlightened were the use of plain and working-class-like materials, circular bodies with voluminous lines, and boldly simplified natural patterns.

Joseon based its political system, idealism, and moral standards on the philosophy of Confucianism. Korean's reverence of white colours and its wide use in the society was heavily influenced by the ideas of Confucianism, and these influences grounded itself even more deeply in Korean society. The beliefs of scholars during Joseon Period were basically to live a life with personal integrity and honor without a speckle of shame.

White porcelain has the flavor of refined, voluminous graces. The beauty of Joseon's white porcelain was in its absolute simplicity. It did not pursue perfection in features, and yet, had the art from the artless and the form from the formless.

Dr. Yang Mo Chung said that Korean water jars created unsophisticated beauty through its simple, function-oriented designs. He also said that the potters' hearts that embraced nature is represented as a mountain on the top part of the body (of the jars). The designs on the water jars did not contradict nature. The potters did not even attempt to modify nature at their skillful hands. They did not fabricate nor boasted in their crafting of the artifacts, but simply allowed the natural movements and rotations of the spinning wheels to create masterpieces. The jars exude internal power, the power from simply allowing the crafting to the movements and rotations of the spinning wheels rather than trying to achieve perfection or sharpness.

The dragons painted on Chinese white porcelains show dignity and authority while the dragons on Korean white porcelains show enchantment, leniency, un-fearfulness, and friendliness due to simplification or removal of dragon's symbols. The dragons in Korean porcelains are irrational and subjective. The curves on white porcelains are the

lines that bring out the Beauty of Korea. Lines are one of the main techniques that were used to show the sentimental state of Koreans.

Joseon's white porcelains have indistinctive charms like a bright full moon. They also seem to have the charm of forgiveness that embraces all things. Korean white porcelains discharge naturalness, an element for all ceramics, and show artists' tastes in the most beautiful patterns, and these two were well blended with function and patterns. The distinctive beauty of Korean ceramic craftwork is that all crafts closely resemble nature.

3. Conclusions

Since Korean beauty does not clearly appear in Paleolithic Age, it is told from Neolithic Age. Dr. Go Yoo-seob mentioned Korean beauty as skill without skill, plan without plan, non-refinement, beauty of deep calm, calm humor, child like adult, non-symmetry, indifference, and nice-smelling large taste. Dr. Kim Won-ryong defined Korean beauty as a word, 'naturalism' which is more close to natural. It means fit to the nature, minimizing artificial one.

Dr. Choi Sun-woo classified Korean beauty as refinement beauty for upper class and beauty of simplicity for general public according to social classes.

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The most profound greenish, enameled celadons were developed at about the 12th century during Goryeo's King Injong Dynasty. The greenish colours of Goryeo's celadons were 70 – 80% transparent by the time of Injong Dynasty, The colours were

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The distinctive beauty of Korean ceramic art is that all closely resemble nature.

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Session 1.5 Engaging learning in and through art education

6 The Use of Sketchbooks in the Transition from Kindergarten to School

Abstract:

Since the beginning of the 20th century researchers have been writing about the importance of art activity during the early childhood for cognitive and mental development. This article examines daily art activity during that period in terms of its effect on the transition from kindergarten into school. It is based on a research project conducted by an international and interdisciplinary research team. The use of sketchbooks as a private visual diary gives the children a voice and provides them with opportunities to play, imagine and decide how to integrate formal knowledge into the familiar visual language of art. Based on our findings we argue that the sketchbooks can transform the class into a social learning community, and to encourage pedagogy of caring which softens the transition into school.

Keywords: *Sketchbooks, Early-childhood, Transition into school, Transformation of the classroom, Alternative learning mode.*

The Use of Sketchbooks in the Transition From Kindergarten to School

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Introduction

Since the beginning of the 20th century researchers have been writing about the importance of art activity during early childhood for cognitive and mental development (Kershensteiner, 1905; Lowenfeld, 1947; Arnheim, 1969; Efland, 1990; Matthews, 2004; Kindler, 2004).

Childhood, as an important stage in life, is characterized by various transition processes. Parallel to physical and emotional changing processes, children are facing educational transitions from family to kindergarten and from kindergarten to the first formal school, the primary school. Transitions can be defined as “distinctive transformation processes [...] stimulated by coping with discontinuities on several levels, which are socially and culturally embedded” (Griebel, & Sassu, 2013: 327). Transitions are challenges that can be successful or form personal crises for the individual child (Dunlop & Fabian, 2002; Griebel & Niesel; 2003). This article examines art activity during early childhood in terms of its effect on the transition from kindergarten into school. It is based on research conducted with a classroom teacher who responded to this challenge using art as a routine activity in first and second grade classes. Following the presentation of this case study, we will discuss some of

the main characteristics of the transition into school, and the difficulties it presents to the children. Thereafter we will question whether our findings demonstrate that routine art activity can help ease some of these difficulties which occur in transition processes from kindergarten or pre-school into school.

A study of daily art activity

The case study of everyday art activity with first and second graders was conducted at a primary school in Israel. The school is located in the north of the country, serving a small new settlement of young middle and high-income families. Orly Zer-Aizner, one of three first grade teachers and one of the researchers, offered her students to work in special sketchbooks each day while listening to quiet background music. She chose this activity from among several suggested to her as a novice by an experienced colleague, with the aim of keeping the children calm when they entered her classroom. Students who didn't feel like painting or drawing could read a book during this relaxing period. She repeated this activity routinely for twenty minutes three times a day: when the students entered her classroom in the morning at the beginning of the school day, and twice after the long breaks. Although the art activity lasted just twenty minutes, the students were not frustrated by the limited time because they knew that they could return to their work again shortly. Many of them enjoyed improving on what they had done in their sketchbooks. Sometimes, at the end of these periods, students asked to show their work to the teacher or share it with the class.

Orly found this method of classroom management as a useful and enjoyable way of easing the transition of the physical, emotional and noisy activities which occurred outside the classroom into a different environment and setting (Griebel & Sassu, 2013). It helped her students to process their experiences and prepare themselves gradually for the class activities which demanded inner quiet and concentration. She valued the fact that the calm atmosphere was not imposed by authority, but rather resulted from her students' own relaxation.

In a discussion of this art activity among Orly's second graders, many claimed that these were the most pleasant moments during the school day, describing them in terms of "joy", "relaxation" and "fun." For example: "When I come back from the break feeling irritable after a fight in a football game and I start painting, it calms me down...You start to reconstruct what happened or something and start to relax." Although this activity took up a whole hour each school-day, Orly did not consider it to be a waste of time because it allowed her to start her lesson calmly.

Since Orly gave no specific instructions for this activity, we were interested in studying how the students each used their private sketchbook, and whether any other benefits resulted from this ungoverned activity beyond relaxation.

The research is based on data collected in two different classes taught by Orly.⁴ We used classroom observations, video and audio recordings of the students at work with their sketchbooks, during the presentation of their artwork to the class or the

⁴The research began as part of Orly's studies at the Master Program in Art Education at the School of Art, Beit Berl College. In the first case, the data was collected during the years 2009- 2011 when the students were in the first and second years of school. Among the 32 students, 6 were identified as students with special needs, and 6 as gifted. In the second case the data was collected in a class of 24 students in first grade, during the year 2012- 2013. The students in this case performed on a normal scale. The names of the participants have been changed to protect their privacy.

teacher, and during private and group conversations about this activity. We also photographed the children's sketchbooks (with their permission), and used Orly's research diary. In order to study how the students and teacher used the art activity, we analyzed the visual materials using visual methodology (Rose, 2007); and we used text analysis (Schwandt, 1997) to study the conversations and the teacher's diary.

Transition into school - Becoming a school child

In western society when children turn six or seven, they enter the school system. This arbitrary act of the state has dramatic effects on their childhood (Shain, Ronen and Israshvili, 1998). Becoming a primary school pupil is a process which begins one or two years before the first school day and can last until the end of the second school-year.

Although learning and playing belong together in childhood, they operate differently within the institutional concepts of kindergarten and primary school, due to the fact that their history and self understanding as pedagogical institutions are different. When Friedrich Froebel (Fröbel, 1782-1852) invented the kindergarten, he based the curriculum on playing, which he regarded as an active representation of inner life and self-expression, revealing the nature of a child's soul. The "gifts" and "occupations" he created for kindergarten children were designed to enable them to learn through free use of materials and shapes such as wooden cubes on grid tables. These materials and games were regarded as ways to explore nature, science and aesthetics (Efland, 1990; Brosterman, 1997).

Since the first kindergarten was established in the 19th century, many things have changed, but the concept of the educator —like a gardener —being the one to provide the proper conditions for children’s growth is still fundamental (Brosterman, 1997). The kindergarten offers opportunities for verbal, visual and physical expression where young children encounter different materials and activities to arouse their curiosity and enable them to create their own world. These include providing paints or clay, a puppets corner, wooden cubes and a junk yard, among others (Hass, 1998).

Even in a less “romantic” view of the kindergarten, the differences between kindergarten and school are noticeable. Both institutions aim at socializing the young, but there are essential differences between them, including systems of instructions, time-structure, teaching methods and in the expectations each has of the children.

Adjustment to the social and academic environment of school

From the moment children become students in school, they are disciplined in a bodily manner: school limits their movement for hours by seating them at a suitable table, detached from other children, and facing the teacher who maintains control over everyone at once (Foucault, 1979; Sheinberg, 2003). Being aware of the teacher's potential scrutiny, the children learn to govern themselves and behave as expected from normal students. Foucault (1983) described the means which ensure the desired behaviour:

...[I]t is developed by means of a whole ensemble of regulated communications (lessons, questions and answers, orders, exhortations, coded signs of obedience, differentiation marks of the "value" of each person and the levels of knowledge) and by means of a whole series of power processes (enclosure,

surveillance, reward and punishment, the pyramidal hierarchy). (Foucault, 1983: 218-219)

During the lessons the children have to keep quiet, speaking only with the teacher's permission, and on issues determined by the subject-matter at hand. The different pedagogical methods used to teach various disciplines seldom include playing with toys, materials and friends; they are more usually limited to writing and reading, activities which the children are still learning to master and for which they depend on the teacher's guidance for success. The blocks of time within the school schedule which permit children to decide for themselves what to do, what to talk about and with whom, are limited to short breaks outside of the classroom.

For many children the process of adaptation to the school's social and academic environment is fraught with difficulties, frustrations, fears and crises. They express these difficulties by resisting going to school, by finding it hard to communicate with their peers or teachers or to behave according to the rules of the new system. Edelson (1992) has found symptoms of depression in 28% of first graders for periods ranging from two weeks to four months after the transition into school (in Shain, Ronen and Israshvili, 1998).

Sketching as an ungoverned activity in a private space

Sketching was part of Orly's lesson plan. It required the children to situate their body quietly in a disciplined manner at their tables, each working with his or her assigned notebooks. The sketchbook itself was an object identified with school.

However, as Orly didn't give any further instructions to the students, working in the sketchbook was a legitimately playful and ungoverned art activity. Its use in classroom was similar to its use by artists—as a private visual diary which records observations of the external world and inventions, with the freedom to play, explore and experiment (Brereton, 2009).

The freedom of the ungoverned space provided by the sketchbook was described by a second grade boy: "I love to paint all kinds of things that are connected to war and I love simply to scribble. I do not paint beautiful paintings all the time... because in the sketchbook you can draw anything. So I paint freely...it is private. No one is watching me." The children painted and wrote about whatever interested them at the time, using any technique or medium they preferred. In these assigned sketchbooks there were no mistakes to be corrected, no right or wrong answers about any specific subject matter. Some were working carefully on one colourful painting for a whole week; others started a different sketch each time. Some students used it to tell sequential stories, and some worked randomly with no particular order.

Unlike in many formal art lessons, they could paint individually or initiate collaboration with others. One of the students described the reasons for inviting friends to draw together: "I like to paint with others. The painting has more details because each one is adding something... When I paint by myself, sometimes I have no idea how to improve it."

Being aware of the privacy this space permitted, and the fact that the teacher and classmates could only enter when invited, the students could be daring and

challenge norms. For example, one of the best-behaved students in the class who was never violent, used his sketchbook to write curses he had never dared to speak out loud. Others used the space to act childishly, scribbling rather than drawing as would be expected from children of their age.

As a private diary, the sketchbooks provided a legitimate space for recording the children's world beyond the school agenda: through this activity, matters which were emotionally and intellectually important to them gained entry into the classroom. These included a variety of themes, such as relations with their friends and families, imaginary worlds and stories, characters from their computer games and other media, repeated drawings of football games, beautifully-dressed girls, sharks, invented machineguns, science experiments, and so on.

As an undirected art activity, the sketchbooks entered into the void created by the reduction to almost null the opportunities for children to express themselves verbally or non-verbally on issues which were not part of the school's agenda. The arts, which are used at many kindergartens for this purpose, have a limited and marginal place in school; moreover, the weekly art lesson is usually taken up with specific goals and assignments. The children hardly get the opportunity for "free" undirected creative activity to express their own ideas and interests (Matthews, 2004; Wilson, 2004)⁵.

⁵ We do not mean that we agree with the notion of the 'naturalness' of a child's artwork regardless of the cultural impact on it (Wilson, 2004). Rather, we would point to the lack of opportunities at school for free creativity without instructions from the teacher regarding subject matter and technique (Plotnique and Eshel, 2008).

Following the ideas of progressive childhood research and theories, we can perceive and analyze this art activity as an opportunity to behave as children in school (not only as pupils) linking their different childhoods (family life, peer culture activities etc.) together. During the transition period into the school, at a point when children have not yet mastered the written language, the lack of a familiar visual language silences their young voices. In this aspect, the sketchbooks can be regarded as a 'child-centered' pedagogy.⁶ In response to standardized teaching, usually matching the schema of reciting, retelling and testing (Skiera, 2003), this 'child-centered' approach comprises the idea of radical school criticism as an institution of constraint and drill aiming to raise children as subjects rather than as individuals with independent thoughts.

The sketchbooks legitimized alternative knowledge and learning processes

The repeated routine art activity with the sketchbooks encouraged the children to imagine, discover and create their own worlds, expressing them in their own ways. Their own world also included paintings which were influenced by others. They created pictures using ideas from friends sitting next to them which they developed by adding their own personal elements (figure 2). The students described this process when they presented their sketchbooks. For example a second grader pointed to his drawing and said: "Jonathan taught me to paint airplanes, and Uri and Avner taught me to draw the castles". While the act of copying from each other (rather than from

⁶The idea of teaching in a child-oriented way, characterizes the classic 'reformist époque', on the turn of the 20th century. Friedrich Fröbel, who began to work with the influence of playing on learning processes as well as Heinrich Pestalozzi, whom is ascribed the principle of learning 'with head, heart and hand' (Heiland, 1996), can both be seen as visionaries for later reform ideas.

the blackboard) might suggest a lack of self-confidence, it may also indicate part of a learning process based on observation of their surroundings and other children, coming to conclusions and implementing them. This learning process is often part of building social identity and forging friendships (Wiamar, 2005).

Like other art activities, the sketchbooks created opportunities for visual thinking and problem-solving processes (Arnheim, 1969; Matthews, 2004); it demonstrated cognitive processes other than those normally offered by the classroom teacher and evaluated by the school. For example, one child explained the problem he set himself in his drawing and the process of solving it: "For no particular reason I had an idea of a man who sees but cannot be seen. I had a problem: if I didn't paint anything, no-one would know that there is somebody that can see and cannot be seen. So I painted him with dots" (figure 1). A different example was provided by a student who used his sketchbook as a platform for presenting his high-level thinking and his knowledge about planets and space. He showed Orly his drawing and asked her to find Pluto (the name of a dog in a famous children's story). After failing to find the dog she was looking for, he proudly explained that he drew Pluto very small, and pointed to a star in the sky. By reversing the common hierarchy and posing a question to the teacher, the student could demonstrate his knowledge and humor which were not part of the school curriculum. Another such example was shown by two first graders who sat next to one another, each drawing a detailed scientific experiment they planned together.

For some of the children in this case study, the sketchbooks were the only means of expressing their knowledge. One was a first grader who was unable to sit quietly for more than five minutes during other assignments and whose achievements were limited as a result. However, he could work for hours with his sketchbook, creating beautiful, realistic and detailed paintings of fishs (figure 5), and three dimensional landscapes. Being able to demonstrate his knowledge skillfully through paintings, which were valued by his teacher and classmates, gave him self-confidence and feelings of worth.

Many sketchbooks referred to the newly taught school knowledge such as writing and bible stories. Their expression of these subjects demonstrated the students' interpretations and understanding through their painted representations and, in many cases, also offered an alternative learning process. This self-initiated learning was based on the process of transferring new (unfamiliar) knowledge into a familiar scenario using the sketchbook in a playful manner; in this way, the children created ways of making the unfamiliar manageable. Thus the sketchbooks served as a bridge between the children's world and the school's agenda.

This bridging function was evident in many of the sketchbooks; for example, the numbers which were learned and posted on the classroom wall were used in a first grader's sketchbook to indicate different football players. Other students incorporated new words they had learned into their paintings (figure 3), or rewrote songs or stories which had been taught in class. A few students created comic-books

which integrated text and visual images. In this self-initiated activity, learning became a meaningful and creative assignment through the incorporation of the child's voice.

While the formal learning was remote from the children's life, the knowledge contained in their sketchbooks played a social and emotional role. This was also acknowledged by the parents. A mother of a first grader wrote: "...There is no doubt that for her the opportunity to paint freely provided her with self-confidence and a lot of joy" (e-mail correspondence, March 2013). When the students showed their sketchbooks to the teacher or their classmates they became the source of knowledge; being aware of the empowering aspect of this, Orly provided opportunities for those students who wanted to present their work.

Integrating the student's world and knowledge gained outside of school into the school's learning agenda was Orly's way of transforming her classroom. It was her way of compensating for the marginal place of the children's world within the school system. The sketchbooks created an alternative venue of pursuing official knowledge handed down by the teacher—a situation which belittles the children. In contrast, the sketchbook provided the children with an opportunity to construct their own knowledge based on dialogue between the familiar and the new, in a process which empowered them.

Building social relationships through the sketchbooks

Art activity is usually considered to be an individual act, and the sketchbook a private space. Nevertheless, like artists who share their edited sketches (Brereton,

2009), Orly used the sketchbooks as a venue for sharing knowledge and building social relationships. One way in which this was achieved is described above when students initiated partnerships by inviting one another to work together. As a second grader recalled: "In first grade I met many friends that wanted to paint with me — it was an opportunity to get to know children through the painting". The importance of the social relationships facilitated by the sketchbook activity is evident in the case of a student who tended towards angry outbursts and had difficulty managing conflicts with his friends. But, because of his painting abilities, he became popular and many children wanted to sit next to him and paint with him.

Orly used the sharing of knowledge exhibited in the sketchbooks as an opportunity not only to empower individual students, but also to create a social community. Presentations of the artwork among classmates led to discussions about social values such as sharing, paying respect, listening, providing positive feedback, tolerance, etc. For example, when two first graders displayed work showing a detailed scientific experiment they had planned in their sketchbooks (figure 4), their classmates were appreciative in their feedback and told them they worked like "real scientists".

Pedagogy of caring and co-constructing in transition

According to Griebel & Niesel (2002), transition into school can be seen as processes which lead to changes in the settings, relations, identities and roles of the participants. Orly's pedagogical position of supporting and co-constructing the transition processes was reflected in her situating the sketching activity within the

core classroom agenda and inviting the children to demonstrate their knowledge and skills, and voice their ideas. A mother of a first grader described it thus: "It is heart-warming to see that everyone in class has such a private space and how you clarify to the children what is important in life and important to them as people" (e-mail correspondence with Orly, March 2013).

An important outcome of intervening in the school discursive practice which marginalizes the children's world and formulates their voices into a very limited and partial venue was the special quality of the student-teacher relationship. When the students were working in their sketchbooks independently and quietly, Orly had time to exchange a few words with each of them, to give them personal attention and to relate to problems that occurred. At these times she could be an observer, watching her students and identifying their moods; she could listen to the quieter children who were hesitant about expressing themselves verbally. In contrast to the usual conditions prevailing in school, it created the possibility for caring relations (Noddings, 2005).

The contents of the sketchbooks and the way the students used them provided Orly with opportunities to get to know them beyond their academic performance. An example of this more holistic view was given by a second grader with motor-graphic difficulties which challenged his writing ability but not his visual expression, with which he felt more secure. He would not present his sketchbook to the class but he was happy to share it with Orly as a way of communicating with her. From his imaginative paintings, full of delicate creatures painted next to fearful dragons and

brutal battles, she learned about his rich world, his special humor and his sensitivity to details. Winning his teacher's appreciation, made him feel as worthy as the other students who achieved better results in their scholastic work.

Orly learned about her students' developmental processes and their world by relating to the sketchbooks as a kind of private diary and means of narration. Using what she learned from the sketchbooks she could relate to the students more meaningfully during the limited time they had for personal communication.

Echoing the mother's e-mail to Orly, Nel Noddings (2005), believes that the establishment and maintenance of caring relations provide a sound framework within which one can conduct moral education. The sketchbooks provided the opportunity to develop familiarity and trust that in a class of 32 students like Orly's is usually impossible to achieve; thus she could work from a caring perspective, maintaining a constant connection with the students, watching them develop and listening to them. In contrast with the school system of assessment, this provided a holistic picture based on intimacy (Noddings, 2005).

Hamre and Pianta (2006) argue that trustful relationships with teachers, such as those engendered by this activity, are fundamental to both the academic and social-emotional development of the students. They provide a unique entry point for educators to improve the social and learning environment in schools. Positive relationships with teachers provide a secure base for young children; they are better able to play and work independently when they know they can count on their teacher to recognize and respond to their problems.

Hamre and Pianta's (2006) arguments may explain the results achieved by Orly's second graders in math and language art assessed by the school. Although Orly's class undertook formal study for an hour a day less than the other two classes during the first two years, her students scored higher in math (the average grade was 91 compared with 82 and 84 in the other classes) and scored the same in language art (the average was 81 compared with 76 and 84). While further research is needed to determine whether this is the result of the sketchbook activity, there is no doubt that the time dedicated to art did not interfere with academic achievements.

Sketching in the transition from kindergarten to school

The transition from kindergarten to school means processes of change in the everyday life of children and their families. In our analysis of how the students and the teacher used the sketching activity and its impact, we learned that it is much more than a method of classroom management helping to calm down the students. Our findings, as well as the resonance of parents and their interest in the sketchbooks, show the various ways in which the sketchbook activity deals with the challenge of transition from kindergarten to school:

- * The simple routine art activity situated the children's world and voice at the center rather than at the margins.
- * It linked the familiar environmental experiences of kindergarten and family childhood with the recent ones and offered the children possibilities to cope with stressful and new situations.

* Continuing the undirected painting and drawing, which were elements of their daily kindergarten education, legitimated informal imaginative learning processes based on student's initiative.

* The ungoverned activity allows the entrance of emotional and intellectual issues of interest to the students and allows them to initiate their own learning procedures. It respected the students as sources of knowledge and empowered them.

* Within the traditional school setting, the daily visual diary established caring relationships which provide the foundation needed by all children for successful adaptation to the social and academic environment.

In sum, encouraging children's need to explore and imagine, and providing them with opportunities to decide how to integrate writing, arithmetic and other formal knowledge into the familiar visual language of art, can help to soften the transition and can transform the class into a social learning community. Being able to rely on their teachers' empathy and understanding can alleviate some of the difficulties children encounter in their adjustment to school (Hamre & Pianta, 2006).

Summary

The traditional school discourse creates a separation between instruction and formal learning settings, and their own previous ways of learning and the children's world (including family childhood and peer culture-life). This separation often leads to unmotivated students being disciplined to obey behavioural rules of learning by

teachers, rewarding them when answering the "right" expected answers. Scholars such as Freire (1971), Goodman (1971) Giroux (1981), Postman (1998) and Greene (1995) argue that this kind of schooling teaches the students to internalize desirable social norms, at the cost of preventing questions and damaging self-learning motivated by curiosity and interest. This traditional way of learning and teaching is one of the reasons students resist schooling at all levels.

Maxine Greene (1995) claimed that often the implication of the dominance of standards, assessment, outcomes, and achievement in the school discourse, is that teachers and students often feel it is to their benefit to comply. She posed a challenge to us as educators: "How can teachers intervene and say how *they* [original emphasis] believe things ought to be? What can they do to affect restructuring? What can they do to transform their classrooms?" (Greene, 1995: 9)

The simple routine sketchbook activity is a possible answer to these enduring questions. It offers a way for the school teacher to relate to childhood and to schooling as more than teaching according to curricular contents and planned teaching methods.

It provides a situation described by Dahlberg and Moss (2004): "In a 'real' listening to the child, in a welcoming and an encounter, then something incalculable comes on the scene. What children say surprises us, and helps us to interrupt predetermined meaning and totalizing practicing..." (Dahlberg and Moss, 2004: 101).

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Appendix: Students' art works

Figure 1: From the sketchbook of a first grade boy: A man that sees but cannot be seen.

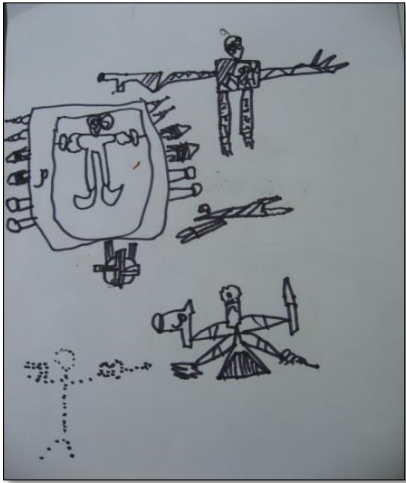


Figure 2: Painting of a second grade girl influenced by another girl's sketchbook.



Figure 3: Creating a map of a city by a first grader which incorporates writing and painting.



Figure 4: A Scientific experiment designed by a first grader.



Figure 5: A first grader's realistic and detailed painting of fish.



49 Turning the page: children make sense of wordless picture books

Lucia Reily and Natália Mazon, State University of Campinas (Unicamp), Brazil

In today's highly stimulated image-laden environment, children often rush through picture books, moving on quickly to another book. However, in order to fully appreciate complex narrative sequences, one must pay attention to details, find hidden figures, understand background information. The study's aim was to investigate children's aesthetic responses to wordless picture books, as they navigated through the pages, looking for relevant details. In many Brazilian schools, picture books are often used in beginning literacy, by stimulating children to write stories related to them. This might be a way of engaging children in story-making, but it limits the exploration of wordless picture books and inhibits other forms of reading. The project was carried out in Campinas, Brazil, with two classes (student ages 7 to 9). The picture books, designed by award winning authors, presented various formats, media, design projects. After browsing, a series of related proposals was carried out: drawing characters, finding details, sharing likes and dislikes, hypothesising about techniques. The children were asked to fill narrative gaps by guessing what came next, which showed how familiarity with other media carried over to reading picture books. There are many possibilities for working with picture books: children can relate to books as objects of aesthetic experience; they can explore the images with related visual arts activities; they can critique the visual solutions of the artist; and construct narrative alternatives in their own drawings. This study shows that visual literacy is an active process that enhances sensibility, perception and creative thinking.

Keywords: Visual narrative, visual arts teaching, picturebooks, visual literacy, aesthetics education, elementary school



Session 1.6 Research and sharing knowledge

38 The Foundation and Early History of InSEA

John Steers, Formerly NSEAD, UK

The International Society for Education through Art was founded under the auspices of UNESCO in the aftermath of 1939-1945 World War. This paper, which is intended for new participants in an InSEA event, sets out the circumstances of its inception, identifies the key players including Sir Herbert Read and Edwin Ziegfeld, and discusses the idealism that underpinned and has sustained the organisation for over half a century.

Keywords: *InSEA, History, idealism*

The full text of John's presentation can be found at:

http://insea.org/sites/default/files/uploads/zzz/InSEA_Past_Present_Future.pdf

51 Pre-Service Art Teachers and Service-Learning with a Special Needs Community

Amanda Alexander, University of Texas, United States

How can pre-service art teachers, teaching in a community arts organization, better understand socially and culturally diverse contexts of art programs and the benefits of teaching the arts to others? How can these pre-service art teachers become more civically minded individuals? This study uses pre/post test questionnaires and students' reflections (Ash & Clayton, 2004; Bringle & Hatcher, 1995; Dewey, 1910), through a service-learning course at the University of Texas-Arlington, to study perception changes in pre-service art teachers in regard to improved community awareness, involvement with community, commitment to service, career development, self-awareness, sensitivity to diversity, sense of ownership and empowerment, communication skills, morality and character and critical thinking and analysis (Driscoll, 1998). Additionally, pre-service art teachers are able to apply and test course

concepts in the community setting such as teaching art lessons to people with special needs.

The presentation will cover how this service-learning course provides an avenue for students to better understand, not only course concepts, but also how service-learning and volunteer work can create pivotal difference for them with their notions and perceptions about the value of the arts to others. Further, an examination of students' preconceived notions of diverse teaching spaces and how students will continue to make a difference in people's lives through the arts will be discussed.

Keywords: Service-learning, pre-service art teachers, surveys, reflection, community, special needs

78 Online assessment of visual communication skills

Tünde Simon ,University of Szeged, Hungary

The current technological development demands great efforts from teachers and students alike to exploit those tools which widen the horizon of traditional teaching methods. A new approach tries to combine the elements of the traditional visual skill assessment with the use of different digital devices.

The aim of my research was to explore and determine the growth, and some specific features of visual competences, among 10 to 12 year old pupils. To measure the above mentioned visual skills I have developed particular tasks applicable for the digital media, I did so with concordance of the electronic assessment scheme invented by the colleagues of the University of Szeged. The piloting phase has begun in the beginning of 2013. As a result I would like to come up with possible pedagogical solutions and ideas, for the question how can one teach everyday visual communication skills with ease and success embedded into the school curriculum. During the configuration of the item bank I followed the topic requirements of the Core Curriculum, the inventory of acquirable skills, and last but not least the features of digital media. My tasks do not build on any general knowledge, they are puzzle like, and they fit to the requirements of the global education of the 21st century by working with issues such as multiculturalism, urbanization, and globalization.

This project is aimed at developing the efficiency, quality and effectiveness of education. In the conference, I would like to present some of the tasks and some of the results of the measurements. The research is supported by the TÁMOP 3.1.9. (Social Renewal Operational Programme 3.1.9.).

Online assessment of visual communication skills

Tünde, Simon

PhD student at University of Szeged

Keywords: *visual communication, visual communication skills, online and paper based assessment, digitization, assessment tasks*

In the twentieth century the complex everyday elements of visual perception, recognition and communication is against verballity. This process has drawn attention to the development of visual education, cognition and analysis of visual knowledge, visual language and creative imagination. Arts education that effects on several layers of personality, cognitive and emotional processes, voluntary and involuntary actions has become a subject of researches. The definition of art education cannot be separated from self-expression, training experience and communication. Children's drawings have been in the focus of researches for 60 to 70 years. In the education of art teaching of the aesthetic values and the improving of creativity have become less important. Instead the visual literacy, visual knowledge, recognition, interpretation and analysis of symbols, illustrations and images are more emphatic. Cognitive and affective factors are equally emphasized in art education. The rich visually forms of expression, presentation genre and the basic item of visual language like the point, line, colour, form and light are in the centre of my interest. In the thirties children's drawings took center of subject of art history and psychological analysis and the first studies about description of children's drawings development (*Paál, 1970; Mendelowitz, 1953; Kellog, 1967; Bornstein, 1997 [1984]; Feuer, 2000*). In the sixties the standardized assessments of draftsmanship commenced worldwide. At the same time some researches were planned with the subject of children's drawings, the psychological and aesthetic quality and meaning of artworks became possible therapeutic implications and the subject of diagnostic tests and diagnosis. The purpose of the research is to describe the specificity and progression of visual communication skills of students aged 10-12. This study focuses on the issue of "Online assessment of visual communication skills".

The theoretical background of visual communication

We live in a revolution of communication and the main source of this is the visualisation: by computer games, design, fashion, advertisement and community pages. Everybody recognises it during the work and in our everyday lives, also. What are the elements of the visual communication? Symbols, graphs, diagrams and maps, design and fashion, the images of gestures and mimics are equally the part of visual communication as the emoticons and the works of art too. Profile, calligraphy, graffiti, illustration and typography can be used as communication as well. The characteristic of the research of visual communication is dynamic and large approached, it is inextricable and complex. The results of the researches of visual communication include the mature results of several sciences from the twentieth-century, like ethology, psychology, cultural anthropology, aesthetics, philosophy, sign-theory (*Achen 1981; Eco 1998*), communication theory, reception theory (*Arnheim 2004; Duchowski 2007*), sociology and pedagogy. In the literature there isn't a clear definition of visual communication. At the beginning of the century a new language of art began to develop and the visual signals freed from object constraints. *Otto Neurath's work (1980 [1936])* represents a milestone in visual communication. Following him Arnheim investigated and laid the foundation of visual thinking. The process of change and expansion of traditional artistic techniques and traditional visual language is going on today. The line between everyday life and art has disappeared. New visual energy has released extremely and the traditional art tools have expanded (*Baudrillard, 1987; Kince 1982*). In the seventies of the twentieth century the "iconic turn" came (*Moxey 2008*), which changed the status of visualisation, the rate of visual perception, recognition and communication increased quickly

in contrast with verbal action. The appearance of the concept of visual communication is older than the appearance of visual culture's concept (*Elkins, 2003*). Ivens use it the title of your book (*Ivens, 2001 [1952]*). Visual communication is a pretty new discipline but it concerns everyone. It exists at university lectures, in syllabus and we can meet this word in the newspapers, too. Nevertheless the definition of visual communication is not clear neither in form nor in content of the communication theory books. In studies that deals with communication there there is a division of verbal and nonverbal communication as the body language. The nonverbal codes are: physical activities, eye and face movements and touch.

The traditional artistic techniques and traditions erosion and degradation process has began in the 19th century and it is continuing nowadays. The research of emotion and instincts expression, the intrinsic reality came to the focus. Various avant-garde trends appeared and the borderline between life and art started to diasappear, the art evolved its space in everyday life. By the academy hobbles break and the abstraction the visual signs got free of physical constraints. The visual language became an independent language. Between 1919 and 1933 at the Bauhaus the possibility of unified visual language was worked up from the works of art through the forming environment to the designe of everyday stuffs (*Haftmann, 1988 [1950]*). After the Second World War new trends have developed whose purposes were to create the contact with everyday life. New visual energy was released. The traditional art tools was increased extremely by pop art and Fluxus movement. With the emerge of event art mouvement and visual event became the visual tools to discover the reality. These events has opened new ways in the art work, they created a large world of rich visual expression with style and themes, and the traditional visual tools gave new meaning (*Ruhrberg, 2005; Jensen 2003 [1995]*). Human visual perceptible activity includes the perception of the total visible world, from the everyday objects through natural images to works of art, more over to the area of visual perception that part of perception which doesn't happen with eye. The manifestation of the visual creativity is all the visible object and images made by human. Independently from it's theme or material, it could have spiritual or intellectual dimension like the Conceptualism (*Joseph Kosuth, 1965: One and Three Chairs*).

The elements of skills of visual communication have become the part of everyday language by the digital culture. Technology is redefining almost every aspect of our lives. The pictures made by digital tools are the primary source of self-expression and dialogue in children's and adults' life. With the new visual tools new forms of expression have appeared like vlogs, *blogs* and *websites*. Digitization facilitates the manipulation of images, removes the line between the creator and the host, and disrupts the world of traditionally stable, enduring and finished works. The unique art is not compromised by the copyable of digital culture. New evaluation criteria was designed independent from material. The conceptual content, creative composition and aesthetic quality can be manifested in any way.

The possibilities of online and paper based assessment

Why is it necessary to test visual skills? A standardized assessment of skills of drawing has a very short history. In the evaluation of visual products teacher's subjectivity, the personal taste and literacy gets a large area in the assessment. The absence of objective assessment can cause the loss of reputation, the development of the most objective evaluation system is essential in visual education. The defined requirement helps the teachers to become objective and objectivity surely increases the efficiency and appreciation. One of the tasks of the present education is the improvement of authentic and generative

assessment methods in harmony with the aims of aesthetic and visual language education. There is not a priority nor in traditional neither in digital visual expression. The traditional techniques are characterized the direct effect on psychomotor abilities, creativity, uniqueness of the work and creative process and the almost infinite variety and richness of motives. In the digital imaging the tools are more emphasized against the skills. The creations are reproducible, editable and collectivism is characterized, and the motives are adaptable. With the new tools new genres and forms of expression appeared such as digital visual diaries and vlogs. The borderline between creative and receptive disappear by the digital technology and the world of traditionally stable, finished, permanent artworks changes (*Mitchell, 1994*). Based on our research and our teaching experience, I think adolescents' visual symbolization and self-expression's activity hasn't been reducing compared to previous years. Moreover the creativity has been growing, with the easier accessibility and flexibility of inspirational image-creating techniques. Visual language is a widespread way of spreading ideas, knowledge and communication of moods for the "new era picture" children, the fourth generation of the Internet (*Prensky, 2001*). Digital tools of expression have become a common way in the possibility of competency-based measuring in online environment (*Waters and Pommerich, 2007*). I can highlight some of the advantage of online medium. The online medium seems to be a good opportunity for assessment of creative and special students those who have rich mental image-repertoire but weak psycho-motor abilities.

The advantage of online testing is that it can be done anywhere, it is economical and we can gain time by the evaluation process. The assessment process will be accelerated and the immediate feedback increases the motivation. Datas can be managed easier and on a more complex way. The performance can be identified, single classes, students or teachers' work are more traceable. Electronic assessment and evaluation systems allow matching each question not only to a certain score or level of difficulty but also directly to an output requirement (e.g. to individual rows of the frame curriculum). Thus, applying those systems the results of the tasks fulfilled are not influenced by subjective factors any more.

Very few people currently possess either the programming skills or confidence to create new technology, whether websites, apps, computers, robots - or things we can't even imagine yet. At the same time, educators aren't taking advantage of existing technology to enhance learning at scale. Virtual environment naturally poses a number of problems to be examined, as well. What cognitive losses are caused by using the virtual communication? What different cognitive qualities are included in the paper-based and on-screen information? What sort of skills can be tested in the virtual environment? The different ICT knowledge causes different results? There are different studies with different outcomes of the effect of ICT-knowledge (*Chen et al., 1996; Waters és Pommerich 2007; O'Dwyer et al, 2008; Martin, 2009*). The tasks are strongly determined by the technology. The following factors are particularly important: the balance between the text and image, the screen size, screen resolution, type fonts and sizes, display and the speed and the scrolling (*Chen et al. 1996; Waters and Pommerich 2007*).The open-ended text component tasks is not resolved yet. The main aim of the project is to create an assessment system that evaluates the 4-6 graders' skills, monitors their individual improvement and explores the learning difficulties in the first phase on paper-and-pencil based and in the second phase on an electronic based. Based on the literature and on my experience, I think in the twenty-first century multimedia ability measurement is authentic, motivating and reliable.

Visual communication skills and some testing assessment tasks

For the systematization of skills I used the previous results of my colleagues: *Kárpáti and Gaul* from 2011. I have considered the principles of cognitive (p)sychology (*Bartlett 1985 [1932], Duchowsky 2007; Baddeley 2001*), the current taxonomy (*Boughton and Ligtvoet, 1996; Boughton 2004; Haanstra, Schönau 2007*) and the characteristics of generations' improvement of drawing (*Piaget 1999 [1966], 1978*). The learned visual communication includes visual perception and visual imaging capabilities. Exploring any elements of skills means exploring potential "skill-families" as well. We developed the a new, applied skill structure with *Andrea Kárpáti*. The perception is the prerequisite of human understanding. At first look the perception seems simple but it is a complex computational process. The visual reception skills of visual communication includes the recognition and understanding, interpretation (decryption and identification of content and context) and analysis (content, historical, functional, value, image language and so on). The usage of visual language elements (tools and material, motives, signs, representation of time and rhythm and composition), modality shift (illustration, image, text, voice), abstraction and symbolisation belong to the visual imaging capabilities. The tests and the tasks are based on this skill structure. The tasks of tests are directly determined by the digital technique towards the assessment of visual perception. The tasks are puzzle-like and playful. Here are some examples.

Recognition and understanding

The first visual perceptions are recognition and understanding. It extends to reception of visual symbols, figures, images, diagrams, maps and graphics. The vision has many different purpose: to catch a ball, to read a book, to drive a car. Although the implementation of endless different functions depends on the vision, most of them has common event: the detection of object, separation from their environment. The next process is the discrimination, the differentiation of subjects. In the end the identification occurs. These are three activities form a hierarchical system. This is the first level of vision (*Gross 2004*).

1. example task: The dragon

The main character of this task is the prince who would like to fight with the evil dragon. Before the fight he gets visual help-message. Children need to answer the following question. What does the draw mean? Choose one of the following answers!

- a. The dragon can overcome.
- b. The power of the dragon increases by eating.
- c. Fighting with the dragon is worth only in the morning.
- d. If he is fed, he'll become harmless



a

1. figure The dragon

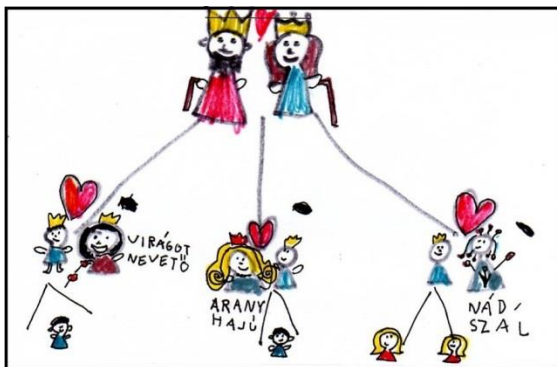
Interpretation

The components which define the visual language elements are the following: emphasis, structure, attention guide and esthetique values, proportion, harmony and rhythm. Depiction of the space and time (moving, processing, changing) in a picture has a great visual organization power. In this task I used a previous creative exercise's pictures. The task was to draw the king's family using the description. The tale is about the royal family. It is about several external and internal human qualities (world's beauty, king, old and young), three generations' relationship with each other. Here is the story.

2. example task: The royal family

3.

Once upon a time, there was a king and a queen who had three sons. Time had passed and the children grew up, and they chose wife for themselves. The oldest prince chose the Laughing Flower Princess, the middle prince chose The most beautiful Reed-Princess of the world and the youngest prince married The Golden haired Princess. Soon a son was born to the oldest prince. The middle prince's family also had a son, and in the youngest prince's family two twin girls were born. Illustrations are drawn by the second grade children. Which picture is the best representation of the royal family's relationships and properties? Children need to chose one of the prictures.



2. figure The royal family, children's drawings, 2010

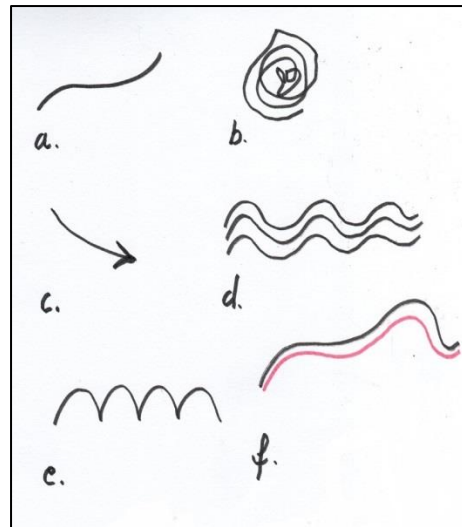
Analysis of visual language

The abstraction like highlighting the essence, simplicity and ability of reducing and recognition of abstract images is one of the most important skills. It helps to form and develop the typical visual symbolic speech. The quality and relations of the basic visual elements (like point, line, blob, form, colour and light) and the individual attitudes result the communication with other people. To understand visual language, which is the natural communication, the style and modes of contemporary artists help us instead of traditional artistic values.

4. example task: The life of points and lines

This task have a story inspired by Paul Klee. The tale is about the tiny point who has started moving. He's jumping, looking around uncertainly, swimming on the paper and during his moving heleaves traces on the paper. The students have to recognize and identify these traces. Read the story.

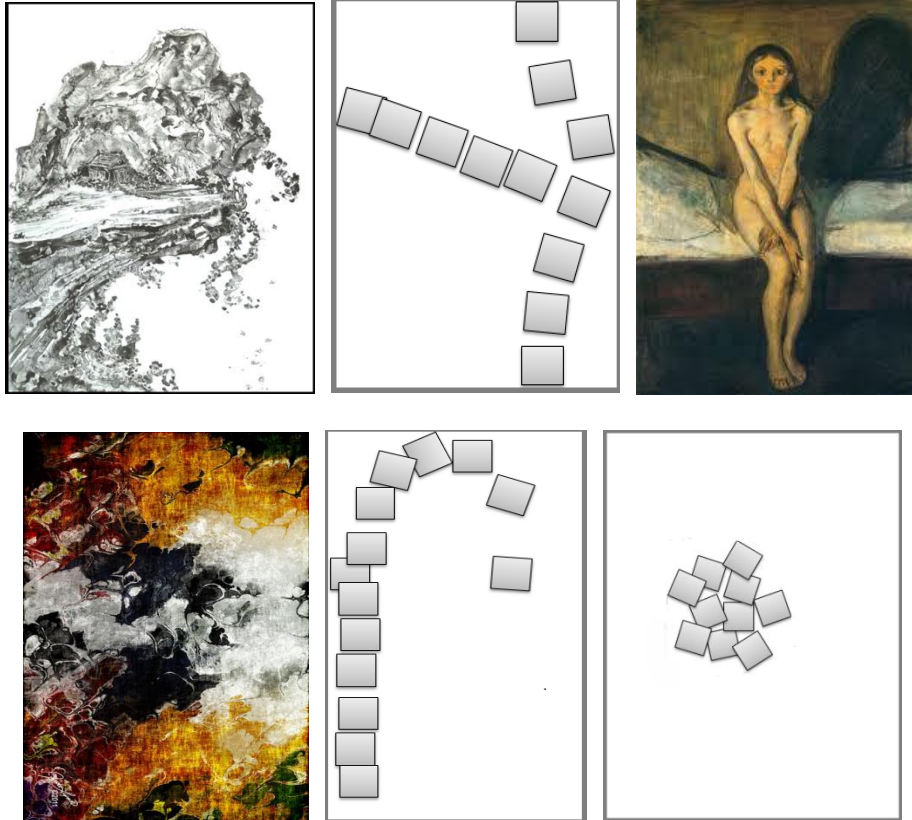
Once upon a time there was a point like pencil-point. At first, He was sitting motionless on the page, and then He came to life and started moving (1). Soon after, He stopped, looked around uncertainly (2), thinking about where to go. He determined the direction (3) and skipped (4) on happily on. A river crossed his way, whose waters he swam (5). When he came out of the water, He skipped up and down to dry(6). Then he met a friend and they continued the journey together (7). Children have to match the expressions to the drawings! Which expression hasn't got a pair?



3. figure The life of points and lines

5. example task: Words and images I.

Is it the same to watch a living rabbit or a bunny on a postcard or Dürer's draw? In this task students have to associate abstract concepts with abstract pictures and art works, as well. The difference comes from the quality of the perception. The children need to answer the following question. Which pictures belong to the following words: *tumble, conflict, fear?*

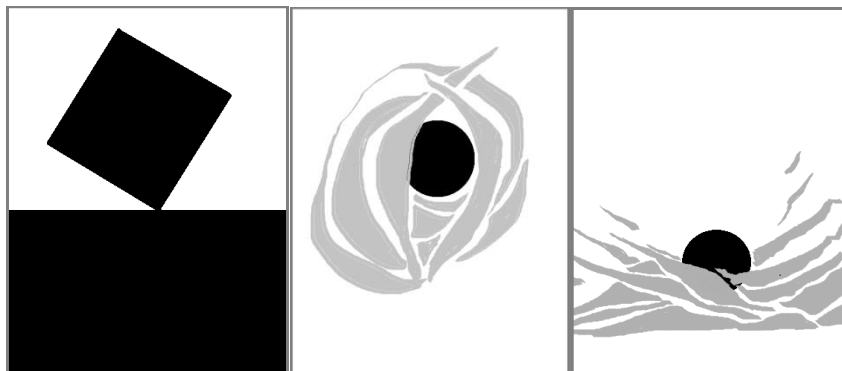


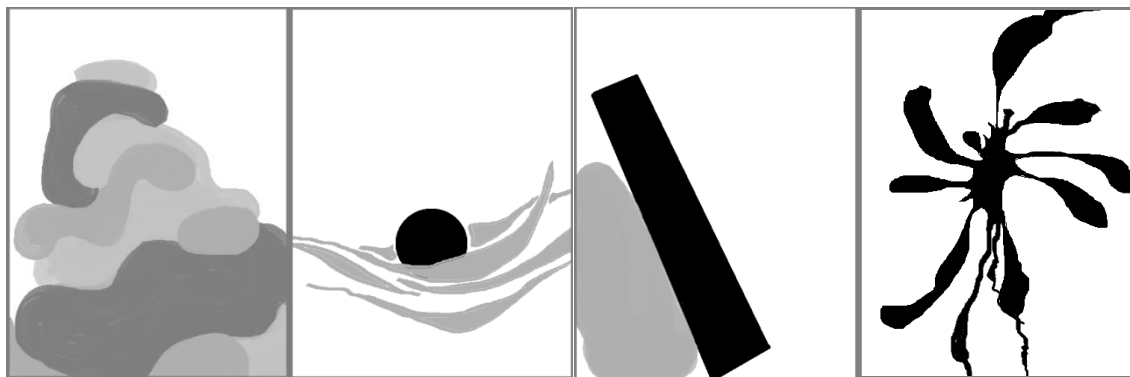
4. figures Words and images I. (source of the idea: <http://www.rit.edu/~w-rkelly/html/index2.html>)

6. *example task: Words and images II.*

We can deprive the visual elements of physical restriction and peel off the depiction and it will still talk to us with a visual voice that penetrates into the bottom of our souls, crosses geographical borders, pull down and raise up. The children need to answer the following question and to match the words to the drawings! Which word hasn't got a pair?

hard, hug, impact, rocking, wet, squeeze, soft, rise





5. figures Words and images II. (source of pictures: <http://www.rit.edu/~w-rkelly/html/index2.html>)

Summary

The visual communication is an endless dynamic storage and discovering its themes can be the most exciting adventure for us. The definition of visual communication has been changing since it had appeared. The emphasis could be alternately the communication or the visualisation. With digitization of the traditional definition of image and visual product changed, new ethical problems occurred as plagiarism, intellectual property and public domain. These processes have modified the thinking and knowledge of visual and linguistic communication. The knowledge of new and large, constantly expanding visual language elements, the exploration of digital imaging and perception processes and the new results of cognitive sciences' application are necessary for the researches of visual communication skills. The effect of visual education and visual skills' development on cognitive areas is proved by researches and the transfer effect on affective factors is obvious according to experience. Knowing and using visual language is a key tool of equal opportunities. The perceptual learning and the visual skills and ability are inter-related. This connection open the mind toward a new aspect of thinking. The visual communication skills include the visual creative and receptive ability and skills as the construction of material forming, the using of tools, the graphics creation and interpretation, the visualisation skills of non-visual information and the temporal changes and processes. The future task is to create a balance between the ability and skill system, the possibility and development of independent reception capabilities, the taxonomies and the details of visual communication. The next station of this research is to test the tasks online. After that there are three main purposes: to describe the visual communication skills system precisely, to describe the visual communication's specific characteristics of students aged ten-twelve, and to give pedagogical suggestions for efficient visual skill education.

The present research was financed by the Research Programme 'Developing an Online Assessment System' of Szeged Center for Research on Learning and Instruction 1st phase: Social Renewal Operational Programme 3.1.9-08/1-2009-0001; 2nd phase: Social Renewal Operational Programme TÁMOP-3.1.9-11/1-2012-0001.

Presentation: <http://prezi.com/hjsajcuebc0q/untitled-prezi/>

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Session 1.7 Innovative and new opportunities

43 Art education in and through investigative learning at school

Seija Kairavuori, University of Helsinki, Finland

In this oral presentation, visual culture is seen as a phenomenon which has an increasing role in every pupil's life. Even early childhood is surrounded by the mass of different images and ways of visual communication. In addition, today's school, with its various digital learning environments, emphasizes skills in reading and creating visual messages. Therefore, developing skills in visual literacy is a pedagogically valuable, current challenge for teachers, especially in the context of visual arts as part of basic education. In this presentation, my intention is to analyse and conceptualise the various ways images, visual tools and skills are (or could be) involved in an investigative learning process in lower classes in the Finnish basic education.

The analysis is based on a documentation of one investigative learning process, which was an application of so called 'design oriented learning process' (DOP; see Enkenberg 2012). This project was carried out in a six weeks' period in one 6th grade class (pupils 11-12 years old) in Finnish primary school in the autumn of 2012. The theme of the investigative learning process was to explore pupils' near environment,

the centre of their home town Helsinki. Their task was to find out the history and the present of a well-known empire style architectural whole, Senate's Square (Senaatintori). The project integrated the lessons of visual arts education, geography and mother tongue. Pupils' own topical interests in communal, participative knowledge construction, including the active use of modern learning technology and learning environments outside the school, were valued in the process. Images, visual tools and skills were used in all of the four phases of this investigative learning process: in 1) articulating of the research task, 2) planning the gathering of data, 3) documenting of the explorations and 4) constructing and sharing the investigated phenomenon as a whole.

Keywords: Visual culture, investigative learning process, design oriented learning process, images as a means of learning, visual tools in learning process

103 Memories' cabin

Pedro Jesus, Colégio de Santa Doroteia, Portugal

The 10X10, pilot project of the Calouste Gulbenkian Foundation, proposed to promote the formation of partnerships between teachers and contemporary artists, to implement innovative teaching practices in the classroom: 10 teachers for 10 artists.

It became, therefore, a compelling pretext to question and strengthen, build and destroy, collate and extend, with the attractiveness of involvement in the (re)invention of school, the challenge of 'bring and take', without a definite horizon - an opportunity to pursue the idea of broadening and enriching the curriculum proposals to engage students, beyond the confines of the school.

Taking as its starting point an experience of artistic residency that took place last July, which was attended by 10 teachers, selected from various disciplines, and 10 artists, also from diverse artistic expressions, each pair outlined a project to develop over the 1st trimester involving one (or more) unit(s) of planned work(s) in the course curriculum taught by respective teacher.

The experience had with this project, its processes and results were shared on tumblr website <http://www.1000heteronimus.tumblr.com> . We looked, from the beginning, to trigger the sense of student artist explorer, in a workshop environment in which all the interventionists tried to live a schizophrenia, healthy and multiplier.

The communication / sharing that we proposed here explain the view of the memories constructed by these collective seekers.

Keywords: Memory, heteronym, drawing, project

106 Artistic research and development work in teachers' education

Sol Morén, Creative Studies Umea University, Sweden

How could the creative processes and artistic pedagogic methods be further developed, investigated and problematized in teachers education?

How could we involve children and students, on equal terms, in the development of new creative learning processes? SoundImages is an artistic research- and development project at the department of Creative

Studies, Teachers Education at Umea University. The fieldwork started 2011 initiated by a visual artist and a musical composer, involving approximately 100 children of 5-6 years old and 100 students. The practice based result of the project, so far, includes an audio-visual "instrument" and a "computer game" created together with the children and students. The artistic results have been exhibited and evaluated by test groups at preschools 2012. The aim of SoundImages is to find new knowledge about what methods may be suitable for artistic in-house research- and development projects within teachers education. One purpose is to investigate how the artistic and pedagogic processes could be explored and renewed by participatory art projects together with children and students.

Keywords: *ICT, Art, education*

SOUNDIMAGES - *artistic research in teachers education*

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WHAT WE WANTED TO ACHIEVE

- The aim of *SoundImages* is to find new knowledge about what methods may be suitable for artistic in-house research- and development projects within teachers education.
- One purpose is to investigate how the artistic and pedagogic processes could be explored and renewed by participatory art projects together with children and students.

QUESTIONS WE ASKED OURSELVES

- How could the creative processes and artistic pedagogic methods be further developed, investigated and problematized in teachers education?
- How could we involve children and students, on equal terms, in the development of new creative learning processes?

INTRODUCTION

My name is Sol Morén, visual artist. I have a master of fine arts, and presently I work at Umea University in Sweden, at the Department of Creative Studies, Teachers Education mainly with artistic research- and development. In Sweden *artistic research* was officially introduced in 2001 by the Swedish Research Council, though *artistic development* projects had been supported by the Government since 1977.⁷ Among the Nordic countries, Finland was the first country to establish artistic research.⁸ I have been working with artistic research- and development at the Department of Creative Studies since 2011, when Umea School of Education decided to establish a new kind of position for artistic development work at an institutional level.

⁷ "Development and renewal work pursued by institutions of art education should, it was thought, be given special funding in a unique category of its own. These arguments won the day and in 1977 this funding (for artistic development work) was set up, albeit on a modest scale compared with the academic component of higher education."

Edling, Marta in Lind, Torbjörn (red.) (2009). *Konst och forskningspolitik: konstnärlig forskning inför framtiden*. Stockholm: Vetenskapsrådet

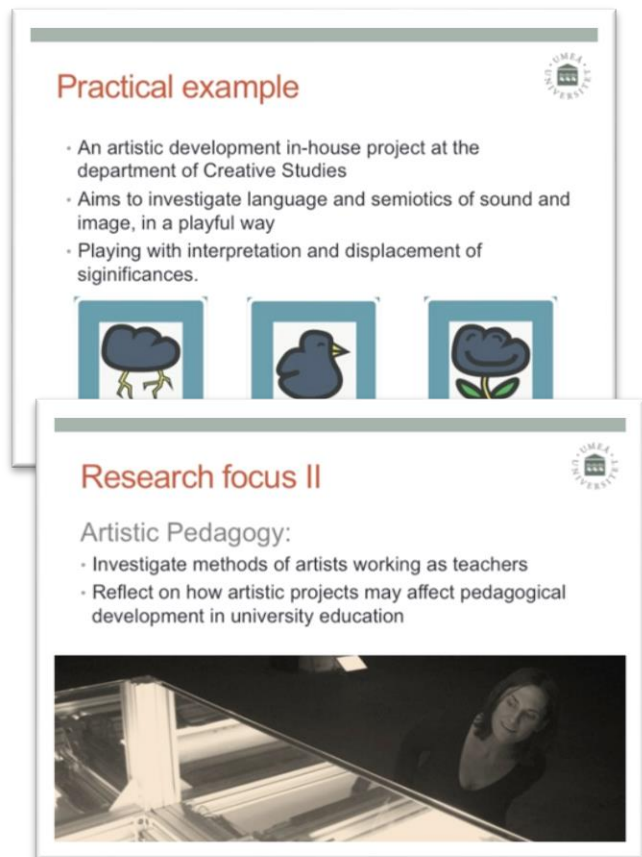
cm.se/webbshop_vr/pdf/H_0056.pdf

⁸ Ahlbäck, Sven (2011). *Research in Art and Design - in Finnish Universities*. In Lind, Torbjörn (red.) (2010). *Forskning och kritik: granskning och recension av konstnärlig forskning*. Stockholm: Vetenskapsrådet

At Creative Studies we educate teachers of visual art, sculpture, crafts, textile design, music, dance, media and graphic design. Since I started working with education, questions concerning artistic methods in teaching have occurred to me: How do artists develop their methods of teaching? From where do the ideas come, from our own artistic practice or elsewhere? How do we teach others to initiate their own artistic processes? How is artistic knowledge transferred? These questions may also address some of the official criticism of the artistic research in Sweden, like for instance, the lack of reflection on methodology in artistic research projects.⁹

My main task as an artistic senior lecturer is to initiate artistic development projects that will involve students, teachers, pupils and researchers. The aim is to develop new didactics where we may use new media and digital technology and include conceptual contemporary artistic methods. Compared to ordinary artistic projects, the artistic research- and development approach requires observation and reflection of methods and processes.

The project that I will present is a cooperation with musical composer Anders Lind, and with indie-game developer, Ivan Morén. Our project one could call a "participatory art" project. During the last two years, we have been working with artistic in-house projects, together with our own music teacher students, and our preschool teachers. The students visited pre schools on several occasions during



⁹ Biggs, Michael & Karlsson, Henrik (red.) (2011). *The Routledge companion to research in the arts*.

1. ed. Oxon: Routledge

Hannula, Mika, Suoranta, Juha & Vadén, Tere (2005). *Artistic research: theories, methods and practices*. Helsinki: Academy of Fine Arts

the fall of 2011, to play with the children and to record the results. The original idea of the project was to focus on the language and semiotics of sound and image, playing with interpretation and displacement of significances. We thought that this idea would suite the target groups well.

PARTICIPATORY ART PROJECTS

According to the "Scandinavian approach" in participatory design theory, focus may be more on the needs of the user, or on the design. The user might be seen as a design partner, as all people are thought of as being creative.¹⁰

Our aims for the teacher students involved in the *SoundImage* project was that they should find their own way of teaching music, developing experimental teaching, by trial and error, to find out new ways, of approaching music and sound together with children. Another aim was for the students to get used to working with new digital tools in everyday school practice.

Possible difference between participatory art and participatory design:

- The experience and knowledge of the participants of the project is the main goal (the process), not the development of a product.
- We aim to encourage our participating students develop their own teaching together with the children involved in the project.



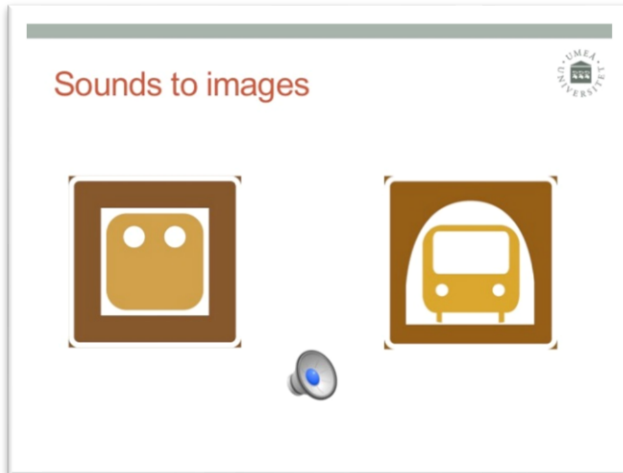
The slide is titled "Aims for students" in red text. It features a list of three bullet points: "Find their own way in developing experimental teaching", "New ways of approaching music and sound together with children", and "Working with new digital tools in everyday practice". To the right of the text is a photograph showing a group of children sitting on the floor in a circle, looking at a tablet held by one of the children. A small logo is visible in the top right corner of the slide.

What may be similar in participatory art and design?

- Focus and respect for the users right to influence the development of the art or design.
- A belief that the users knows better what they need then the artist or designers do.
- A sociocultural view of knowledge production as a cooperative process.

¹⁰ Schuler, Douglas & Namioka, Aki (red.) (1993). *Participatory design: principles and practices*. Hillsdale, N.J.: L. Erlbaum Associates.

Siemens, George. *Connectivism: A Learning Theory for the Digital Age*. International Journal of Instructional Technology and Distance Learning, Vol. 2 No. 1, Jan 2005.



METHODS & PARTICIPANTS

Artistic research and development methods are presented in various Swedish surveys as heterogeneous, referring to the field as relatively new, covering a broad spectrum of the arts: visual art, design, theatre, performance, film, circus, music, architecture, dance or literature. The artistic research methods are described as action-oriented and

performative, complementary to other sciences regarding method innovation. The research field has partly emerged from a need to formulate and systemise artistic activities and an interest in innovative processes. Artistic research is described as generally being of an explorative nature, using iterative processes that are not aimed at verification.

*"Artistic research has made a significant contribution to methodological renewal, both as an interdisciplinary form of collaboration and as research that actively works with complexity and variability, focusing on exploratory, new forms for interpretation or transformation, simulation or staging of research problems, interventions or development of interfaces that enable participation and dialogue."*¹¹

The study groups came from 6 different preschools; 12 groups of children at the age of 4-6; 6 student groups (120 students); music



¹¹ Hughes, Rolf, Dyrssen, Catharina & Hellström Reimer, Maria (2011) *Konstnärlig forskning i dag och i morgon - en ämnesöversikt*. I Lind, Torbjörn (red.) (2011). *Form och färdriktning: strategiska frågor för den konstnärliga forskningen*. Stockholm: Vetenskapsrådet

"A review of the evaluations and surveys of artistic research and development carried out in 1985, 1993 and 2007 shows that the problems in this field have persisted. Criticism has addressed a recurrent lack of written documentation of the projects implemented. In retrospect, the work carried out in these projects has proved very difficult to examine and evaluate. The field also displays a striking heterogeneity, and there have been no concerted efforts to develop 'methods' or routines for documentation."

Edling, Marta in Lind, Torbjörn (red.) (2009).

teachers; preschool teachers and graphic design students. Field studies took place during a year. The music teacher and preschool teacher students visited each school at 3 occasions, then we made an evaluation visit at the end of the year, when the children could try out the games and instruments that was the result of the project. Images were interpreted, in a playful way, into sounds by the preschool children, the sounds were recorded. The students in graphic design was given the task to interpret the sounds that the children had made for each original image. They created mutations of the original images, according to the different sound interpretations.

The original image, to the left above, was for example interpreted by some of the children as a train coming through a tunnel.

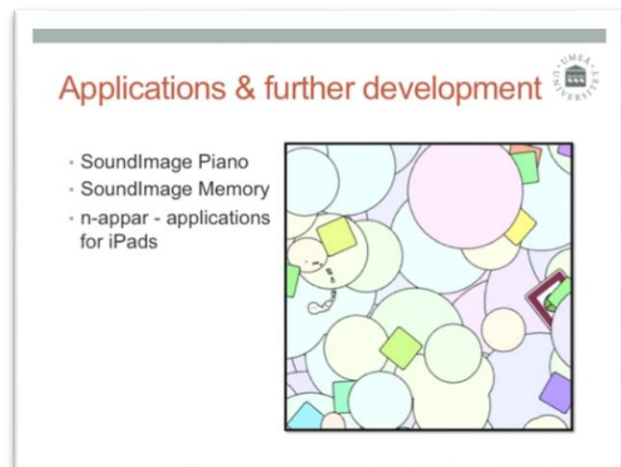
As the project developed, we realized that we had a great sound- and visual material, the original 16 images had been mutated and grown into five times as many images, with special sounds for every new image. We decided to make two different artistic applications, an artwork that resembles a musical instrument and an artwork that would function as a computer game.

RESULT

During spring 2012 I revisited all the preschools involved in the project, together with musical composer Anders Lind and game designer Ivan Holmberg. The main purpose was to give the children the opportunity to try out the artistic applications, the *Soundimage Piano* and the *Soundimage Memory* computer game. This was a fantastic experience for all of us who had been involved in the project for a year. The children were very engaged and energetic exploring the artworks. Many of them recognized sounds that they had contributed with, and could even recall each others voices, and some children said:

"Wow, we made a computer game!"

After each revisit, we had a short evaluation talk with the preschool teachers, and it turned out that the teachers were satisfied with the project as well. They explained that not much "happens" in the preschool everyday life, when it comes to external projects, and that the children really had been looking forward to participating in our project, and also that they had been very pleased with the result. Some of the preschool teaches suggested that we should make an internet version of the game, so that it would be available to the children, they also told us that the municipality of Umea was going to buy tablet computers for all the



primary schools. This gave us the idea for the future, to evolve the project towards development of apps for and together with preschools.



Documentation and reflection seems to be one of the major problems in artistic research. For me, as an artist, I have chosen to use other languages than textual and have developed a habit to value action before reflection. In popular science on creativity, this method is often referred to as intuitive, an ability to access to part of the brain, or the subconscious, without interference from the conscious reason.¹² Some artists may even argue that doing without thinking first or doing things in the wrong order may be a way to find new solutions. The scientific research process, on the other hand, is strict when it comes to planning, documenting and reflecting. To deal with this interesting problem of the lack of reflection in artistic research, I have decided to do a survey of *Artistic Pedagogy* in Sweden. I will compare my experiences of pedagogical artistic development of the *SoundImage* project by interviewing artists working as teachers in higher and special education, about their artistic projects. *Artistic Pedagogy* is my work in progress, right now.

¹² May, Rollo (1975). *The courage to create*. 3. pr. New York: Norton



Session Two

2.15-3.45

Session 2.1 Panel Discussion

63 From Child Art to the Visual Culture of Youth - Panel discussion on authentic, developmental assessment

Andrea Karpati, ELTE Faculty of Science UNESCO Chair for Multimedia in Education, Hungary

John Steers, Council for Subject Associations, UK

Douglas Boughton and Kerry Freedman, Northern Illinois University, School of Art and Design, United States

Emil Gaul, Nyíregyháza College, Institute for Visual Culture, Hungary

Kazuhiro Ishizaki, University of Tsukuba, Faculty of Art and Design, Japan

Diederik Schönau, Cito Institute for Educational Measurement, Netherlands

Ernst Wagner, Friedrich-Alexander-Universität Erlangen-Nürnberg, Germany

Stanley Madeja, Northern Illinois University, School of Art and Design, United States

At the InSEA World Congress in Budapest, 2011, the Research Pre-Conference presenters summarised their ideas about assessment in art education. Their contributions will be presented as a collection of studies by Intellect at this conference. The aim of this collection is to inspire those who believe that assessment based on international standards contributes to our understanding of visual skills and their development. New evaluation models described here accommodate emerging educational paradigms and well-established practices of "child" and "youth" multimedia art, the collaborative nature of art making in visual culture communities and innovative uses of projects and portfolios in a globalised, image-saturated

culture. Research on the International Baccalaureate, the GCSE in the United Kingdom, developmental assessment in the Netherlands, and national assessment projects in Japan and Hungary will be summarised.

Panelists and moderator, John Steers, will discuss current (inter)national research and practice about competence-based, authentic, developmental assessment. If properly contextualised to ensure cultural validity, these projects have the capacity to improve art education and its chances to survive the 21st century as a respected and relevant school discipline.

The panel discussion was based on this book:

Kárpáti, Andrea, Gaul, Emil Eds. (2013): *From Child Art to Visual Culture of Youth. - New Models and Tools for Assessment of Learning and Creation in Art Education.*
Bristol: Intellect Publishers

This publication was supported by the "Development of Diagnostic Assessment Project of Szeged University, Research Group on the Theory of Education. Project No.: TÁMOP-3.1.9-11/1-2012-0001

Keywords: Visual skills and abilities, assessment, evaluation, visual culture, child art, youth art



Session 2.2 Identities of creative educators and practitioner

9 Visualising A Philosophy of Teaching: using visual imagery to construct personal metaphors of teaching.

Adele Flood, University of New South Wales, Australia

This paper will discuss how individuals who have identified themselves within the situational construct of teacher, portray their personal philosophies through the use of visual metaphors. It will also consider the role the created images plays in creating the related stories to help develop a sense of identity as a teacher. Also included will be a discussion regarding agency and acts of will; reflecting that such actions are integral to an individual's identity.

McNay (2000) tells us that narrative is the "central instrument through which values and goals are inscribed into situational structures of meaning and through which conflicting claims of imaginary and real are mediated, arbitrated and resolved (p.83)." The visual metaphors of teaching discussed in this paper have been created by academics during a workshop, within a Foundations of University Learning and Teaching program (FULT) that is designed to enhance their personal understandings of how and why they teach.

Section Two will explore theoretical underpinnings of how the creation of such stories can enhance the academic's understanding of how and why they teach which in turn may impact on changing their subsequent teaching practice.,

Keywords: *Metaphor, teaching, personal philosophy, identity*

61 A Critical Analysis of Five Korean Art Educators' Pedagogic Perceptions of Korean 'Traditional' Painting

Ok-Hee Jeong, Ulsan Nation Institute of Science and Technology, Republic of Korea

This paper analyses the five Korean art educators' narratives which exemplify the educational views of "traditional" Korean art practice, in terms of cultural identities. Their pedagogic perceptions of the meaning of tradition assume the enduring value of a particular style of Korean "traditional" painting which is retained through an idealised memory historically rooted as part of structurally generated class "cultures." Such assumption embedded within Korean art education practices is central to the constitution of social solidarity and to the creation of a collective identity, which plays

a particular role in cultural reproduction. Therefore, the data analysis focuses on examining why and how this particular painting style has been recognised as “traditional”, while other styles such as folk painting style are rejected as non-valuable. The outcomes of the data of five Korean art educators’ narratives of their teaching approaches of Korean “traditional” art practices show as advocating “cultural reproduction.”

Keywords: *Pedagogic perception, "traditional" painting, cultural reproduction*

115 A Study of Traditional Korean Storage Jars, the 'Onggi'

Boo Yun Lee, Hanyang University, Republic of Korea

Among all the different Korean ceramic wares, the 'onggi' ware, a type of food storing earthenware, shows the roots of the long and rich ceramic tradition of Korea. This is unique to the Korean culture and one that did not have a class distinction. As a result of this being a necessity in the Korean household since the ancient times, the onggi ware is still found today in Korean homes. Its traditional value recognized as a Korean folk material, relates to Korean unique folklore and emotional life.

However, with its making technique, source material, decoration patterns, and usage, it maintains the longest tradition since the pre-historic times enduring even to this day. There are two types of Onggi making techniques: one is making a flat bottom first, and then building the wall with coils (kwon-sang technique), from the pre-historic age. The other is building a wall with slabs from the base (chaebaqui technique). The gravel and grains mixed in clay, form tiny air tunnels in the wall. The inner and outer layer of an onggi pot can be connected through the capillary tubes because glass phase is not formed.

Those air tunnels help preserve the temperature in the jar, help circulation, providing proper amount of air because of active air ventilation, while protecting food against acidification. Another characteristic of Onggi is far infrared rays radiated from the ware. Onggi can be regarded as the historic data depicting Korean people.

Keywords: *Onggi, Korean culture, Korean folk material*

A Study of Traditional Korean Storage Jars, the 'Onggi'

Lee, Boo Yun

Professor, Hanyang University

Onggi, which could be seen in any Korean residence in the past, is a kind of

household good.

Being an earthenware that every home had a dozen or tens of them, Onggi with the longest history of Korean ceramics has been widely used regardless of regions and classes. In this regard, it is the true hero in the history of Korean ceramics.

1. Concept of Onggi

Being one of the traditional ceramics which were produced most in quantity is categorized as an earthenware from the view point of ceramic engineering. Having been together with the life of Korean people and attached to Korean traditional life as a part of living space, its historical values, aesthetic values, and traditional values were not highlighted as much as those of Goryeo celadon or Chosun White porcelain.

Its traditional value has been only recognized as a Korean folk material related representing Korean unique folklore and emotional life.

However, with its molding technique, source materials, decoration patterns, and use maintaining the longest tradition since the pre-historic age till the modern age. Onggi can be regarded as a historic data of Korean people.

Onggi is specifically refers to the earthenware or the porcelain treated with glaze glistening in red, not based on the concept categorizing ceramics and earthenwares. Korean who enjoy fermented food has have used earthenwares as containers for the fermented foods since long time ago including the three nation's period, It has been most useful ware for fermenting wine and sauces.

We can say that Onggi production has continued developing because of the need for the containers for the fermented foods.

The special term Ong has been used to indicate earthen ware jar in old booklets. In the book 'Sun hwa bong sa Koryo dokyong do' written by Suh Kum who wrote common people's lives in Koryo dynasty, Ong had been used to describe a water jar. And it was also described that Dai Ong as a storage jar for rice and earthen ware jars

as a storage jar for fruits and vinegars were buried under the ground. (Song Jai Sun, 2004)

Considering Ong referred to a big jar in the records, Ong indicated earthen ware jar until Goryeo dynasty.

In the book 'Se jong sillok jiriji', 'Sinzung donggukyujui sunglam' in the category of folk goods, the producing areas were divided into

'Dogi so'(Place for earthen ware making) and 'Jagi so'(Place for porcelain making).

(National Research Institute of Cultural Heritage. 2009) The book 'Imwon Gyungjeji' also wrote that they called the biggest jar, the jar used in everyday life, the jar for fermenting and for the storage 'Ongaingii'.(National Research Institute of Cultural Heritage. 2009)

Ong indicated earthen ware jar.

In a broad sense, Onggi include Pure dok, an earthen ware that is not glazed, Ot ware, an earthen ware that is glazed, and Ban ogii which is not glazed but with glittering surface because of high temperature plasticity.Institute of (Ulsan Culture Industry. 2011) They are all kept in Korean earthen ware traditions which lasted from the pre historic stage until the contemporary era.

Puredok and Banoggi has kept the traditions of grey hard earthen ware of the Three nations period. Ot ware has kept the tradition of glazed ware with high qualities. Thus, the concept of Onggi means a kind of earthen ware and generally refers to earthen ware jars. And then 'Ong' earthen ware is called a big jar in recent years.(Ulsan Culture Industry. 2011)

2. History of Onggi

The history of Onggi started from the pre historic age of Korea.

Having sustained the making techniques, the feature, and the functions of traditional earthenwares separately from ceramics, this powerful tradition has made large jars

until today.

When exploring the origin of Onggi from molding techniques, source material, glaze, and plastic working in Onggi, the source materials and the molding techniques are originated from the earthenwares in the prehistoric times, the shapes and the patterns are originated from the earthen ware jars without patterns, Jabaigi with handles of bronze age of Korea, Siru in the Koguryo period, jar with handles, and round Jars. (Chung Yang Mo, Lee, Hoon Suk, Chung Myung Ho, 1991)

3.Onggi techniques and pattern making

There are two types kinds of Onggi making techniques succeeded : one is making flat bottom first and building the wall with coils (kwon sang technique) from the pre historic age and the other is building the wall with slab on the bottom (Chaebaqui technique, (Yunjuk technique).

All these earthen ware making techniques are succeeded to the Three Kingdom's hardend grey earthen ware, Goryeo and Yi dynasty's grey earthen ware, Koryo's glazed greenish brown earthen ware, dark brown glazed wide lid jar. (Oh Chang Yun, 2010) As for the techniques for surface decoration, pasting clay band on the surface technique (Dol dai decoration) was succeeded from the pre historic earthen ware, making wavy patterns with finger scrubbing out the glaze was used often in the Three Kingdom Period, and the pressed patterns made with finger joints and the pressed decorations on the clay band at equal intervals was the same type of technique which was used for the decoration of the earthenwares in the ancient times like the earthenwares in the stone age and the clay coffin in Mahan.(Song Jai Sun. 2004) These types of surface decoration wasn't used in Koryo's greenish porcelain or Yi dynasty's white porcelain. Unique decoration method applied to the ceramic body right after molding has been succeeded from the pre historic earthen ware making techniques and today's Onggi artists succeed the same method.

5. The origin of shapes and the development of glazed earthen ware

The basic shape of Onggi jar has the open lid without neck, round jar with bloated belly from the ceramic shoulder, and flat bottom. It has been succeeded from the jar without patterns in Gojoesen bronze age. The basic shape of the earthen ware jar without patterns were seen in the earthen wares in the Kokuryo dynasty which had been succeeded from the late Chosun period. (Lee young Ja, Bai Do Sik. 2006) Kokuryeo earthen wares with Onggi shape were found in 1998 by Seoul National Universtiy museum exploring team at Koguryeo historic site at Acha mountain foortress, Kuidong in Kuri city.

As for the appearance, Kokuryeo earthen wares excavated from Koguryeo historic site at Acha mountain fortress, Kuidong in Kuri city included the water jar, Siru, Jabaigi with wide band handles on both side and which can be seen at today's Jangdok dai(Onggi jar stands), and the flat jar lids are similar to today's Onggi. We can see the same Onggi shapes in Siru and jars in the 3rd Koguryeo's mural. (Song Jai Sun, 2004)

Today, the glazing techniques resulted in the development of the high quality earthenwares with glittering surface, and more glazed Onggi are produced. The glazes used for making Onggi contain red clay with high percentages of iron oxide and ash glaze.

As the glaze used in Gurim earthenwares 1200 years ago was succeeded to Goryeo, the earthenwares were developed into greenish brown, dark brown, and black glazed earthen ware, and then succeeded to Onggi glaze which combines clay and ash. (Chung Yang Mo, Lee, Hoon Suk, Chung Myung Ho, 1991)

We can trace the production of glazing Onggi in the written documents such as 'Chosunsillok jiri ji in which it was said that there were Onggi firing places at Chogyegun, Jinjumok, and 'Kyungguk dai jun' in which it was said that there was an Onggi maker at Gonjunwyegonjangjo and Yimchun in Chunchungnam do.

Considering that it was specifically described that there were 2 Onggi places among 185 earthen ware making places and there was 1 Onggi maker among 104 ceramic artists in the written document, we can presume that they continuously produced high quality glazed earthen wares. (Institute of Ulsan Culture Industry.2011)

Mr. Pierre Louis Jouy who was an ornithologist wrote in his records about the ceramics in the Chosun dynasty in late 19th century from 1883 to 1885 that " Brown and black glazes were painted both inside and outside the surface of the ceramics and they are decorated with wavy patterns".(<http://blog.joins.com/bsjh2>)

Considering his written document, we can presume that Onggi in the Chosun Dynasty in late 19th century were mostly dark brown glazed earthen wares.

6. Onggi for preserving food

Because of the sands and the large grains in clay, there are tinny air tunnels formed on the wall, and the inside and the outside of Onggi can be connected through the capillary tubes because glass phase is not formed.(Ko Sung Kwang, 2012)

Those air tunnels helps preserve the temperature in the jar, helps circulation, providing proper amount of air because of active ventilation of air, and protects the food against acidification.

It is known that Onggi Jar excretes waste matter from the body.

It is proved by our being able to see white salty materials on the surfaces of soy sauce, and miso sauce jars. In other words, because of the osmotic pressure, the excessive salt from soy sauce and miso sauce are excreted outside.

Based on the experiments in which the flowers in Onggi last longer than the flowers in glass vase and in which the fishes sealed in Onggi outlived the fishes sealed in glass containers which died after 2~3 days, we can see the fine air tunnels are working.

There are some research result that there are much more air inside the Onggi than glass wares or perfectly glazed porcelains.

Another characteristic of Onggi is far infrared rays radiated from the ware. Commission Internationale de l'Eclairage (C.I.E) defines that Infraded rays are ray waves between 3.0~1000um, but the wave length of the infrared ray used in engineering is between 2.5 to 30 um, which is 4~0.5 eV week energy, with no chemical activities. There have been various researches conducted for preserving

foods.(<http://blog.naver.com>)

The studies using special enzyme and medicines have been conducted, but recently , the studies in a physical means of using the strong penetrating power of infrared rays radiators are under progress to prevent the early degradation of food quality.

Conclusion

Onggi with the longest history of Korean ceramics has been widely used regardless of regions and classes. Korean who enjoy fermented food has have used earthenwares as containers for the fermented foods since long time ago including the three nation's period, It has been most useful ware for fermenting wine and sauces.

We can say that Onggi production has continued developing because of the need for the containers for the fermented foods. The history of Onggi started from the pre historic age of Korea.

Having sustained the making techniques, the feature, and the functions of traditional earthenwares separately from ceramics, this powerful tradition has made large jars until today. There are two types kinds of Onggi making techniques succede : one is making flat bottom first and building the wall with coils from the pre historic age (kwon sang technique) and the other is building the wall with slab on the bottom (Chaebaqui technique, Yunjuk technique). All these earthen ware making techniques are succeeded to the Three Kingdom's hardend grey earthen ware, Goryeo and Yi dynasty's grey earthen ware, Because of the sands and the large grains in clay, there are tinny air tunnels formed on the wall, and the inside and the outside of Onggi can be connected through the capillary tubes because glass phase is not formed. Another characteristic of Onggi is far infrared rays radiated from the ware. studies in a physical means of using the strong penetrating power of infrared rays radiators are under progress to prevent the early degradation of food quality. Being an earthware that every home had a dozen or tens of them, It is the true hero in the history of Korean ceramics.

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Session 2.3 Supporting each other: networks and advocacy

13 Immigrant and Refugee (Art) Education: Teacher Perspectives

Anniina Suominen, Florida State University, Finland

Paula Toiviainen, Helsinki Vocational College, Finland

The presentation explores the perspectives, practices, and practice-based research approaches of (art) educators working with adult and child immigrant/refugee populations. Personal narratives and pedagogical insights of the educators involved in the presented project form the core of the presentation. Specifically highlighted is how working with immigrants, non-native speakers, voluntarily or forcefully relocated people differs from teaching mainstreamed populations and what art education in general could learn from educators working with minorities and within the systems of immigrant education. The specific role and potential for the arts and arts/visual-based narratives is explored in relation to personal empowerment, community building, and relocation adjustment.

Keywords: Role and purpose of art education, visual communication and identities, narratives and identities, art education and minorities, empowerment and advocacy

79 Art encounters with Deaf children: Objects in metamorphosis

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How do art projects unfold over weekly encounters with a group of deaf students? The aim of this paper is to address the importance of creative “flow” in art teaching practice, as weekly propositions provide for object metamorphosis in aesthetic experiences involving deaf children and university students, within a Brazilian context of limited art materials.

We borrowed Anna Marie Holm’s proposals with babies to try out with deaf children, demonstrating possibilities of aesthetic actions engendered on diverse surfaces, using unconventional instruments in varied spatial perspectives. Some experiments came straight from her book – drawing with toes, tying crayons to a stick to draw up high, dragging paint across a surface from a tail brush.

Unconventional surfaces catapulted us into a series of productions with transparent DVD cases. These cylinders could spin on an axis, so image sequences could be put into movement. The visual results prompted one undergraduate student to suggest making vertical colour wheels. On the shelf, the piles of cylinders looked like buildings, generating a sequence of constructions. Castles, houses, bridges ensued

from constructing and rearranging elements; windows, doors, stairs, people were added as the cylinders became platforms for make-believe.

We have observed how imaginative deaf children are, their ease at inventing based on images seen in changing positions. The DVD case in metamorphosis experience was emblematic of the dynamic movement emerging from practice that can serve as a platform for undergraduate students to build their own teaching repertoire.

Keywords: *Art teaching, creativity, sign language, deafness, elementary school*

107 Skills made or learning undertaken?

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Abstract

This paper outlines the successful 'Skills in the Making' project (SiTM) in the UK which aimed to develop a deeper understanding of the creative processes and skills for teachers and pre-service teachers. The particular case study presented describes the project as it was developed at Canterbury Christ Church University (CCCU).

The project involved an artist working with pre-service teachers as part of an existing module of study. The hope expressed was that by working in this way and increasing their confidence, once qualified, the teachers will continue to develop all these aspects.

The paper includes illustrations and comments from the pre-service students will explore whether these aims are likely to succeed.

Keywords: *Pre-service teachers, creative practitioners, skills in the making, project based learning*

Introduction and contexts

There is little doubt that the opportunities experienced in art in art affect pre-service teachers in training and also once they have qualified (Atkinson, 2003; Beattie, 2001, Grauer, 1998; Corker, 2010). The issues of experiencing contemporary art practices may pose more challenges in this respect as too brief an encounter may be insufficient to enable those individuals to best understand their own responses to the art forms or develop the confidence to incorporate it into their teaching (Green and Mitchell, 1998; Atkinson, 2013). Yet Gregory (2005) suggested the quality of the experiences was crucial in developing positive attitudes and developmental opportunities in the classroom. However, pressure from central

government continues to intensify the focus on certain 'core' curriculum subjects (DfE, 2012a; DfE, 2012b; DfE 2013) throughout school based opportunities as well as the teacher training process as well. It is against this backdrop that this paper will outline the nature of the project undertaken and the impact it had upon the participants.

'Skills in the Making' (SiTM) was 'a professional development programme for teachers and trainees [pre-service teachers] of art, craft and design and primary trainees [pre-service] teachers delivered by makers' (Mossop, 2013:3). It was delivered across the UK and financially supported by the Paul Hamlyn Foundation over a four year period - initially by 'the Making' (a crafts development agency) and subsequently by the National Society for Education in Art and Design (NSEAD) (Jones, 2013). Penny Jones coordinated the project, liaising in geographical regions with organising teams, teachers and craft workers to define a series of workshops and after-school workshop opportunities.

Although the main focus of this paper is a particular group of student teachers, it will be helpful to first describe the national context of the project.

Skills in the Making

The programme 'sought to improve the teaching and learning of contemporary based practice, to include making processes and material research, and to broaden skills, knowledge, understanding of the contemporary crafts that can be applied to teaching and learning within the classroom' (Mossop, 2013:3).

The skills that were intended to be developed were therefore situated in the making processes and the opportunities offered were very practically orientated. The programme in the earlier years was aimed at the pre-service teachers training as secondary teachers of art. This proved to be problematic in that the changes to teacher training (DfE, 2012b) meant fewer places were made available and some universities ceased to offer their art course as a consequence. By the second year of the programme, an increased focus on primary teachers was being developed. At the end of the third year it was recommended that the 'workshops should be embedded in PGCE or primary training courses' (Jones, 2012:6) and linked to 'new delivery partnerships...[to allow the] sharing of good practice and peer networking' (Jones, 2012:8). This opened excellent opportunities for the pre-service teachers and qualified teachers in the locality served by Canterbury Christ Church University (CCCU).

CCCU project

Working with the Kent Art Teachers network, CCCU was able to agree a number of opportunities for developing training. Firstly, the students in the second year of the Primary Education undergraduate degree programme were able to work with one of the makers registered with Skills in the Making as part of their elective module on art education. They were introduced to Shelly Goldsmith a local textile artist (see fig 1) and described as '... amongst the foremost textile artists working in the UK at the present time' (Millar, Axisweb).

This introduction was via several websites: Shelly's own, the 'Direct design' website (the gallery of contemporary textile artists) and the 'Axisweb' page. Together these provided an understanding of Shelly's approach and art forms (an example is shown in fig 2).

'Shelly's skilled application of materials and processes is further informed by a developed understanding of the associations these may evoke for the viewer - an aspect of her practice that she continually tests and extends. Shelly's metaphors of flooding, staining, and seepage may also be applied to the processes of the unconscious she explores. Shelly's work offers opportunities for the viewer to participate in a stream of consciousness that may bring fresh perspectives - not only to traditional skills and processes (the textile media she employs), but also to a fundamental understanding of ourselves, our relationship with the world we inhabit, and the residues we leave behind'.

Jane Wildgoose (on Axisweb: accessed September 2013)

The week before the students met Shelly, she emailed them to outline what she intended to cover in the workshop session. This focused on issues of personal identity and students were invited to email words, sentences or images linked to this theme. In this way, Shelly began to develop a close, personal working relationship with each student before meeting them in the workshop setting on campus.



Fig 1 Shelly Goldsmith



Fig 2 Ball and Collar 2012

In the main workshop session, Shelly spoke about herself and her work before demonstrating a number of textile-based techniques – including heat transfer processes, use of inks and combining methods to achieve the desired outcomes. Most students had not used these materials or processes; none had worked directly with an artist before. The workshops were lively, practical and engaging (as illustrated in figs 3,4 and 5).

As part of the module, all students kept a sketchbook. This was not assessed as part of the marking process but was submitted as an appendix to their written assignment based on what they had learned over the sessions. (Pages from some sketchbooks are shown in the sections which follow.)

Indications of learning

Drawing on evidence from their sketchbook, assignment, evaluation comments as well as observations from the workshop and email responses following the next placement in school, it is possible to consider the impact the project had upon the pre-service teachers.

'My encounter with Shelly was the first time I had met a person who works as an artist. It was really impressive to see her work and hear her stories – about how she created her work. In my sketchbook I noted down the inspiration that she gave to me....In the same way our topic allowed me to work with garments – this was very significant for me, especially learning directly from her. Now I realise that I could have taken more notice of Shelly's work and built more on them rather than just relying on my memories....'

JK





Fig 3,4 and 5 Workshop activities

'[Shelly] came into the university and demonstrated how to transfer the various pieces, pictures and words, onto our t-shirts.

This was an invaluable experience.

Without this I would not have had an opportunity to explore my individual identity and what makes me, me, for example family and trips abroad..... I feel this session would inform my future planning.'

HE

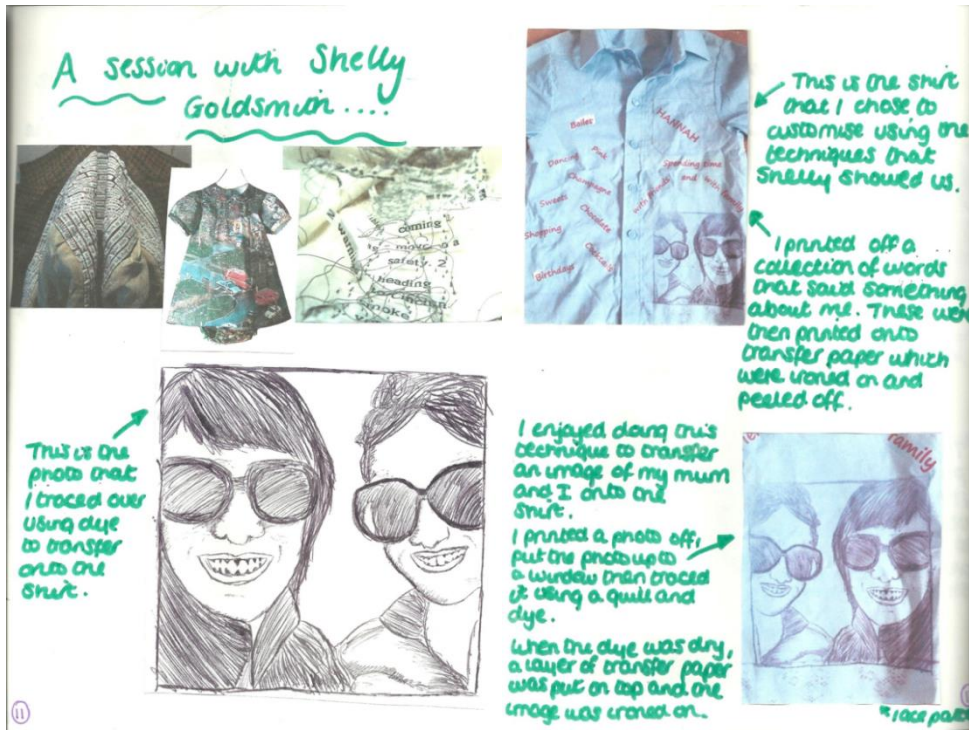


Fig 6 Sketchbook insights

Many pre-service teachers used their sketchbooks to record their experiences. Usually these revealed a fascination with the technical processes they engaged in, but sometimes they also demonstrated further experimentation and application.



Fig 7 Sketchbook indication of experimentation and application

Some pre-service teachers specifically recorded what learning they felt had been undertaken from the experience.



Fig 8 A pre-service teacher's sketchbook demonstrating the development towards reflection on learning



Fig 9 Selection of finished artworks

The opportunity to work alongside a working textile artist appeared to have had an impact beyond that of an ordinary workshop.

Conclusions

Inspectors have already commented positively on opportunities in schools for students to work in this way (Ofsted, 2009; Ofsted, 2012). The SiTM project also allowed pre-service teachers to benefit. The importance of undertaking making activities of their own (Dyson, 1989; Cleave and Sharp, 1996; Edwards, 2013) was clearly illustrated in the processes the pre-service teachers engaged in. The underlying importance of the project was not in the development or transference of skills (or the related techniques) but in the supportive mechanism by which it further allowed the learning process. As qualified reflective practitioners, those pre-service teachers will have opportunities to continue to apply that learning to their own creative endeavours and also in their teaching and inspiration of their pupils in school.

As one pre-service teacher commented:

'From working with Shelly it is clear that textiles can be used in a range of ways. One technique was the use of cryptology on fabrics, in particular, hidden messages inside clothing or concealed on fabric patterns. From my own investigation and enquiry of this aspect of textiles, I could see that it could be adapted to suit any age and nearly any subject....

In the classroom I could use her techniques to suit the subject in hand, for example, by using an old shirt, with lines of poems printed onto it, with the children in groups to decipher the poem.....it would also be possible to develop the designs so they could create their own shirt about themselves.....

To conclude,Shelly has enabled me to develop as a teacher, progress in my knowledge and to consider the effective methods for teaching.'

FN

In short, the importance of working directly with or alongside artists has been demonstrated through the SiTM programme. As Gregson (2011) and Ogier (2011) both noted, this approach offers an added dimension to pre-service teachers and qualified teachers alike.

The challenges for the future are to ensure the CPD opportunities are still available for teachers and to attract external funding to continue the programme for pre-service teachers.

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Session 2.4 Policy, education and art.

122 Anything goes, but in which direction? A review of recent developments in arts education policy in the Netherlands

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The Netherlands have been called the world champion in school autonomy by one of its leading educational researchers. To be sure, primary schools are legally required to provide compulsory education in so called learning domains by qualified teachers. 'Orientation in the arts' is one of seven learning domains. However, the Primary Education Act does not specify subject content for a curriculum for any domain – there is no national curriculum –, nor is there any obligation for schools to devote at least a certain number of hours to specified subject-domains. The government has set attainment targets (kerndoelen) which define in only general terms what pupils are expected to have acquired in the way of knowledge, understanding and skills by the end of primary school. As a result, the number of hours spent on arts education in primary schools and the ways in which the arts are being taught varies a lot. These are the facts.

At the same time, serious doubts about the quality of arts education in primary schools have not diminished, despite government policies since 1997 to support arts education in primary schools by strengthening co-operation between schools, artists and cultural institutions.

In 2011 the Dutch State Secretary for Education, Culture and Science asked the Education Council and the Council for Culture to issue joint recommendations on how primary schools can be supported to provide a high standard of arts education.

A new policy programme has recently been launched to give a boost to the quality of arts education in primary schools, focusing on curriculum design and implementation as well as on teachers' professional development in arts education. In our paper, we will review arts education policies in the Netherlands since 1997, especially the new programme for 2013-2017, from a steering concepts perspective. The carrot, the stick and the sermon are said to be policy makers' tools. How are these being used, by whom, on whom, and to what effect in a situation where there is no national curriculum for arts education and a lot of pressure on schools to perform well in numeracy and language skills?

Keywords: *Arts education, school autonomy, quality, policy, policy tools*

130 ENViL - What can we learn from art?

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Keywords: European framework, Competences, educational potential of art education, visual literacy

InSEA Canterbury 2013

Presentation 1: ENViL

Basis reflections on a complex topic as a contribution to a European framework of competences in art education

If we ask for the competences art education can develop, we inevitably have to ask for the educational potentials of art. For this a reflection of vital qualities of art is requested, even if this is a big question and one cannot expect a complete answer. But this question affects the core of our subject, thus art education may not avoid it. The theory of art and art education has contributed a lot to this field. A group of the European Network of Visual Literacy (ENViL) has worked on this question and elaborated basic attributes of artistic thinking and acting as basis for the discussion of competences in art education. The workshop will present and discuss these attributes and the competences that can be derived from them.

Basic attributes => competences of artistic thinking and acting

Attentive perception

Aesthetic sensibility. Attentive, intuitive, empathetic, sensitive perception of material, form, expression.

Critical reflection

Research of relevant contexts. Construction of meaningful relations. Interdisciplinary relations (history of art, society, culture; natural sciences ...). Reflecting one's own position (difference image – beholder, work – author, history – presence). Critical competence (utter appropriate critique; reflect, accept and transform critique (= > democratic discussion)). Esteem cultural diversity and develop cultural awareness (sophisticated / differentiated identity).

Original imagination

Experimental perception and production. Discovering process of producing images in interrelation between perception, reflection and imagination. Create meaning by using fantasy in beholding and producing images (pictorial expression). Ability of (meaningful, expressive) playing with material, forms, images.

=> Cultivate technical, medial skills as crucial condition to create expressive forms.

Example: "Head with story" (artistic project)

Difference, process between the two heads: process of cultivating, exercising artistic thinking.

Aspects:

Interpreting accidental forms, discover strange faces, heads.

Working out a demonic/phantastic head in clay. Research: observing relevant natural aspects; learning about art-/cultural history of demonic beings/characters

Continuity of the process: create a whole character and let it act in a story (-literature).

Exercising artistic thinking:

Perception of the form/expression of the work and images.

Reflecting relevant aspects (research, observe, behold and find out your own position in regard of your work). Critical communication about the work (social learning)

Cultivate the original imagination (interpreting the accidental forms, imagining the head / the character / the story ...)

Artistic learning as a complex cultivation of mind / competences. Overcome reduction of educating merely rational abilities. Combining rationality with imagination and sensitivity. "Universal thinking" (J. Beuys).

50 A Little Bird Told Me: the dream came true.

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Abstract

This paper presents a cultural project called "A Little Bird Told Me", which has been developed, since 2008, designed and coordinated by the educator Ruy Cesar Silva, in the countryside of the state of Bahia, northeast of Brazil. The project covers different areas such as ecology, cultural engineering, sustainable development, wellbeing, cultural network, visual education, etc. Here we will focus on the visual education processes. The examples selected were deliberately chosen to highlight the project's methodology and its achievements.

Key words: Community collective proposals, art and environment, visual education, rural cultural project

Introduction

The cultural project called A Little Bird Told Me has been developed at a small village called Valentim (1,600 inhabitants), situated in the rural area of Boa Nova County (24,155 inhabitants,) 500 km away from Salvador, capital of the state of Bahia, Brazil. Coordinated by Ruy Cesar Silva and a team of art educators from Salvador, the project involves farmers, teachers, traders, social workers, environmentalists, artists and groups of young people, building a solid commitment towards the region's culture and nature, helping the community to recognize and value their own resources. The process involved historians, journalists, photographers and web designers. As the start, research instruments were applied, more than 50 interviews were conducted and professional photographers from Salvador were hired to photograph the region's natural and cultural resources. As products, a CDROM and an almanac were collectively elaborated, which are now serving as references for the educational actions involving all the schools in the county and its surroundings. The photos, videos, and speeches edited in the CDROM and almanacs returned to the communities the images of their wealth, both natural and cultural, and got them involved into a movement of building collective proposals for the region. This exercise of looking inside brought a new view from the outside and the population became more open to exchange with other regions. A Little Bird Told Me became the trigger for the Me Conta (Tell Me) Project, which has extended actions to the other sixteen counties within the region. What was just a dream in the beginning for a team of art educators came true. In 2011, the Museum of the Process opened its doors in Valentim and the Boa Nova National Park and Wildlife Reserve were created by the Federal Government as a response to the movement of the whole community.

A methodology based in the respect for people and their environment

The methodology of the project was based on three axes: to listen, to understand and to expand.

1. To listen is the phase of carefully observing the natural environment and the cultural manifestations, and then collecting the material and immaterial heritages through recorded interviews, recorded sounds, videos and photos that included the community's view over themselves and its environmental and cultural context. A vast iconography was produced using new technologies and audiovisual resources.
2. To understand is the second step of the process. From the collected material, the content was carefully studied and systemized into digital formats such as CDRoms, almanacs etc, and a continuous education process was established, capacitating educators to use the material at the schools. The process also included meetings with local people in which the systemized research was discussed as a basis to start a collective plan of sustainable development.
3. To expand is the phase of disseminating the actions carried out during the first two stages, promoting dialogue inside and outside the region. The Museum of the Process and the annual Congress-Festival, called Cultural Caravan, were created to promote cultural exchanging, the encounter between arts and sciences and to strengthen the understanding of the importance of cultural and bio diversities.

Among the several actions implemented by the project, which were developed through the methodology described above, this article will focus on the process of visual education.

A new way of seeing the same landscapes

The real journey consists not in seeking new landscapes but in having new eyes.

Marcel Proust

The outset focus of the project - Valentim - is a village located in a region which alternates three distinct ecosystems - Caatinga, Liana's Woods and The Atlantic Forest - , though the latter is predominant in the village's landscape. Valentim is surrounded by fields, forests, lakes, rivers and waterfalls.

Although located in a privileged landscape with green mountains, plenty of colourful birds and flowers that contrast with grey streets where, once a week, black and orange stalls turn the whole village into an open market - the famous Sunday fair - the inhabitants were blind to its beauty. Hence, to produce exquisite photos was the first step to be taken.

The hired photographers, as outsiders, were able to detach and frame here and there, things that were so familiar to the local people that they were unable to see and value them.

The peculiar beauty of a mountain; a concealed part of the river; a magnificent waterfall; a group of trees inside the forest; some delicate flowers that were seen as weed; different species of birds and the different colours and shapes of its feathers, all this came to light through the foreign eyes.

The same process brought out new light to the same dusty streets and their old houses, the special design of a door, the way to display the goods in the open market or on the shelves of a local shop. The natural landscape and the way the village was organized were not the only focus of the photographers' lenses, but also the people, the ethnic diversity of the population, the folk parties, the dances, the traditions, the smallest craftsmanship - a lace on a tablecloth, a little basket, an embroidered cloth - everything was thoroughly registered. No detail escaped from the careful eyes of the project's mastermind: shapes, colours, and textures were highlighted, opening new possibilities of seeing ordinary things in the everyday life of the village.

I can see my village in my school lessons!

Once they had enough photos, a group of educators, supported by graphic and web designers, created didactic material - almanacs and CDROMs - for the local schools and also organized courses introducing teachers to explore and use the material in their classrooms.

To understand the impact of those materials in the local community, it is important to say that, in Brazil, most didactic material, which is distributed in the schools of the whole country, is produced in São Paulo and Rio de Janeiro, where the most important publishers are established. Therefore, locals of a small village in the countryside of Bahia had never seen themselves portrayed in their didactic materials, neither were their landscapes and traditions. To be able to see the mountain out of your window, the local fair, your uncle or your neighbor in your school lessons, discuss your village traditions, study the species of birds flying outside of your house and realize that the weed in your backyard is, in fact, a beautiful flower, make all the difference in the learning process.

The Museum of the Process

The Museum of the Process was created to shelter, exhibit and discuss the images and sounds which had been collected, becoming a dynamic centre for cultural promotion and production of knowledge through the dialogue between what is academic and universal and the popular wisdom. A peculiar museum that was created not just for displaying products, but rather to highlight processes, taking the very processes inherent to Culture, Education and Ecology as foci of interest.

The museum values the different manifestations of popular culture – from oral history, ways of making, craftsmanship practices and popular wisdom, as well as the natural heritage – the production of knowledge about various populations' lifestyles and about environmental transformations, besides pedagogical processes of teacher training, citizens and professionals from the region. By rescuing values and knowledge and taking the very communities as a theme of the collection shown, the Museum of the Process intends to contribute not just to the preservation but also to local development, once it enables the population access to cultural goods and helps to deepen the current discussions.

Since its opening, in October 2011, the Museum has been promoting different actions indoors and outdoors: exhibitions, festivals, courses, parties, all involving the people from the village and its neighbouring areas.

The world is much bigger than my TV screen

Being aware of their own natural and cultural wealth and valuing them was the first step for empowering the inhabitants of Valentim. But that awareness was not enough; it was also important to open their eyes to a broader scene and to the possibility of exchanging knowledge. Therefore, the necessity to take another step led to the creation of the Cultural Caravan.

According to Michel Maffesoli, in *Éloge de la Raison Sensible* (1996), the end of the great ideological convictions and the weariness of the great cultural values that shaped modernity led people to a state of mind that is afraid of facing the strange and the foreign. According to this vision, xenophobia would not be at our doors, having already exceeded our walls and being installed in each one of us. The Cultural Caravan was created, then, as an antidote to that situation.

Cultural diversity is the goal of the Cultural Caravan, which started as a branch of an annual Festival called Cultural Market - a network for promoting independent artists from all over the world - which began in 1999, in Salvador. Because the Caravan was not just a stage for foreign artists but also for the folk local groups, when part of the Cultural Market was extended into a Caravan to the countryside - Valentim included - an opportunity was created for a dialogue between the traditional cultural manifestations with their free and pulsating rhythms and the sonority of other countries and continents, which are marked by different origins and lifestyles.

For the population of Valentim, it was the possibility of seeing and listening different artists, including their own, and the sharing of different languages and cultures.

The Cultural Caravan proposes, both for the people from Valentim and foreign artists, the detachment from imposed ideals and an open attitude to the fertilization of a peaceful land that is receptive to inputs such as: affection, care, patience, dialogue and exchange of experiences; and, hence, taking time to experiment and appreciate, with a new view, the different knowledge and practices as the basis for the development of a playful wisdom.

The Cultural Caravan, therefore, becomes a pause for a meeting with oneself and with others. At each step, on the dirt roads, in houses of beaten soil, on improvised stages or on professional places with high technical quality, the exercise is still the same: inspiration and expiration. The encounter with the rhythm reveals the cycles of life, the way each person walks, organizes, thinks and expresses oneself.

The confrontation with the equal and the different opened the population to a broader vision, helping them to realize that the world is much bigger than their TV screen and that their land and their culture are, also, part of it.

The next steps, looking ahead

Though small, the Museum has now a collection, a library, and rooms for exhibition, meetings and courses.

To respond to young people's needs, who felt the necessity to communicate with the foreigners during the passage of the Cultural Caravan, an English course was created.

At the moment, the Museum is planning a workshop with a group of photographers and video makers from Salvador. Having their eyes opened became a necessity, and then they began to take their own photos and create their own videos.

The little bird told me, which was once just a dream, after five years, has come true.

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Session 2.5 Workshop: Engaging learning in and through art education.

127 Do we need a Ministry for Motivating and Experiencing a Feeling of Success of Elementary Teachers of Art?

Marjan Prevodnik, The National Institute of Education, Slovenia

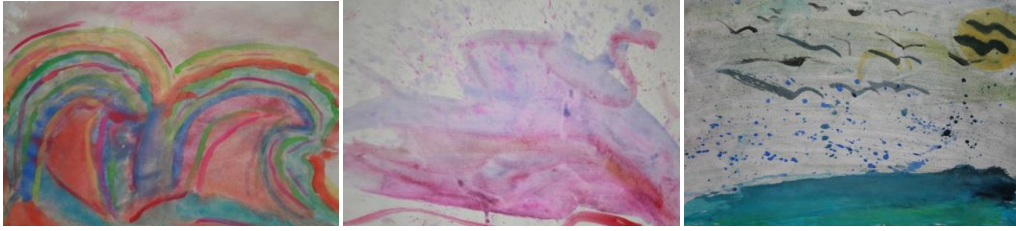
The author involved the participants in a practical drawing workshop with 10 short drawing assignments. These were aimed at motivating them when seeing that they (could) make progress in drawing even in such a short a period of time (app. 45 minutes). The idea for this workshop was based on (inter)national research findings, which claims that elementary teachers are lacking in self-confidence, motivation and professional competencies for teaching art and design. It is evident from the past ten years of Slovenian experiences from the in-service elementary teachers' of art training (f – 450 teachers) that more than 90% experience a feeling of success, motivation and improved drawing abilities after this drawing workshop.

Based on this numerical evidence we concluded that these drawing workshops function as motivation for (Slovenian) elementary teachers of art. They were used also as a vehicle, content and strategy for their further professional development in (art) learning, teaching and personal creating.

The underlying psychological concept of this drawing workshop is based on the transfer possibilities of the motivational construct of self-efficacy beliefs, authored by M. Bandura. Additionally, several verbal statements from students and teachers of art were gathered during this ten year time that revealed the layers of thinking/feeling and worries and attitudes of all involved in drawing assignments. Some of the statements will be presented.

“There exists three ways of learning how to motivate to/for draw(ing), (un)fortunately, they are not discovered yet.”
Marpre

Keywords: Art motivation, self-efficacy beliefs, elementary teachers of art and design, drawing, research, in-service teacher training



Session 2.6 Research and sharing knowledge

80 What remains unseen: an inquiry into the learning experience in a course on arts-based research

Fernando Hernández-Hernández and Rachel Fendler, University of Barcelona, Spain

This paper presentation shares how two professors have attempted to approximate student learning through an arts based inquiry.

One of the fantasies of pedagogy and psychology is that everything should (and can) be controlled within the norms (as described by Foucault) that establish our understanding of the learner, learning, and assessment. As Atkinson has observed, “if in a pedagogical relation the learner is fantasised through the norm, the Other of the norm, then the learner becomes a surrogate identity (he or she produces what the teacher expects)” (2011:5). It is from this normalizing fantasy that the distinction between learning and the learning experience emerges. The first term refers to the result of an adequate planning process, and therefore, can be assessed. The second refers to what is left out of this equation, in other words, that which affects the learners' (and teachers') experience yet escapes the norm, leaving just a trace on our subjectivity.

As professors of the undergraduate course Arts Based Research, at the University of Barcelona, we confront this fantasy, and approach the learning experience as a possibility that orients our teaching. Thus, we try to address the less visible characteristics of learning in this course; using arts based research methodologies, mainly a visual narrative, to generate a different “evaluation” of the learning experience. In doing so, we are able to reflect on the type of pedagogical relationship established in a course on arts-based research that invites students to learn to research... by researching together.

Keywords: *Arts-based research, higher education, pedagogical relationship, learning experience, documenting learning*

93 New pedagogical approaches for engaging post-secondary at-risk youth in learning to create community engaged new media artworks focused on environmental advocacy.

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Abstract

This paper describes a study of new pedagogical approaches for engaging art school youth in learning to create socially-engaged, collaborative new media art and documentary practices focused on environmental advocacy in community settings. As a component of the SSHRC funded project "Citizens of Tomorrow: Investigating the Impact of Community Media Arts Practice on Marginalized Urban Youth", this research study examines a year long experimental educational community-based project, sited in a post secondary art and design institution. "Natural Capital" is a media arts focused education and environmental advocacy project organized in partnership with the David Suzuki Foundation and Gulf of Georgia Cannery National Historic Site of Canada. It is intended to enable learners to build meaningful community connections, to expand collaborative skills, to gain technical abilities and to express their values as "global citizens" through the creation of digital narratives on nature's benefits in the region in which they live. Presentation and exhibition of these creative works in a social history museum setting provide learners with unique opportunities to participate in public education presenting their perspectives, along those of members of the community who are featured in their productions, about issues concerned with nature and environment.

The paper reflects on teachers' and learners' experiences. It explores the powerful potential for digital media art practices to provide a forum for both personal and public expression as well as the development of advocacy skills for art school youth.

Key words: socially-engaged art, collaboration, pedagogy, art and design environmental activism

Introduction

This visual essay presents a case study that examines the implications of curriculum and learning for post secondary art school youth in creating collaborative, socially-engaged creative production of new media art/design in out-of-school settings. This essay examines a newly established Community Projects course entitled "Natural Capital" within a Canadian

post secondary art school that focused on environmental advocacy and integrated partnerships with museums, environmental advocacy organizations and community citizen stakeholders. It investigates the impact on youths' new media through a study of pedagogical approaches to collaborative socially engaged art/design practices and community engagement.

It presents documentation of the creative production and exhibition outcomes of student work in the course and reflections by the teacher whose commitment to environmental advocacy helped to establish partnerships with the environmental activist David Suzuki Foundation and the Gulf of Georgia Cannery Museum National Historic Site of Canada and the Ontario College of Art and Design University.



“When we're looking at possible strategies to really engaging youth, there is something very important in providing an opportunity for students' to express their passion and interests in creative ways but being a part of something bigger”. *Sarah Van Borek, Natural Capital teacher.*

Our study is a component of a federally funded Social Sciences and Humanities Research Council of Canada project entitled “Citizens of Tomorrow” (2011-2014), which studies the experiences of youth in the Canadian urban environments of Vancouver and Montréal. Since young people's lives are increasingly mediated by digital technologies, media arts such as documentary and other technologically supported art form help young people develop an understanding of the world and how they fit into it. Media arts education programs for youth in community settings, as well as an introduction to socially engaged art, enable young people to develop a sense of self-advocacy and identity, as a way to respond to how social, economic, cultural, and political structures are affecting their lives (Horst, Herr-Stephenson, & Robinson, 2009; Hull & Nelson, 2010; Metzger, 2010; Taylor & Carpenter, 2007). While scholarly evidence indicate that community media arts programs attract youth who often do not have access to mainstream educational experiences (Herr-Stephenson, Rhoten, Perkel & Sims, 2011; Ito et al., 2009; Levy & Weber, 2011b; Lin, Grauer, & Castro, 2011), there is not enough research that examines what youth within urban communities are doing through media arts and what innovative curriculum involving media art can offer both community media arts and art school programs. Through exhibitions of youth media artwork, academic presentations and publications, and discussions with media arts professionals, the study is intended to provide an essential opportunity to share knowledge around a growing area of new media and learning in out-of-school settings. It is also intended to help policy makers, educational practitioners, and researchers understand the benefits of a media arts curriculum

in economic and social terms. It will also suggest ways in which support and teaching infrastructure for media arts can be embedded more consistently across our society. The curricula and pedagogies for engaging young people from diverse segments of society will be useful for identifying strategies to promote learning, knowledge sharing, and creative inquiry in communities and out-of-school arts learning spaces. Moreover, it will help youth develop their use of media arts as an expressive medium to identify and articulate hopes and aspirations related to environmental and social activism, systemic barriers, personal challenges and dissemination of creative production outside of traditional art gallery venues. Through a program of field observation, interviews, visual documentation, and analysis of youth learning processes and artistic productions, using ethnography and image-based research methods, this study examines the impact of media arts practice related to teaching and learning.

Natural Capital Project

This visual essay examines innovative curriculum for collaborative learning of socially engaged practices for post-secondary art school students that expands their creative professional possibilities beyond individual, traditional disciplinary practices. It addresses the implications of the Natural Capital course for art school youth in learning new socially engaged art and design methodologies of research and creative production of new media work and exhibition. This case study looks at new approaches to introducing valuable creative, technical, collaborative, social, research and professional skills for art school students learning in community settings. It also addresses the course objectives including developing an understanding of socially engaged art practice (Kester, 2006) and learning new media as a way to develop abilities and future preparedness for working collaboratively with institutional partners, within and through community settings.

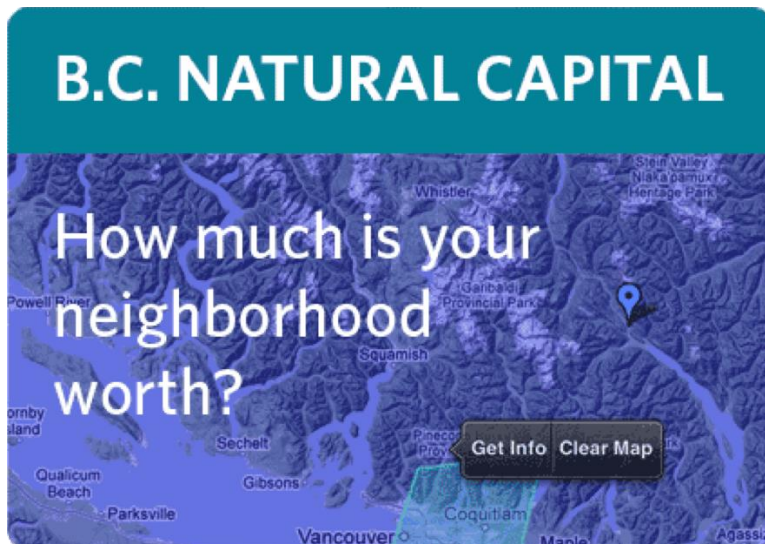
“When we’re looking at possible strategies to really engaging youth, there is something very important in providing an opportunity for students’ to express their passion and interests in creative ways but being a part of something bigger”. *Sarah Van Borek, Natural Capital teacher.*

The research site for this study is the Emily Carr University of Art and Design, Vancouver, one of Canada’s four art and design universities dedicated solely to professional education and learning in the arts, media and design, where the “Natural Capital” course was made available to students from disciplines across the university.



Emily Carr University of Art and Design (ECUAD), Vancouver, Canada

The course theme “Natural Capital” was based on “Natural Capital” of the David Suzuki Foundation (DSF) that advocates environmental sustainability. Natural Capital has a particular emphasis on the economic value of nature. Representatives from DSF provided information for the course’s sub-themes of Wetlands and Beaches.



screenshot from David Suzuki Foundation website

The course was intended to challenge students to become environmental advocates by promoting environmental awareness considering its aesthetic, social, economic importance through the use of digital media. The curriculum was designed to enhance students’ ability to

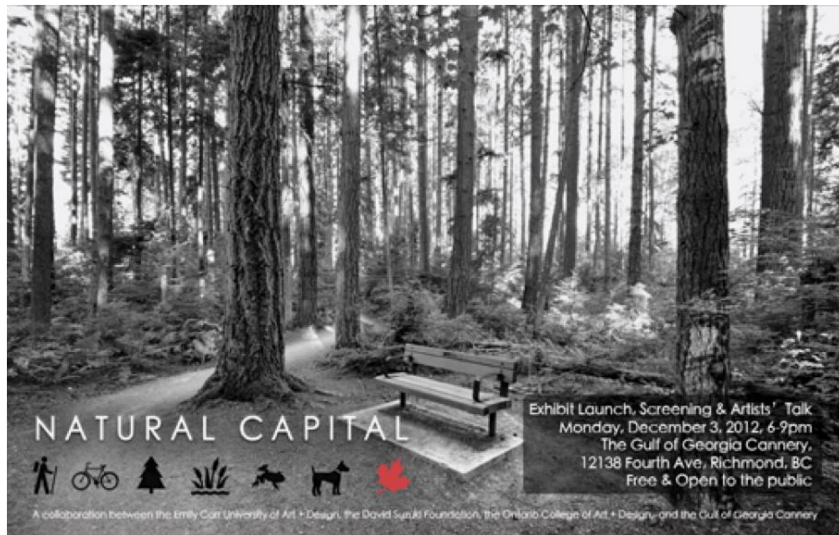
build meaningful community connections and create digital narratives featuring diverse community perspectives on nature's benefits in the region (Lippard, 1997).



Sarah Van Borek, Natural Capital teacher

"There is a real hunger among students for hands on involvement in sustainability practices and contributing to sustainable development through their artistic activities"

"What is so exciting for me is the way students are building relationship with specific places in the natural world." *Sarah Van Borek, Natural Capital teacher*



Emily Carr's Natural Capital exhibit at the Gulf of Georgia Cannery Poster by c.froschauer



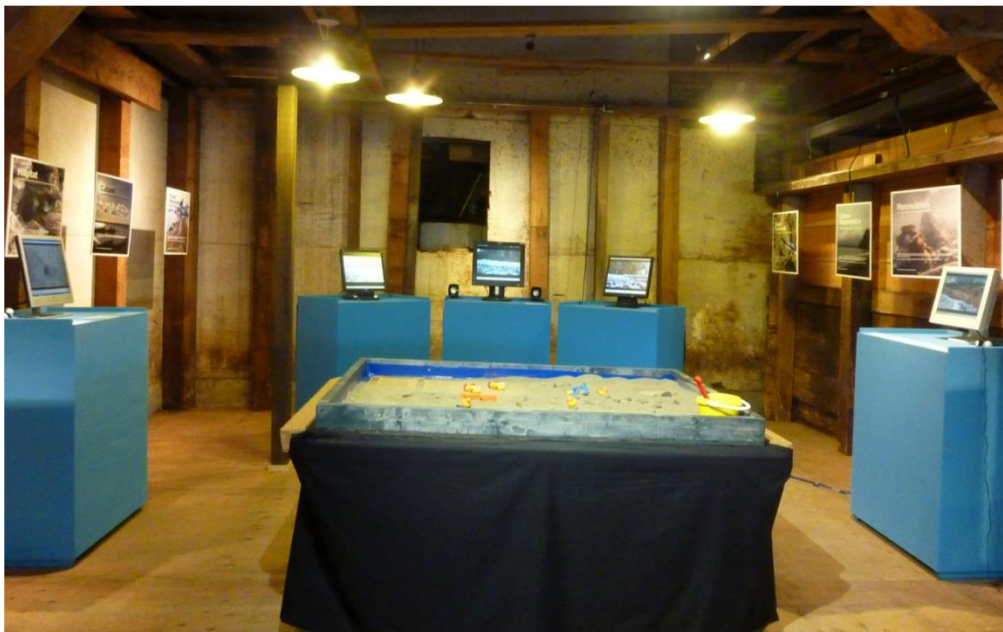
Let a Bird Poop by Bianca Channer (OCADU)

Students worked collaboratively to produce videos, posters and writing. Graphic design students from the Ontario College of Art and Design University in Toronto, Canada contributed posters to the exhibition.



Natural Capital Exhibition installation

Students selected research sites within the region and conducted interviews with various participants with extensive knowledge about each of the sites, who provided their perspectives on the importance of environmental sustainability.



Natural Capital Exhibition installation

The course concluded with an exhibition of the students' interactive works and posters at the Gulf of Georgia Cannery Museum National Historic Site of Canada where they were on display for several months.

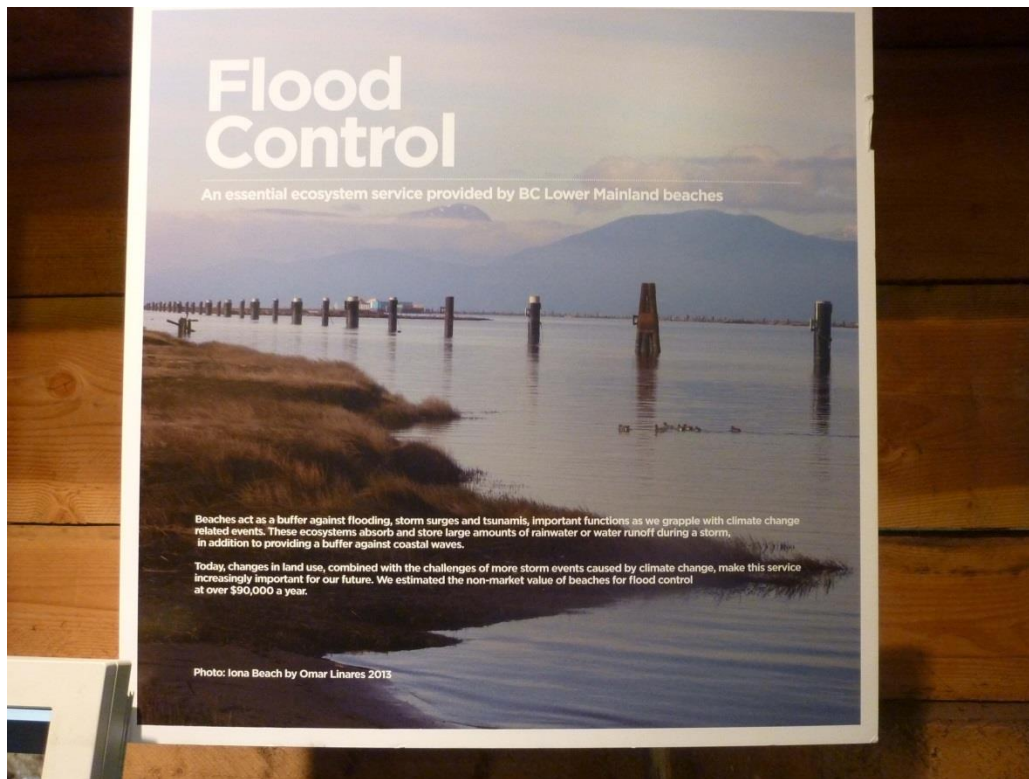


photo by Omar Linares (ECUAD), design layout by Lauren Livingston and Anton Mwewa (OCADU)



Waste Treatment by Lauren Livingston (OCADU)

The social history museum with its prominent role in regional identity, and permanent exhibits that focus on natural resources and industry, was an ideal site for engaging viewers around the issues of environmental/economic sustainability.



Gulf Of Georgia Cannery Museum National Historic Site of Canada

At the opening, students engaged in a lively question and answer period with the public. They spoke movingly about the positive learning experiences and the unexpected results of increased interest in advocacy through creative practice, confidence in working in and with communities and deeper personal commitment to the social fabric of their city and raising awareness of environmental issues.



Natural Capital Exhibition installation



Natural Capital Exhibition installation

Conclusion

This study supports Ellsworth (2005) contention that new media has the potential to contribute to pedagogic disruption, new "routes" of relational thinking, and to establishing the ground of shared social interest drawing together artists, museum professionals and educators.

Our study speaks to a growing interest in the intersection or interrelationship of community-based learning in education, and contemporary art/design and advocacy practices that are turning to education and expanding their potential through merging of disciplines to broaden audiences/viewers/learners and developing new critical practices (Rogoff, 2008; Podesva, 2007). These disciplinary developments are relevant to community art programs and art school curricula. Our study underscores the important role of the museum for the dissemination and dialogue related to their creative work for the student participants. It promotes the importance of working in concert with museums for social change (Graw, 2006).

The Natural Capital exhibit contributes to understanding how new media art/design functions in the context of culture and heritage museum and takes into consideration how research/creation can take the form of "dynamic pedagogy" (Henry, 2010, p.11).

The pedagogical implications suggest important benefits for students of experiencing the impact of new media artwork *in situ* and assessing the work's ability to engage museum visitors (Greenberg, Ferguson & Nairne, 1996). While there are numerous examples of this artist-museum collaborations there is little research on the pedagogical implications of this type of work on museum visitors or on the pragmatic challenges facing artists, educators, and museum professionals who have embraced the form. Thus, the convergence of museum programming and art practice around questions of pedagogy (active learning) and community involvement, particularly in relation to new media works, points to an important area of research (Hooper-Greenhill, 2007).

This study of an environmental advocacy new media course for art school students contributes to discourse within education and creative practices and professions on collaborative generative ways for research-based creative inquiry (Gleinger, Hilbeck, & Scott, 2011), to advocate for positive change and give voice to environmental and other pressing issues.

We gratefully acknowledge financial support of this research through a Canadian Social Sciences and Humanities Grant (Kit Grauer, principal investigator; Ruth Beer and Juan Castro co-investigators; and Ching-Chiu Lin, collaborator).

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94 Integrating visual arts curriculum with new media technologies: Making a case for media art practices in art education classrooms

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Paulo Cesar Teles, Universidade Estadual de Campinas, Brazil

Celia Ferreira, Escola EB 2/3 Professor João de Meira, Guimarães, Portugal

Aidan Boyle, Jacobs University, Bremen, Germany

New media technologies are increasingly being integrated in education, especially in out-of-school programs and museums, which are transforming the way children, learn, express and communicate. Within the field of art education however, such technologies have received marginal attention, partly due to low uptake of new media technologies in art education curriculum and the intersection of art and technology, known as media arts, being often viewed as a distinctively separate field from arts education.

The paper describes an interactive art installation project implemented with art teachers and children in an elementary art education classroom in Portugal. The installation was an interpretation of a mythical wish-fulfilling tree that integrated children's drawings and verbal narratives of their wishes with a sensorial interactive tree made of re-cycled materials. Using a mixed methods approach utilizing participant observations, structured and semi-structured interviews, the paper presents the outcomes of the project and the potential of integrating traditional visual arts curriculum with new media technologies. Further, drawing from new literacy studies and social theories of literacy, the paper argues for the significance of media art practices in art education classroom settings as an important medium for cultivating new media literacies in children as well as art teachers.

Keywords: *Interactive art, children's drawings, media arts, new media literacies*

Session 2.7 Innovative and new opportunities

10 MAKING COLLABOURATIVE VISUAL POEMS ABOUT IDENTITIES - an interdisciplinary and international art educational project

Seija Ulkuniemi, University of Lapland, Finland

Zuzana Husárová, Comenius University in Bratislava, Slovakia

In our oral presentation we introduce a pilot project that took place in the autumn term in 2012. The art students (N=13) at the University of Lapland and the students of English language and literature (N=18) at Comenius University in Bratislava collaborated at this project. They were put into the groups of 2-3 and were asked to start a communication via social media. The theme was their identity: Where do I come from?

The Finnish students were to start with an image, whereas the Slovakian students with a text. After developing their primary ideas, they mutually discussed the process

of making the final visual poem. Their final products were displayed on a special website and commented on by other participants.

We will summarize the students' comments on the project, which in general stressed the playfulness, joy of sharing and getting to know someone with different nationality, as well as using creativity in making the final form. We will also discuss how the project can be improved in the future.

Keywords: *Visual poem, interdisciplinary, art education, international, social media, collaboration*

86 Exploring young people relationship with memory of dictatorship through photography

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Abstract

This paper will discuss the uses and potentialities of images through a research project developed in the Museum of Memory and Human Rights in Santiago de Chile with a group of 11 young adults between the ages of 14 and 17. In January 2013, we worked together for three weeks in the hopes of exploring, through photography, the relationship the participants had with the collection and to narratives about the Chilean dictatorship (1973-1990). These young people, born under a democratic state, each had their ways of understanding this period. We worked predominantly through the medium of self-portraits to express their feelings about and knowledge of the political violence that took place during this time. Creating and discussing these photographs helped us make both personal and group connections to this shared history, as well as to expand meanings about the past presented in the Museum.

Key words: *Young adults, Chilean memory, museum, photography, potentiality*

Web link of the project: www.soymemoria.blogspot.com

The research project

This project, conducted in collaboration with the Museum of Memory and Human Rights, was the fieldwork for the PhD I am completing in Visual Arts and Education at the University of Barcelona. I wanted to explore the potentialities of remembering in a particular context, not just in terms of ideology, but also of creative practices embodied in subjects who think collaboratively. I was particularly interested in how the creation of images could allow young people to make new connections and expand meanings about the past through a particular mode of knowing.

I proposed a summer workshop to the institution called I'm memory: a photographic encounter between young people and memories about the dictatorship. We scheduled it for January 2013 and made an open call a month beforehand through the museum's medias, inviting people between the ages of 14 and 18 to participate in the workshop. It was important to me that they belong to the "post-memory generation" (Hirsch, 2010; Vinyes, 2011), a generation of people born in a democratic state who are building their knowledge of the past through oral history, family histories and various other mediums such as films, TV shows, books or photographs.

Within just a few weeks, eleven participants from different parts of Santiago and of various social origins signed up for the workshop, which consisted of ten four-hour sessions spread out across three weeks. As the participants were on summer holidays, we were able to work intensely and spend long hours together. Two of the museum guides also became involved in the project and I procured a cameraman to film each session. As the workshops always consisted of the same fourteen people, it created an atmosphere of confidence.

I had planned some activities, which I then adapted to the participants' responses in the workshop. I wanted them to focus mainly on the following tasks: the creation of self-portraits that centered around their feelings and thoughts concerning the exhibition, the photographic mapping of their subjective itineraries into the museum and the creation of images about objects or themes that they considered were missing in the collection.

We used a similar methodology for each activity: I would deliver a lesson about a photographic subject, they would then take photographs, after which they would select some of the images and we would then have a group discussion where we reflected on the images. The first day we worked with self-portraits I projected examples of self-portraits throughout the history of photography. They then visited a part of the exhibition, after which they went to the studio we had prepared in the

guide room to photograph themselves. At home, they selected the photographs they wanted to share with the group. The next day, we looked at them together and discussed the process of their creation and also about the meanings these images had for them and for others.

I based my research on the work of Wendy Ewald and Hedy Bach. Ewald is an American artist and educator whose practices are directed toward helping children see differently through the camera's lens, while empowering them to use this tool as a medium for self-expression. Bach has mostly worked in the field of visual narrative inquiry taking photographs with teenagers. She understands this methodology as an "intentional, reflective human process in which the researchers and participants explore and make meaning both visually and narratively". (Bach, 2007, p. 281)

I found that the tool of photography could be very helpful in my research because I wanted people to talk about what Vera Frenkel calls "difficult knowledge". (Frenkel, 2007, p. 129) Prosser & Schwartz have stressed that, through the use of photographs, we "can communicate the feeling or suggest the emotion imparted by activities, environments and interactions" and also discover and demonstrate relationships that may be subtle or easily overlooked. (Prosser & Schwartz, 1998, p. 116)

I knew this would be a way of adopting a creative standpoint towards memory and being surprised and motivated by the results, because narrative inquiry "allows another layer of meaning" (Bach, 2007, p. 281) and invites people to experiment with the creation of images. About her experience in working with young people, Ewald says that when students worked from a photograph that had "something to do with their own lives, especially a picture they had taken themselves" they were able to speak more fluently about it. (Ewald, Hyde, & Lord, 2012, p. 1,2)

Image-potentiality versus Image-monument

Pedagogies of memory and the social process of mourning are mainly based on images recovered from historical reconstructions made by the mainstream medias. There has been an irreflexive abuse of some of these communicative images that have lead to a certain indifference or "anesthetization of shock" (Frenkel, 2007, p. 120). In the case of Chile, there has been an overuse of some filmed images and photographs that have now become image-monuments. One example is this photo and the videos about the bombing of the government house, Palacio de la Moneda, on September 11, 1973.

Picture 1: Palacio de la Moneda.



In 2003, for the commemoration of the 30th anniversary of the military coup, we were exposed to a myriad of these kinds of images. Chilean writer Diamela Eltit wrote an article where she criticizes what she called "dis-memory" images. Speaking of the shots of the Palacio de la Moneda in flames showed again and again on television, she said: "It is impressive to confirm the violent attack of the flames through the powerful blocks of cement. Persistence. The fire is repeated incessantly. After 30 years the images of Salvador Allende's government take the screens. (...) Images that seem—how to express it?—lightly oversaturated. Exceeded. Out of focus". (Eltit, 2009, p. 26).

These images are thought to communicate something. They are part of the media's discourse and are expected to be objective, to explain and to show the essence of the event. However, in the end, they do not explain anything but simply repeat decontextualized episodes that then turn into what I have called image-monuments. Untouchable, static, unquestionable images that become worn-out. My understanding of images as image-potentialities is founded in Ariella Azoulay's theories on photography. For her, photography is much more than a document or what is printed on photographic paper: "The photograph bears the seal of the photographic event, and reconstructing this event requires more than just what is shown in the photograph," (Azoulay, 2008, p. 14).

Photography, in Azoulay's terms, means that there are images that are part of a social event: they are produced in a particular context; the photographer is choosing to highlight aspects about other people; images are displayed in medias; they circulate in a network; they are viewed by people and create a public discourse.

I was aware that the project I was planning was going to part from an inevitably political viewpoint, which looked beyond the evident and gave images the potential

to open new meanings and challenge hegemonic discourses about the past. Image-monuments as this photo (Picture 2) of families looking for their disappeared relatives were useful in the first years of democratic transition, but can't help us expand meanings about the past and enlarge public debate in the present.

Picture 2: The search for disappeared people.



An image-potentiality is an attitude toward established hegemonic, symbolic, and monumental images. It can either revisit existing images or create completely new imaginaries, but it in any case refers to an image that is embedded in a system open to change and creativity. An image-potentiality is receptive to the exploration of its relation to other images, with texts and thinking trajectories. An image-potentiality allows not only authorized voices -in terms of power- but also common citizens to explore and communicate their views, as well as to experiment artistically. It is part of a rizomatic network of thought that is neither static nor absolute, but always in the process of reconstruction, movement and renovation. I believe that public discourse is a common duty in which pedagogy and art should become involved through the creation of interpretive materials.

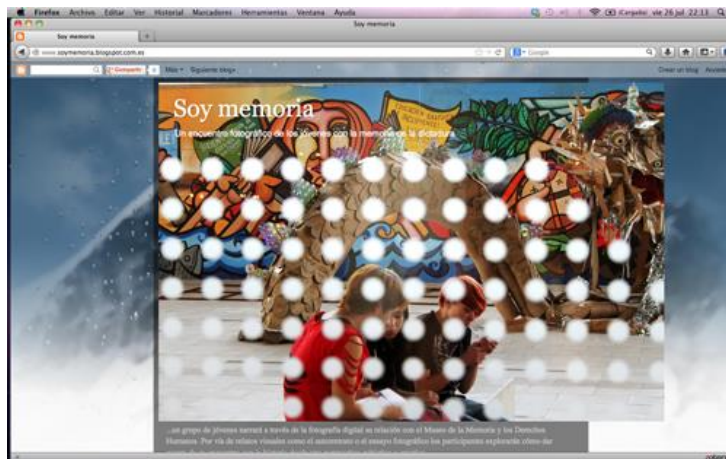
What I aim to explain now are the different uses that the conception of image-as-potentiality allowed for in the pedagogical process we developed collaboratively in the workshops at the museum. To think in terms of "uses" helped me push the analysis beyond the photographs we created in order to highlight the ways of thinking about memory that this process sparked, as well as the kind of pedagogical relationship that was assisted by the image-potentiality. I have listed six main uses that images had in this inquiry on "difficult knowledge".

Image-call

When I was building my project, I knew that I wanted to work with young adults who had a particular interest in memory but also with those who had never gone to the museum and that were not particularly concerned with the topic. I believed a mixed group of boys and girls, from different family and political backgrounds, who had decided, of their own accord, to spend part of their summer holidays participating in a workshop, outside a school environment, could create the ideal framework for discussion.

The word memory carries a melancholic veil of pastness that could have hindered the involvement of certain potential participants and I knew photography could be a good way of enticing them. It was important to me to show them that discussing memory was not necessarily only a sad activity, but that it was something that could be linked to their interests. When the museum opened the inscriptions for the workshop in December, 2013, I created a blog (Picture 3). I went to downtown Santiago and took a particularly colourful picture of young adults to use as the main image for the website.

Picture 3: Blog of the project (www.soymemoria.blogspot.com)



Photography seemed to me a democratic tool that could be used to call people to join the museum because it is a medium most people would be familiar with, and a medium almost everybody knows how to use. I thought that ten people was an ideal number of participants and after two weeks we closed the inscriptions because we already eleven interested participants, eight girls and three boys between the ages of 14 and 17.

Once the group was set, I wrote an e-mail to all the participants asking them to send me two photographs: one of their family and another that expressed something

about them. I told them I was going to post these images on the workshop's blog and that we were going to use them in the first session to introduce ourselves. All the participants sent their pictures and so we began the construction of a pedagogic relationship where, from the beginning, even before we met physically, our encounters were mediated by images.

While we were finishing up our first session at the museum, I asked the participants about what had motivated them to participate in the workshop. Even those who had a particular interest in, or were sensitive to, issues relating to memory said they had wanted to learn more about photography—to acquire more technical skills and also to learn how to express feelings and ideas about topics that were important to them. Some of the interests they wrote down in our group cartography of the project were the following:

"My main reason to be here is to learn about photography and have a better technical knowledge that will be useful for the specialty I want to study (graphic design)."/ "My motivation is to learn to express what I want in a photograph, to give emotions to a topic."/ "I have always been interested in art and I like to learn, especially if it is about something that I find interesting. I expect to get a lot out of this."/ "I want to research about the military coup and dictatorship."/ "I want to share and reflect."/ "I would like to get more technical knowledge about photography, its uses and applications. Personally, I also want to learn about the less-told stories during the time of the dictatorship."

Image-subject

When we go to a museum, we create different meanings and have particular interpretations of what we see. We also become more or less involved with the exhibition's contents. When it comes to museums of memory about dictatorships, Holocaust or genocide events, we can feel certain things that are difficult to put into words. When we think of the museum as a representation and don't emphasize the relationship we can establish with it, it is impossible to comprehend this difference.

For Deleuze, there is no fixed identity that produces difference; on the contrary, difference produces subjectivities. Difference is for him a possibility, a movement, plurality. As Deleuze says, "representation has only one center (...) it takes control of everything, but doesn't mobilize or move anything," (Deleuze, 2002, p. 100). How can we make difference emerge? Building strategies that let in liberty what is not contained in representation. The creation of images is a rich way of exploring what happens between the viewer and what he are confronted with, as well as to see themselves in relation to others.

Image-subject is an image that allows people to think about what they are and what they can become. Its creation is not merely a rational process but also a random one, because not everything that appears in the image was premeditated by its author.

Picture 4: I'm afraid of the camera



Throughout our project in the Museum, I was immersed in the group dynamics and, in the beginning, I didn't pay detailed attention to each person's creative process. Maria (Picture 4) is the participant that had the strongest family ties to the museum's narratives because two of her uncles were killed and disappeared in dictatorship. Now I can see how all the images she created are tinged with fear, not only those relating to the museum's stories. She was afraid of the camera and became aware of this during the process of creating the images. When she had to choose the photos she wanted to print for our final exhibition, she analyzed and revisited her photos and wrote the following caption: "My fears in front of the camera are part of a culture of fear that has become flesh in our history".

Image-authorship

Working with the creation of images allowed the participants to experiment, to become authors and to create through collective ideas. In the beginning, I made them work alone. In the first activity, that of the self-portrait, I wanted them to be confronted with their own thoughts, feelings, bodies and ideas. They went to the studio individually and took a series of self-portraits with a remote shooter in response to the piece, *Geometry of Conscience* (2010), by Alfredo Jaar.

I did not know what would happen afterwards, but I nonetheless tried to stay open to their way of organizing themselves. I wanted, above all, for them to feel comfortable. From the first day, they found partners to work with. Verónica and Catalina are twins and were always together, Richard worked with his girlfriend Nayareth, and the rest of the group was open to having different partners. Self-

portraits became collective self-portraits and the other exercises were also explored and created with the help of others (Picture 5).

Picture 5: Teamwork



Mairon had a lot of technical and aesthetic knowledge about photography. He helped others carry out their ideas and experiment with the resources they had at their disposal. He played with long exposure to create a ghostly effect. He used this photographic method several times and the group named it: "Efecto Mairon". He became a good creative partner, especially in his work with Camila. She wanted to perform a "Supergirl" (Picture 6) so they worked for some time to achieve the image they wanted. While explaining this photo, Camila said: "I wanted to make something happy, so I said: I will represent something as the "super-girl". Because I am a girl and I can read Madame Bovary, I can wear make-up and make a lot of things. That is what I wanted to express and it was fun to make it".

Picture 6: Supergirl



This collaborative time and space for creation was important to them because, during the process of creating these images, they received feedback from their peers. I

noticed that making interesting images motivated them to keep trying new things. They brought objects, clothes and make-up from home to stage their scenes. Some of them used our Facebook group to ask the group for the materials they needed for the next sessions. This teamwork went further than the walls of the Museum.

Image-question

During one of the activities, I told the group they should imagine they were the museum's curators. They had to think in terms of the objects or topics they would like to include in the exhibition and take photos of them. The next day I showed them examples of artists and photographers who work mainly with object-photography or installations in order to give them ideas of the various possibilities of framing and lighting. The images that were made in this session helped us to open the debate to topics that were not in the museum's agenda, to talk about presences and absences. The purpose was to bring to light the fact that a curator's work implies selection, that memory is a construction and that we can resist certain institutional decisions.

I was surprised by the variety of topics that were brought into the discussion through their images. For example, some of the participants were concerned about the human rights situation in contemporary Chile, specifically about police abuse against the Mapuche, the indigenous inhabitants of southern Chile who have been fighting for their land for years. Fernanda brought a Mapuche flag and a rope in order to construct a photograph (Picture 7) she entitled "Strangling our Culture".

Picture 7: ¿What about the present?



Through their images, the participants not only questioned how involved the Museum should be with present conflicts, but also asked themselves about pre-dictatorship history. (Image 8)

Image 8: ¿Where is ideology?



On his picture, where he photographed a book by Lenin, Mairon said: "I would like the museum to have a more political tinge in certain aspects. It may have opened on September 11, 1973 but it is important to look at what happened before. The events from 1973 are related to political ideas that had beginning in Marx and Lenin and which were silenced by the coup".

Through this exercise, participants not only focused on the museum's content, but issues relating to the museum's infrastructure or how it displayed objects were also of concern. They highlighted that the museum should have plants, as well as some life and colour, and also suggested trying to animate and enliven the display of some objects in the collection.

Image-reterritory

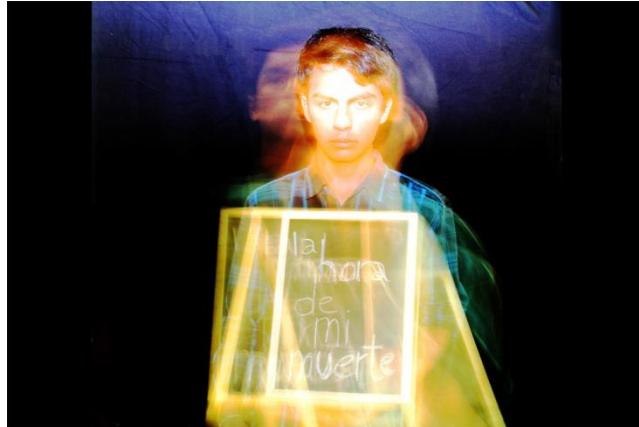
As it was the first time I was teaching photography I was impressed by the skills the participants had in exploring and performing images. They used a multiplicity of languages to visualize their ideas and symbolize concepts. I noticed a certain amount of influence that sprang from advertising images or music industry icons.

When I emphasized the creation of self-portraits in this pedagogical experience, I was mainly thinking in terms of expressing emotions. But, in the end, this was simply a point of departure, because participants started to use self-portraits to honour the victims in all their different facets: as idealistic fighters, courageous revolutionaries, silenced artists, vulnerable children, intellectual creators, hopeless mothers, anonymous helpers or harshly tortured women. The two main figures that symbolize the hegemonic discourses of memory, Pinochet and Allende, didn't appear at all. Instead, they stressed the stories that concerned the citizens.

I got a feeling of strangeness and astonishment with regards to some of these images. The imagery about repressed people in Chilean society is restricted to one main type of image-monument (Picture 2): that of the mothers and family members

carrying white and black portraits of the victims. These images belong to the territory of human rights associations and institutions, such as the Museum of Memory and Human Rights. The creators and diffusers of these images are politically engaged adults. Seeing young people from different backgrounds creating a new kind of image (Picture 9, 10 and 11) where they performed and displayed their bodies in new figurations was surprising but also disturbing. That is why I defined this use of photography as image-reterritory.

Picture 9: The hour of my dead



Picture 10: I am a tortured woman



Picture 11: Anonymous



I was particularly shocked when Gabriela performed a tortured woman (Picture 10). She arrived one day to the workshop with a blue eye. Gabriela had finished her make-up at home to save time for the photo session. She was really worried about acting it out well and so made several attempts to get the effect she wanted. She finally created very powerful images. I thought that I myself could never have made that kind of image because it would have been too emotionally draining and I didn't feel I had the right to do so, because I am not directly related to victims of the dictatorship and do not belong to this official memory scene or territory. I considered how this post-memory generation did not have the same ethical barriers as my generation.

Image-throw

When working with digital photography one cannot control the images' life. When I started the workshop I had planned to use mostly our blog to upload images, as a way of giving them a frame. But when we began creating pictures, and as I confirmed the intensity and aesthetic richness of the participant's images, I knew they would spread beyond this platform. I even felt that this would be important for the group because it was a way of valuing their work. One of the purposes of the workshop was to generate a public debate about memory so the spread was even desirable.

We had our private group on Facebook where we constantly posted comments and images (Picture 12), but soon both the participants and I started to share these and other contents on our personal Facebook profiles. They also uploaded some photos of the process, images of an ethnographic character that sometimes got many comments from their peers.

Picture 12: Online community



After the second session, Verónica posted on her profile a photo that Catalina had taken of her when she was walking down one of the Museum's corridors. About the image she wrote: "Nice day in the museum of memory :D" Her friends commented about this post:

"Alan: Did you see the letters of the children? u_u

Verónica: Of course, how couldn't you see them u.u

Alan: They are very sad ;_ ; Their drawings and their words u_u

Verónica: Yes u.u

Nico: It is excessively sad. Not only the children, many families lost the people they loved because of some people's greed.

Verónica: That is dictatorship u.u

Nico: 40 years and there is still people that doesn't know about it

Verónica: Yes"

Online tools such as the blog and such as Facebook were important when it came to expanding the discussion and opening the museum's contents to a wider online community which might then interest other potential visitors. However, working with images meant that one had to be careful of its uses, for ethical reasons, which is not easy when images can be spread so easily. That's why I decided only to share the

images that the participants had chose to make public while always thinking of whether this could hurt them in any way.

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136 Innovative teaching practice measuring creativity in both teachers-masters student as their students.

Gabriela Torres Delgado, Cirilo Humberto Garcia Cadena, Juan Rositas Martinez and Oscar Eduardo Torres Garcia

Develop creativity in teachers require specific training, innovation in teaching, formative assessment, research and open atmosphere in the classroom (Cheung, Roskams, & Fisher, 2006). Creativity is not a quality of a few, but rather is an attitude which can possess and empower every person through education (Betancourt, 2007, Craft, Jeffrey & Leibling, 2001; Starko, 2005). However, this process is not quit simple nor clear, yet; creative teaching strategies and perception of creativity of teachers is an area that needs further investigation (Fletcher, 2011; McPhillips, 2011; Rubenstein, & Wilson, 2011). This study was performed to measure the creativity of teachers-students expertise in a virtual environment using evidence based learning and collabourative work, with the implementation of a pedagogical model aimed at promoting creativity which included four creative development processes accordingly Torrance (1974): flexibility, partnerships, development and problem solving, to design innovative teaching practice learning activities for each performance level (Torres & Rositas, 2012). Strategies were integrated entertainment, music, art and fun in the classroom. It was carried out with a sample of 47 teachers of high school education of several fields, and each teacher had his/her class. We measured the creativity of teachers with CREA Test (Corbalán & Limiñana, 2010). Furthermore, we assess the product of their students in a qualitative and quantitative form, with rubrics designed for each activity. Creativity was measured before and after the course to the teachers, the magnitud of size effect was 0.4 positive which according to Cohen (1988), is a moderate effect. Also, their classrooms results showed innovative teaching practices in courses such as physics, social science, english, mathematics and history; disciplines that are traditionally learned and boring. The performance of students of teachers showed a general increase in examinations indicative of the subjects, in almost all groups, and was a job that favored the opening, alertness, ability to surprise and game spirit (Montesdeoca, 2008) of the students in contextualized teaching practices.

Keywords: *creativity, teaching, innovative teaching practice*

Session 2.8 workshop

14 Extending participants' roles in learning environment (workshop)

Extending participants' roles in the learning environment

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Abstract

Art teaching is increasingly focusing on an interdisciplinary approach, in which disciplines, knowledge and inquiry into disparate fields are connected. Issues-based art education could be a possible teaching structure that corresponds to the current tendencies in art and art education. Communicative exchange in the context of art learning among students, while studying and searching in a practice-based context, has emerged as a relatively significant matter for them to realise the formation of identity in the context of contemporary society. Their art products that consist of pictures, actions, sounds, and texts can function as focusing points of dialogue. On the other hand, dialogical procedure can be actualised through unusual actions and events that have been inspired by contemporary art. This paper examines some ideas on issues of dialogical practice and communicational exchange in a contemporary art context, as well as the pedagogical possibilities of that exchange. Pedagogical possibilities are scrutinised in the context of an art classroom in a Greek public secondary school, as well as that of a workshop that had taken place in InSEA Congress 2013, Canterbury.

Key Words: dialogical practice, communicational exchange, art education, diagrammatic production.

Introduction

Over the last two decades, a debate has been initiated around several threads of contemporary art practice. As a consequence, a reconsideration of mainstream teaching practices has occurred in several settings and institutions. The radical actualisation of contemporary art such as relational art and dialogical practice seems to offer the more attractive opportunity for pedagogy in our days. The reason is that critical and social practice has been actualised using pedagogy and teaching practices as a medium in many cases. In this context, art practices often function as critiques of pedagogy and practices. Furthermore, a direct involvement of public art implies the educational dimensions through purposing radical change of their perceptions and attitudes. Dialogical practice is probably amongst the most progressive mode of contemporary art practice in which the public plays a significant role in the creative process as well as in the art product, while public involvement functions simultaneously as a medium and product of art practice.

So far, relational art has been applied in teacher education (Irwin & O'Donoghue, 2012). In the context of teacher education, Irwin & O'Donoghue have stated that 'preparing secondary school art specialists is not just about preparing educators for teaching art, it is also about artists preparing to teach and artists preparing to produce art while teaching' (2012). Pondering this statement, some matters of pedagogical dimension of art learning may have been reconsidered. Such considerations can refer to contemporary society and its affect on public schools and youth culture. Contemporary society is characterised by a wide range of issues that affect schools and learning. These may include the construction of identity according to modes of communication and participation in visual culture. Furthermore, there are several hidden opposing voices among different groups of people. Thus, relational art and dialogical practice and learning may possibly be a response to those contemporary demands.

A direct involvement of a dialogical practice in learning has been studied by Medan (2009), who concluded that an artist-teacher role is to encourage students to initiate a dialogue about how their subjectivities are negotiated within different community contexts (2009), and furthermore, how the influence of consumer culture ideology pervades such community contexts and shapes our way of interacting with others. Enhancement of creativity through those teaching practices envisages alternative forms of social engagement with others and initiates a reconsidering of aesthetics in social terms. Furthermore, Dipti

commented on the new role of the artist-teacher in accordance with the ethnographical move in art practice (2002). This role of artist-teacher includes teaching practices which stimulate dialogue, dialogue that is immersed in the desire to transform forms of domination. Those forms of domination are actualised through the students' experience in ethnographical inquiry and history (2002).

On the contrary, there is obvious tension in maintaining more traditional and comfortable zones of teaching/learning practices in the art classroom. Several inquiries and studies have proven the above result (Atkinson, 2005, 2011, 2012; Letsiou, 2010). Incorporation of ethnographical inquiry in art educational settings seems suitable in art classrooms as it is based on a student-centred approach of art learning and confronts forms of domination. On the other hand, public school reality does not offer the suitable conditions for fruitful practices because of the short teaching time available. Considering the above, triggering non-normative events could be the proper occasion for introducing students to social and dialogical practice. The impulse for these events may be made both by students and by artist-teachers.

Analysing non-normative events that have happened during the academic year 2012-2013 in a public secondary school where I am an artist-teacher, in this paper, an argument is made to realise events in the theoretical framework of dialogical practice realm. Argumentation is made through practical as well as theoretical analysis. One of the practical instances is a workshop that had been presented at InSEA European Congress 2013 in Canterbury. In the workshop, participants are involved in a diagrammatic production. The particular art production is inspired by the diagrammatic production of Stephen Willats (<http://stephenwillats.com>). The main thrust of the workshop is to scrutinise potential extensions of participants' roles in an educational setting through collaboration, communication, experience of the democratic process, and co-operative learning. Furthermore, opportunities for shifting participants' roles (artists-teachers and students) could emerge. Besides the description of the result of the workshop, in this paper dialogical practice is defined through some theoretical works about dialogical practice, such as those of Krestel (2004) and Helguera (2011), as well as the art practice of contemporary artist Stephen Willats.

Dialogical practice in contemporary art

Considering the perspective of social practice, communicative exchange is realised as a form of art. Communicational exchange, as Helguera states, is largely seen as a form of socially engaged art (2011). In reconsideration of the artist role, Helguera has argued: 'Social practice avoids evocation of both the modern role of the artist (as an illuminated visionary) and the post-modern version of the artist (as a self-conscious critical being)' (2011). Furthermore, he offers us a relevant definition of socially engaged art: 'Socially engaged Art functions by attaching itself to subjects and problems that normally belong to other disciplines, moving them temporarily into a space of ambiguity. It is this temporary snatching away of subjects into the realm of art-making that brings new insights to a particular problem or condition and in turn makes it visible to other disciplines.'

Thus dialogical art can bring insights to problems of society, and particularly those of human inter-relationships, issues of identity formation, etc. There are several artists that have been occupied with dialogical practice. Among the most prominent instances is Stephen Willats. Stephen Willats turns the attention to the collaborative process with viewers which mediates by image/text productions and tries to transform their consciousness of the world. Kester argues about Willats' practice that: '... Willats shifts the focus of Art from the phenomenological experience of the creator fabricating an exemplary physical object to the phenomenological experience of his co-participant in the spaces and routines of their daily life' (pp. 91).

Through active participation of the public, Willats reconsiders the notion of art practice. There are some dimensions that are important in his practice. These are: a, art as model of human relationship, b, as a process in time, c, as a learning system, and d, as an open-end process. Fundamentally, art practice may engage anyone who wishes to enter its domain. And this is done, as Willats states, '... through embodying in its presentation the means by which people are able to acquire the necessary language and procedures to receive and internalise its meaning...'. He said that his work takes beyond the conventions of an object-based art world and it functions in order to transform peoples' perceptions of a deterministic culture of objects and monuments. His works explore the nature of human interaction, communication, and connection between individuals and communities. People

are involved in remodelling and transforming the reality they live in to a reality that could be around them (<http://stephenwillats.com>).

Willats has initiated several projects during the last four decades, often including practices such as video production, diagrams, and performances. In this paper, there are two points of analysis of his practice: diagrammatic productions and multiple clothing performances. Both of them have functioned as models of teaching and learning practices in the art classroom.

A beginning of Willats' dialogical practice can be traced in the *Meta filter* project. *Meta Filter* (1973) is an interactive stimulation between two people. The purpose of the work is to initiate a process in which two participants are involved in understanding each other's perceptions. The purpose is to find a state of agreement. Several images are displayed to the people and they should connect them with texts and questions. In the main, diagrammatic production is a significant medium that Willats has mostly used. Some early examples of diagrammatic productions are: *'I don't want to be like anyone else'* (1977), *'Living with practical realities'* (1978), *'Brentford tower'* (1985). In the recent project *'Starting a fresh with a black canvas'* (2008), Willats came into contact with a woman living on another estate who had moved there not long before and was in the process of rebuilding her life. In the project *'The secret to life in the city'* (2008) the public participate in the work through their response to the ways that City of London affects people's lives and in particular their relationships with colleagues. In both cases diagrams are the main art production.

Another mode of Willats' practice is characterised as performative. Willats has organised performances with wearing objects and clothing. He entitles the project *'multiple clothing'*. He believes that clothing is an important area of strategy in art because clothing is connected with the realm of reality that is a parameter in people's experiences of society. Thus the artworks are made to be worn. The particular clothing differentiates the experience of wearing clothing. Human identity transforms through the act of wearing, as the body can be a manifestation of artwork. At one of his recent projects, the *'Multiple clothing'* event in Utrecht (2008), some participants wore clipped-on pads and coloured pens and pencils and walked around shopping streets. Passers-by had to respond to a blank diagram on the clipped-on pad and alter it.

A pedagogical framework for dialogical practice

Willats' practice is a proper example of dialogical practice. Pondering its relevance for educational settings, dialogical practice can be correlated with critical pedagogy and in particular the Paul Freire approach. Critical pedagogy often engages students in creating new knowledge (Gude, 2013). Thus, teaching disciplinary knowledge is seen as the transmission of the tools needed for constructing creative investigation into significant themes in the lives of students, their communities, and society (Gude, 2013). Freire has focused on enhancement of critical consciousness through the medium of dialogical processes (1972). He has argued that human nature is dialogic and construction of identity is based on dialogue and interaction with others. As a consequence, dialogic learning appears to have significant potential for social transformation. Furthermore, dialogical learning is connected with creativity through encouragement of curiosity. Moreover, Freire has argued an aversion to the teacher-student dichotomy. As a consequence, he thought it is the basis of art education objectives, which is the reversion of the teacher-student relationship (oppressor-oppressed distinction) through the potential of creativity and open-end products. Thus, the art classroom can function primarily as a space where a learner corresponds to a creative and critical individual.

In addition, teachers and students have the same aim in relation to reality; they are both subjects not only for the work of recovering this reality but also for its critical understanding and the recreation of this knowledge. In this procedure they realise that they have complete responsibility in recreating knowledge (1972, pp. 72-73). Students enter the learning space through interrelating with the world that surrounds them (pp. 89). Issues of reality can be at the core of learning which aims to enhance consciousness of oneself and of social conditions. In addition, teacher-student separation can be erased through emphasising both of them as participants in a process. From this point of view we face contemporary art ideals and particularly those active roles of the public in art production. Thus, teaching practices can be inserted and realised as a mode of social practice that aims to recover and gauge attitudes. The role of artist-teacher can be realised as a socially engaged artist, whose actions aim to question reality and the crucial issues of students' lives through dialogical practice with students.

Dialogical practices as learning/teaching medium in public school context

I teach Visual Art in a secondary school that is located in the small town of Oreokastro. Oreokastro is a newly constructed suburban area in the city Thessaloniki. Fortunately, the school is very well provided with equipment. Usually, in Greece artist-teachers have to teach art to a wide number of students. In the school where I teach there are about 350 students aged 13 to 15 years old (KS3, KS4), and I have to teach them art lessons that last about 45 minute per week per class. These conditions make art lessons quite limited in terms of techniques and artistic procedures. On the other hand, as art education researcher I am interested in contemporary art and its learning possibilities. Furthermore, I support a student-centred approach in which the art curriculum can function as an open-choice area, in which both students and artist-teacher act equally in order to form directions and themes of interest. In this sense the artist-teacher may be open to actions and events that appear as 'acts of disturbance', as Atkinson (2011, 2012) has argued. These actions are often mysterious and disturbing to a teacher's mode of functioning. In his study, Atkinson attempts to establish a mode of pedagogy that functions '... against the state' in which the unpredictable is accommodated (2011). It is a process that challenges the comfortable stance of learners and may be actualised through teaching and facilitating strategies that an artist-teacher adopts (2011).

The dialogical practice of Willats was applied in my art classroom for its novel potential for dialogical involvement with my students. I have used both intended and unintended events to form my teaching approach. An unintended event functions as an unconscious disruption of normative teaching practice and sometimes it is an impulse for creative potential that could not be realised before. Thus, in this paper, four actions that occurred in my art classroom are described, in order to present the practical framework for the InSEA workshop. These four actions are connected and interrelated. In particular, I am going to present these four actions:

1'*The multiple necklace*' and '*text/picture cards*' focused on extending the role of the artist-teacher in social the practice realm.

2'*Soundscapes intervention*', functioning as an ultimate learning space.

3'*Domestic table intervention*', an non-normative event that functions as an open space for novel intellectual possibilities for students.

4'*Diagram productions*', a communicative exchange and a chance for dialogical practice.

1. '*The multiple necklace*' and '*text/picture cards*'

Artist-teacher teaching practice as social practice can be used as a medium of interrogation of normalising teaching practices. '*The multiple necklace*' (Picture 1) and '*text/pictures cards*' (Picture 2) have been used for that purpose in the art classroom. The particular practice derived from an inspiration of Willats' practice on '*multiple clothing*'. '*The multiple necklace*' is a necklace that I made with plastic cards that shows a sacred symbols from an African religion in Ghana called Adinkra. The particular symbols depict virtues that people in Ghana used as decorative designs in clothing. Cards in necklace show the symbols with the virtue that they represent. For example, there are symbols for wisdom, unity, peace, independence, authority. I was wearing this necklace sometimes when I was at school. Pupils have become involved in this practice through depicting the symbol in their artwork, thinking of a sound that represents the symbol, or pondering the meaning and their relationships with peer and friends. Nevertheless, these educational tools were very useful for the solution of quarrels. For example, the card from '*the multiple necklace*' about wisdom was used in a quarrel situation to end a disagreement between two students.

'*Text/pictures cards*' are several cards that represent pictures of several sounds such as instruments, cars, faces with laughter. The teaching objective was to foster students' creative potential for connecting visual/acoustic products. My school last year has participated in a soundscapes research project that has been supervised by colleague and researcher Maria Teresa Torres Periera de Eca organised by APECV (in-service teacher training centre – art teachers association) in Portugal. These educational tools on cards have been used in order to prompt my students to produce creative thoughts about soundscapes which can connect with notions and pictures. For instance, one card that depicts cars prompted my students to think of a particular quality of sound. Another '*text cards*' represent quotations about philosophical definitions in art practice. The card with art philosophical quotations was used by students who independently acted in the art classroom in order to create the condition for a dialogue about the question what art practice is.

2. *'Soundscapes intervention'*

'Soundscapes intervention' (Picture 3) was part of an annual school exhibition and also part of the soundscapes research project. Our students and myself created it in order to present our sound collection in a unique space where somebody can feel more comfortable. In particular, *'soundscapes intervention'* simulates a room with low light. During the exhibition, it functioned as an alternative learning space though several dialogical practices emerged that scrutinised several issues of students' life. In fact, intervention functioned as an ultimate learning space, in which students interacted with sounds and space, thoughts and others.

3. *'Domestic table intervention'*

Art teaching practices sometimes function as disturbance of normative teaching practice in the context of public school. The reason is that practices are focused on creativity and divergent thinking rather than cognitive skills. In the context of enhancing creative behaviour I allowed an event to take place in my art classroom. I saw it as an alternative creative behaviour (Picture 4). One day I announced a photographic competition. One of my students, who loves art, suggested instead a collective participation among all the students of the particular class. Thus he organised a collective work using a domestic table that he happened to carry with him that day in school for a theatrical performance. He created a temporal intervention with small objects collected from his peers and then we photographed the whole composition (Picture 4). He thought that through the collection of these object all students are represented in the composition. It was a symbolic action that reflects the collective contribution of each student.

4. *'Diagrammatic productions in art classroom'*

Wondering about student's comprehension and perception of *'Domestic table intervention'*, the next two lessons were organised around this subject. I chose the medium of diagrammatic productions that Willats has used in order to involve pupils in the art production (Pictures 5, 6). It was a comprehensive way of representing ideas through pictures, texts and connection (arrows). Students produced diagrams that represent their communicative exchange as they worked as team in small groups of five. I gave them some pictures (faces, hands, several symbols), words and quotations such as communication, co-operation, love etc. I also gave them material such as a photograph of *'Domestic table*

intervention' that participants put in the centre of the diagram. Pupils created diagrams that represent mostly their understanding of '*Domestic table intervention*'. The objectives were communicative exchange, enhancement of co-operative skills and the development of a research learning ability. As well the realisation of their identity, construction through interaction was involved. Willats was in a workshop that was organised in Liverpool in 2003; participants made up display boards from the material they had documented. This work was made by residents of blocks of flats located on the edge of a large park just outside the centre of Liverpool.

InSEA workshop

In the InSEA Congress, a workshop was held based on the above research. In the workshop, participants had to visualise a creative dialogue. This dialogue has as its main concern the teaching/learning practices that I introduced to them. During my introduction, every participant had to use response sheets, similar to those used by Willats in several projects, in order to write down their impression and thoughts about the introduction. They could write, draw or make plans during my introduction. Afterwards the creative dialogue would be visualised in a diagrammatic production. Dialogical practice might focus on subjects of main concern to the participants. The diagrams produced functioned as memorial traces of this dialogical exchange (Pictures 7, 8) that occurred among the small groups of participants (of 4-5 persons). In the diagrammatic work, participants addressed the matters that influence my teaching and learning actions. Participants could make pictorial metaphors that represent their communication exchanges. I offered them materials, such as pictures of my teaching and learning actions, several arrows, texts and words (keywords and quotations). They could also use the information on their response sheets. Participants were free to add anything else that they wished in order to reveal the communication exchange. Furthermore, connections (circular, lineal, vertical, and horizontal) between matters were possible in order to reveal their communicational exchange. Diagrammatical productions that participants produced in the InSEA workshop were playful and pluralistic in individual approaches. Some participants assimilated the diagrammatic production with a game. Some of them added new meaning to my teaching practices, and made probable extensions. Others connected diagrammatic productions with the interaction and interrelation of other participants. A symbolisation of the notion of communication also was represented.

Conclusion

Certainly, this research is open to further investigation, depending on different settings and individual approaches. In particular, sites such as schools and classrooms could be realised as proper environments because interrelations and interactions among people are at the core of their function. Furthermore, human relationships always influence learning potential. Thus, a teaching procedure based on communicational exchange and dialogical practice gives prominent importance to relationships, interaction, identities and community contexts. Furthermore, it can foster learning that is based on an intellectual framework of students and their needs. Thus, what Willats said about reversion of separation of art object production from untested presuppositions of a potential viewer (Kester 2004) could be a possible extension for education.

Teaching and learning practices such as *'Domestic table intervention'* and *'Diagrammatic productions in art classroom'*, illustrates the notion of art as a process. There are cases for new pedagogical possibilities in the art classroom. Furthermore, students themselves explore boundaries of art practice as well as its conceptual possibilities. Public schools can be realised as spaces in which social processes of exchange differ from those of the art world. In this context, the art classroom can be realised as a space where artist-teachers address issues that are already meaningful for students. Afterwards, artist - teacher could build on the students' intellectual framework for further comprehension in art. A meaningful topic, for instance in *'Domestic table intervention'*, could be co-operation, collective work, families memories, private and public space, and so on. Diagrammatic works on the other hand can be used as medium of dialogical practice among students and artist-teacher. In the learning procedure dialogical practice can be assimilated in the creative inquiry process and contribute to different teaching objectives. Certainly, co-operation and solidarity set up the main ingredients of this procedure. In this context, the art classroom has the potential to transform human relations through involvement with material culture.

No doubt teaching and learning are dialogical processes. Creative and research learning that occurs in art classrooms may function both as interrogation of power relations as well as disruption of expectations (Letsiou, 2011, 2012). When disturbance of normative teaching practices occurs on impulse, and these experiences are afterwards used in learning,

the art education ideal of *taking risks* is realised. In this context, teaching practices of artist-teachers are realised as interventions and social practices in public school settings. Occasionally, those teaching interventions can be formed by instances of contemporary art practice, as in the case of Willats' practice and teaching approaches that I have applied in the art classroom. Finally, a further extension, as well as reversion of artist-teachers and student roles, could happen in the social aesthetics realm.

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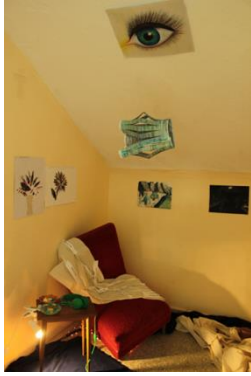
- <http://moussemagazine.it/articolo.mm?id=645>
- <http://stephenwillats.com/>
- <http://www.modernartoxford.org.uk/whats-on/stephen-willats-1/about/>
- <http://www.bortolamigallery.com/current/group-show-curated-by-will-benedict/>
- <http://www.undo.net/it/mostra/107706>
- <http://vimeo.com/64952351#>
- http://showstudio.com/project/multiple_clothing/films



picture 1: 'The multiple necklace'



picture 2: 'text/picture cards'



picture 3: 'Soundscapes intervention' intervention'



picture 4: 'Domestic table



picture 5: 'Diagrammatic productions in art classroom' classroom'



picture 6 'Diagrammatic productions in art



picture 7 'Diagrammatic productions in InSEA workshop' workshop'



picture 8 'Diagrammatic productions in InSEA



Tuesday 25 June 2013

Session Three

10.45-12.15

Session 3.1 Panel discussion

32 InSEAMydocumenta

Teresa Torres, Eca Research Institute in Art, Design and Society (i2ADS), Portugal

Andrea Contino and Cristina Casanova, Documenta, Spain

Presentation of the MOA between InSEA and Mydocumenta. InSEA and MyDocumenta have signed an agreement by which all INSEA members may obtain for free a professional license to build webpages and on-line networks. This multimedia working space will offer InSEA members the possibility to create, share and publish art and art education projects without any costs.

In this workshop participants will be able to try out some features of the platform that will give them the basic skills for further exploration of the platform resources.

Keywords: Digital platforms, multimedia, e-learning tools, collaborative learning, learning networks, InSEA

Features

- 100% online - not require installation.
- User friendly (from 8 years)
- User creative autonomy.
- Admits any format of video, images and sound, up to 1GB each.
- Drag & Drop.
- Collaborative work, groups and hierarchies.
- Public / Private Space.
- Distribution of multimedia content.
- Controlled environment of content reuse.

3 areas of publication :

- The working group
- The entity
- The whole community.

Create Working Groups:

- With your students.
- With other users.

3 areas to share the files:

- only with the working group.
- only with the organization.
- with all Documenta people.

MyDOCUMENTA

the new online platform to create, share, and publish multimedia content.



MyDocumenta is the online platform for creating and publishing: multimedia artistic creation, student's e-portfolio, collaborative's projects, e-learning materials and courses, online magazines, web pages.

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MyDocumenta for artists

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Collective creation: exchange and collective creation online between artists, organizations, art centers ...

Sharing materials, projects, files.

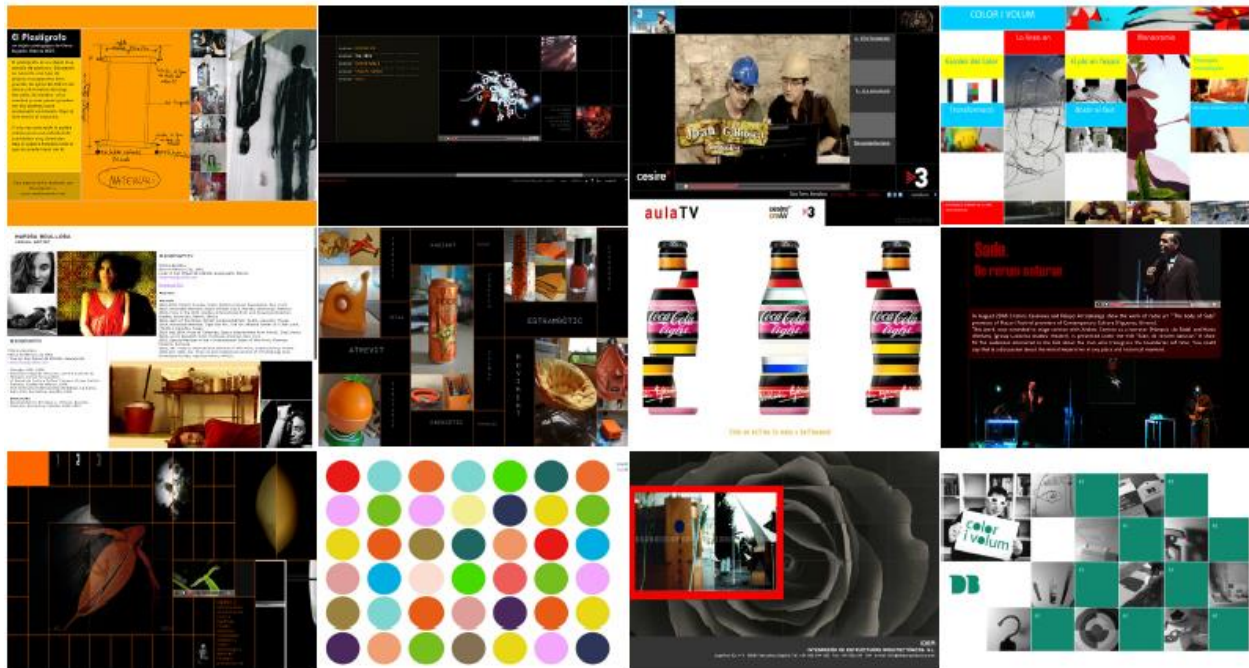
Exhibition: virtual exhibitions, artistic and cultural events.

Training: creation and distribution of e-learning materials and courses.



Create, share and distribute your content.

Museums, Television, institutions, found in MyDocumenta the ideal platform to create and distribute their media and cultural heritage.



MyDocumenta
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- creations • e-portfolio • collaborative projects between artists • e-learning courses • online magazines • Web pages • distribution and reuse of content

Session 3.2 Identities of creative educators and practitioners.

35 Visual art education as a means of cultural orientation among the basic school pupils

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Abstract

Gone are the days when an average African student can be said to have understood decorative and symbolic patterns that adorn his environment. Design consciousness that is primed to be innate and sociological is fast eroding the society. The reason being that some culture promoting subjects have now been relegated to the background under the flimsy

excuse that they are liberal studies and by so doing students not so interested in studying some of them including visual art. Visual Art is a subject that should be given special attention right from the basic level of educational system. Apart from allowing the pupils to be able to express themselves in illustrating well in other subjects offered at that level, it has an advantage of putting the pupils ahead in terms of appreciating and interpreting culture related symbols, patterns and motifs. It is the focus of this paper to re-present cultural motifs, symbols and patterns that the pupils see everyday but do not understand or appreciate their meanings. Some selected pupils from randomly selected basic schools in Akoka, Lagos would be assembled in a workshop where popular symbols, patterns and motifs generated from organic and elemental forces are presented and their social significance, cultural and spiritual connotations discussed. The selected pupils would be made to draw, trace and paint some of these motifs, symbols and patterns on vests, handkerchief and other visually appealing platforms where they can be appreciated better in order to promote cultural orientation and awareness.

Keywords: Symbolic patterns; cultural motifs; workshop; social significance

Introduction

Cultural education and orientation among the Basic School pupils is embedded in National Policy on Education (2004). One of the goals of basic education is to “provide the child with basic tools for further educational advancement, including preparation for trades and crafts of the locality. It also lists Cultural and Creative Arts as part of its curriculum content and includes provision of Fine Art teacher as part of educational services to be provided. (FRN,2004)

Also as part of its objectives as stated in the Cultural Policy for Nigeria, is shall enhance national self-reliance and self sufficiency, and reflect cultural heritage and national aspiration in the process of industrialization. The methods of implementation shall include:

- (a) Preservation of culture
- (b) Promotion of culture
- (c) Presentation of culture, and
- (d) The establishment of administrative structure and the provision of funds for its implementations (FRN, 1988)

It is apt to state here the two policy documents mentioned above are rich in content but they are not implemented in favour of visual art. The concern here is that conscious and dogged efforts have not been made among art educators at the basic school level to inculcate the pupils into their cultural heritage. The awareness has to be built among the art teachers at the basic level so as to teach the curriculum content that has to do with interpretation of cultural symbols, patterns and motifs that have been part of aesthetic promotion in African socio-cultural lives.

Art and culture are intertwined as they are both central to determining who the people are. Visual art is the technical study and creation of things in forms, symbols, content texture colour etc that are both aesthetic and utilitarian. (Azeez,2001). Culture is defined as “the totality of the way of life evolved by a people in their attempts to meet the challenges of living in their environment which gives order and meaning to their social, political, economic, aesthetic and religious norms and modes of organization, thus distinguishing a people from their neighbours” (FRN, 1988).

It comprises material, institutional, philosophical and creative aspect. Kukah (2007) succinctly says, culture deals with issues surrounding the identity of daily lives of individuals or communities. He affirms that culture is a tool kit of identities for peoples’ survival. Culture in Africa is compared with civilization and “Civilization” is the combination of facts and social phenomena, structures and values which characterize any given society. “Culture” is within the framework of this civilization the combination of its values especially its spirit.

Culture in Africa is a set of values originating from, and originated to us as a people and they are expressed from ancient to contemporary through language, theatre, music, dance, sculpture, painting, dresses, tapestry, symbols, signs, patterns and motifs. Culture to us includes original values that are fundamentally the sense of communion between the visible and invisible, man, nature and God.

According to Senghor (1977) all countries whether developed or developing agreed that their essential problem is to ensure their development through a national, coherent and effective plan centred on man with his values, his culture and his art. He concludes by saying that our discussion should always define and illustrate black civilization in all its spirit and culture which is today the most powerful force in the universal civilization. In order to achieve the singular position, visual art as a course of study has to be developed among the pupils early enough so as to inculcate the African cultural ideology. Since culture is not static, art which is a concrete agent of culture changes its forms with time. In supporting this position, Enwonwu (1977) says “it is setting the clock back, to expect that art form of Africa today, must resemble that of yesterday but the craftsman artist on the other hand struggles between reality only with what he possesses of the old technique.

Robinson (1977) reports Ipop Eyebu – Bankard, Asi of Zanure as saying that “there is a deep-rooted and indissoluble bond between nature, man and his artistic creations. The cultural riches of the poor countries are at their best in their natural setting because they glow in an almost sensual aura... Such works represent the manual skill and inner most feelings of our ancestors. They are our guiding light, the inspiration for the developing countries in their overall development. It is also agreed by this research to allow our young generation to be schooled and share in the inner most feelings of our ancestors without necessarily copying or imitating them.

Appiah (2004) in corroborating the role of visual art in cultural education says that unfortunately, cultural awareness and pride of traditional heritage is fast declining in the atmosphere of the urban centres and several attempts have been made to intensify the preservation of Art and Culture through the formation of governmental and private organizations such as the museums, information centres, art councils, Tourist Board, Art Shop, cultural centres and schools. He urges the art educator to play an active role in the cultural education and awareness in the national reconstruction so as to promote socio-cultural, political and economic idea of his environment.

It is the duty of a conscious art educator to teach the pupils in our school that art in African world view is not just art for art sake as found in other civilizations but art is seen as connector between God, spirits, ancestors and the society.

Visual art has been used in history as a potent means of preservation of peoples' culture in order to sustain its existence and survival.

Statement of the Problem

This author as an art educator and art teacher is worried that art is not being used to develop those cultural elements and consciousness that should be planted into pupils' psyche at that tender age of basic level of school. It is discovered that all those elements that should drive and propel the cultural awareness are not given the desired attention and invariably not implemented in our basic school. This concern is derived out of observation of lack of teaching methods that could implant this; lack of zeal to introduce pupils to basic skills of drawing and interpreting the indigenous symbols, patterns and motifs that are part of people's creative cultures as can found in woven cloths (Adire, Indigo dye) wood carving (house post) calabash decoration etc. Other worry is that despite the availability of local materials to teach the above listed indigenous art forms, the art teachers do not teach visual art at this level, do not possess the skill to transfer to the pupils. What this means is that those who have the skills of these art forms reside at the local levels that the pupils do not interact with which may lead to complete extinction of the art forms that have over the history become part of indigenous cultural and aesthetic heritage. Whereas, in the Western education system, their art is consciously being protected and taught at the basic school level.

Rusnan et al (2011) aptly captured this trend when they reported that "in recent compulsory European arts education curricula, there has been very little real difference between arts education and cultural education (EACEA Po Eurydice, 2009). They stated further that the cultural aims in these curricula are concerned with promoting an understanding of cultural heritage and cultural diversity. They emphasized that the Reconstructionist approach to early childhood education has emphasized that education is not only a pedagogical phenomenon, but also a cultural phenomenon. This researcher cannot agree less with the position of Dahlberg et al 1999 & Rinaldi 2000) that "culture is not perceived as a given fact, a heritage

that passes from one generation to the next, but as a complex, contextualized process that is constructed relationally and collaboratively.

Therefore, if the cultural awareness and orientation through art learning is not concretized early enough in the pupils they may not appreciate their country has a rich culture that portrays dynamic and modern civilization. A nation that consciously teaches culture and art to her youth, inculcates in them the spirit of self-identity that they can be proud of anywhere they go.

Methodology

My experience over the sixteen (16) years where I supervise student teachers on Teaching Practice at both primary and secondary school levels influenced my choice of this topic and sample population for the study. After reviewing literature about relationship between art and culture and its teaching in the curriculum, the practical teaching, creation, appreciating and interpreting of culture related symbols, patterns and motifs were done among the selected primary four, five and six pupils. The target groups were randomly selected from both public and private schools in Lagos State.

They fall within the ages 8 – 13. The study was to find out what this age group knew and were taught about certain aspect of their indigenous, symbols, patterns and motifs, what influence has the local culture on them. The researcher opted for quantitative method where discussion, analysis and practical demonstration and exhibition were employed. The discussion method explored other centres where related symbols, patterns and motifs could be located which include museums, art galleries, weaving centres, tie and dye centres, carving and calabash decoration centres.

Importance of teaching Symbols, Patterns and Motif

Symbols, signs, patterns and motifs appear frequently in the utilitarian and aesthetic items used in Africa. Their importance in the daily use cannot be over-emphasized and for clearer understanding, simple definition of these terms would be given here.

Symbol simply defined is a picture or shape that represents a particular idea or organization.

Sign is a mark or shape that always has a particular meaning.

Motif is a design or figure that consists of recurring shapes or colour as in decoration or architecture. It is a unifying idea that is recurrent in artistic work.

A pattern is an arrangement of lines or shapes especially in a design in which the same shape is repeated at regular intervals over a surface.

Symbols, signs, motifs and patterns are seen here as elements or objects of adornment and grouped as an entity and used as means of expressing culture and beauty.

They are generally used to convey information because they are closely knit and interwoven and many layers of meaning, evoke strong emotions and tell stories. Because African art is rich in symbolism as can be found in many cultures such as Ashanti, Yoruba, Igbo, Baule, Wolof etc. Symbols, patterns and motifs transcend language and cultural; differences and they also communicate our interconnectedness and common humanity in Africa. The elements of culture signify power, insight, virtue and wisdom. In Africa, they are seen as a link to the spiritual realm connecting the world to the hereafter.

Artists make use of traditional signs and symbols as a metaphor against oppression, imposition of foreign languages and cultures signs may be used as imaginative discourse to undercut, disrupt, and subvert rational dictum of language that has become a forbidden medium for free expression (www.metmuseum, 2012).

Babalola (1990) classifies motifs in Africa into two categories:

1. Traditionalistic and Contemporary Motifs: Traditionalistic motifs show varied degrees of diversity and represent the earth, the spiritual realm, animals, gods, customary rites and ceremonies while contemporary motifs according to him represent ideas, concepts as well as philosophies.

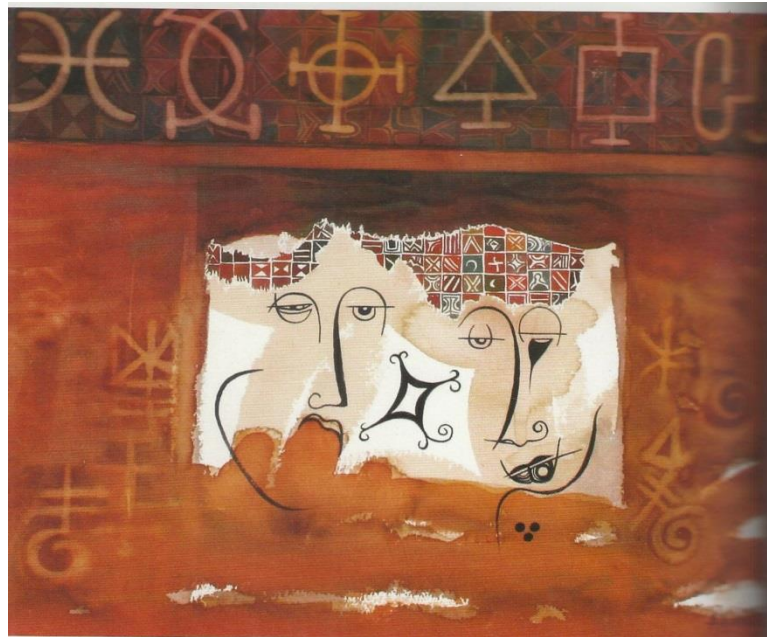
In the traditional setting there are a lot of symbols and motifs that their meanings have been recorded and some of them have universal meaning in Africa while many have varied meanings across different African cultures. Some of these meanings will be considered when explaining the teaching organized for the pupils. Traditional symbols, patterns and motifs are found in mask, mat, weaving, door panels, pottery, textiles, carved or painted wood leather works, jewelry, amulets, tattoos, calabashes, shrine walls. Best examples of these can be from among the Igbo Uli, female artists in Nigeria, the Yoruba female makers of Adire (Tie and dyes) murals of Sirigu women in Ghana, cave murals in San people of Zimbabwe and Namibia, the Sonuke of Mali, the Bushlongo of Congo, communities in Mauritania (Anaba, 1995; Asante and Opoku – Asare, 2011).

- Marshall (2002) as reported in Asante & Opoku – Asare (2011) says “Mural art with its use of traditional motifs and symbols make a vital contribution to local, cultural identity. It plays an important educational role, bringing artistic skills, values and practices into public eye, provides a forum for self expression and gives validation to the experiences, history, cultural heritage of societies where the majority of the population may have been historically marginalized”.
- In a nutshell the selected pupils were taught the significance of symbols and motifs as a medium of visual art to teach cultural awareness.

In contemporary era, symbols and motifs are also playing a very significant role in propagating culture. There are art movements that are committed to the exploration of symbols and motifs in their art works. Some of the examples of these movements

are Uli movement which explores Uli signs and motifs as a stylistic expression using its linear and spiral motifs in terms of forms and using forms that have socio-cultural content. Uli literally means body painting or decoration practised among the traditional Igbo females of the Eastern part of Nigeria. See Painting by (Tayo Adenaike)

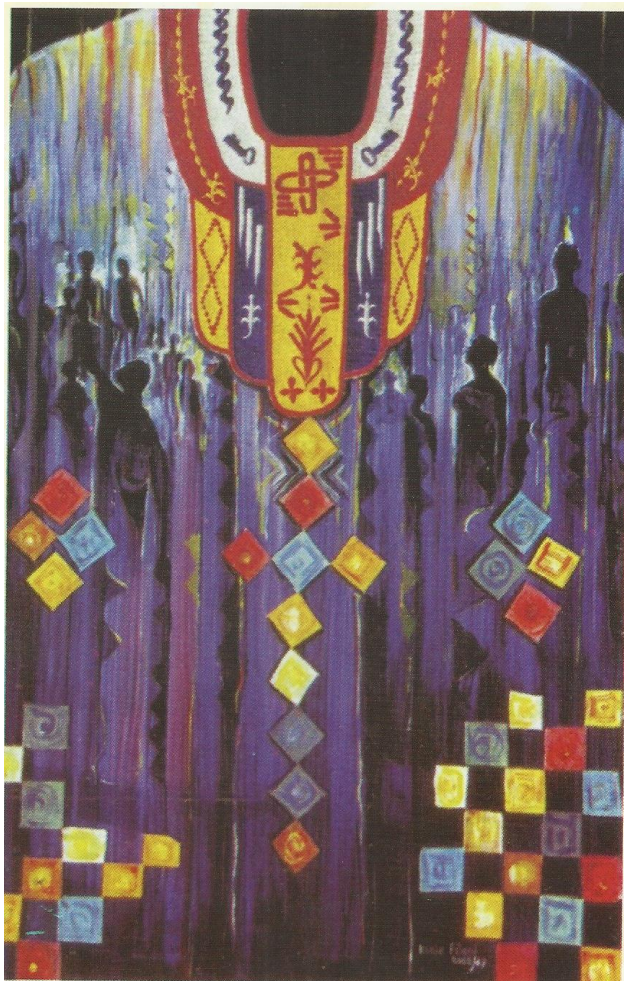
Figure 1



Untitled, Water colour, 2004 by Tayo Adenaike, Source: Lagos Art Auction, 2012

Another prominent movement working in this direction is Ona. "Ona" literally means pattern, design or creative work. The artists of this movement are former graduates of Ife Art School. The movement was founded to look and examine the nature of decorative motifs, ornaments, patterns and design peculiar to the rich artistic culture of Western Nigeria. The Yoruba patterns and motifs are often used in their paintings and three dimensional works. See Kunle Filani's painting.

Figure 2.



'My Garment of Honour', 2007 by Kunle Filani. Source: Kunle Filani Exhibition Catalogue

WORKSHOP SESSION WITH PRIMARY SCHOOL PUPILS BEING TAUGHT SOME AFRICAN SYMBOLS USING SCREEN PRINTING TECHNIQUE.

This training session was organised to introduce the pupils to some African symbols, patterns, designs and motifs. It was put up to "catch them young" and make them identify, appreciate, inscribe any of the symbols on T-shirt in order to register them in their memory and also learn the processes involved in the use of screen printing as genre in visual art.

The workshop involved Seven (7) primary schools which were randomly selected from Akoka area of Lagos. Three pupils each from the Seven schools participated in the training. The

schools are: 1. Federal College of Education (Technical) Akoka Staff School ; 2. University of Lagos Staff School, 3. Christ Methodist Staff School; 4. Akoka Primary School; 5. Oluwole Primary School; 6. Toria Nursery & Primary School; 7. University of Lagos Women Society Primary school. The pupils range between 8 and 13 years and they are in primary four, five and six. The pupils showed keen interest in the training as this is their first exposure to this type of training from an outsider. They asked questions where necessary during the course of the training.

The researcher introduced the pupils to the meanings by giving them simple definitions of African symbols, pattern, design, and motif. Africans use these motifs, patterns and design in their daily communication and activities and they convey symbolic meanings. Various African symbols were displayed through screen projector and their origin explained which include Nigeria, Ghana, South Africa, Congo Kinshasha, Mali, Cote Divoire and others. The pupils identified the symbols that caught their interest and these were printed out and used as stencils that were eventually screen printed on T- shirt.

The design used for the training can be classified into the following:

- (a) Symbolic and simple Geometric Motifs (b). Repetitive Designs and Textural Patterns (c) Animals and Mythical Figures (d) Artifacts and objects of use (e) Abstract and Complex Geometric Motifs (Williams, 1971)

All the materials used for the training were provided and distributed by the researcher/ instructor. The chosen designs by the pupils were printed and traced on the brown paper by the pupils while they were guided through the process of cutting the stencils and they were also helped in stretching the stencil on the already prepared mesh. The pupils chose the colours used to print on the white T- shirts and they were excited handling the squeegee for the first time and it was really a 'fun' as pupils learnt a serious art technique for the the propagation of elements of their African culture.

Finally the pupils dried the printed T- shirts under ceiling fan and they were later asked to wear them to pose for a group photograph where all the participating schools were involved.

Illustrations of some the activities engaged in during the training workshop.

Figure 3



Researcher starting off the training session

Figure 4



The author introducing the training to the pupils with their teachers in attendance

Figure 5



The author explaining the different designs to the pupils with their teachers in attendance

Figure 6



Pattern and motifs chosen by the pupils from among the ones shown to them

Figure 7



Pupils having their Tea/Coffee break after the theory class

Figure 8



Demonstration on how to cut stencil after tracing the pattern on the brown paper

Figure 9



Researcher demonstrating to the pupils how to fix stencil and how to cut it

Figure 10



Pupils cutting stencils on their own after being demonstrated to by the trainer

Figure 11



Trainer demonstrating to the pupils how to mix printing paste

Figure 12



A pupil practising mixing of ink with binder before printing

Figure 13



Demonstration on how to impress ink with squeegee

Figure 14



A pupil using squeegee to print on the T – Shirt

Figure 15



Pupils exhibiting their printed T-Shirts after the training session

Conclusion:

This training afforded the pupils to come in contact with the designs symbols, patterns and motifs for the first time in the classroom situation. Due to the special interest the pupils showed the researcher has come to the conclusion that effort has to be made to consciously include the learning of these designs and motifs in the Cultural and Creative Arts (CCA) syllabus so as to encourage the pupils early enough to understand the formal and symbolic use and also participate in their social use both literarily and visually. Learning these patterns early will justify what Akolo (1993) says that "adaptation and adoption of certain typical forms and motifs of tradition which have attained a certain standard of excellence equally facilitates peculiar aesthetic referents that relate to cultural significance". In support of Akolo's position, Filani (2005) posits that the forms and motifs convey cultural meanings because they recall past experiences and act as symbols of communal efforts. It is the intention of this researcher to expand this training to art teachers of basic schools in Lagos so as to be able to cover officially all the registered pupils in the primary schools in Lagos.

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45 Once Upon a Time ... Stories of Becoming

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Abstract

Children and adults absorb and interpret folk tales through traditional stories, through books, and the vast resources available today on the internet that include a multitude of other types of storied games. The very best stories, including those that have been told within indigenous cultures for generations are personal, transparent, and effective vehicles for teaching and learning. They teach us how we (mis)fit in families, cultures, hopes and dreams. From classic tales of the First Nation Nuu-chah-nulth and Australian Aboriginal peoples that are narrated and/or visualized in ways that are similar to how they were communicated generations ago, to contemporary, we learn how strength and weakness, courage and fear, tenacity and laziness define girls and women, boys and men. It is through stories that we learn what it is to transgress and the punishments meted out for making bad choices. Through stories, we learn to be who we are. In this paper I explore my own encounters with indigenous communities through stories and memories of material culture as pedagogical strategies.

Key words: *Narrative, pedagogy, imagination*

Introduction

Men can kill themselves with imagination. (Chaucer, p. 98)

It seems inevitable in Canterbury, to start with a quote by Chaucer, one of the greatest storytellers who ever lived, and if I am the only person using this particular quote, I'll be surprised because imagination and stories are so very powerfully connected. We become the heroes and princesses of the stories we hear, adventurers and inventors, dragons and magic birds; and at the same time we learn empathy and community values while we experience imagination's magic. In fact, many indigenous origin tales start with the words, "Back at the beginning of imagination, the world we know as earth was nothing but water... (King, p. 10, 2003)."

E. Richard Atleo, Hereditary Chief of the Nuu-chah-nulth First Nations community in Canada explains: "At each point of entry into a story the listeners become lost in their own creative imaginations about the awesome state of beginnings" (Atleo, p. 2).

Stories are effective vehicles for teaching and learning. Through their characters' adventures and misadventures, we learn how we fit and misfit in our family's and culture's hopes and dreams. From the origin stories of the First Nation Nuu-chah-nulth people, to the familiar tales of Charles Perrault and the Brothers Grimm, to dreamtime stories of Australian Aboriginal people, to contemporary biographies of politicians, we learn how beauty, character, and strength define girls and women, boys and men. We learn how to fit in, and what it means to transgress, as well as the punishments meted out for making poor choices.

Telling the stories of others, and especially interpreting them, is always a precarious journey for the storyteller. It is a pedagogical challenge to ethically address critical social, cultural, and historic events in a story because sometimes the raconteur, narrator, chronicler, bard, spinner of yarns, or anecdotist inserts so much of her own storied experience in the tale that its meaning is compromised. Rather than attempt what I find to be a foreboding challenge, in this presentation, I narrate meaningful encounters with indigenous people and their artwork, and consider how I have been marked on my journeys.

Palimpsest

I situate myself as a third-generation citizen of the United States, born in the mid-Western part of the large landmass tucked between two oceans and two countries, one primarily English-speaking (Canada) and one primarily Spanish speaking (Mexico). While multiple bands of indigenous peoples lived, worked, and loved on this continent with their own multiple languages, far before the immigration of colonizers, their experiences are often relegated to footnotes of geography and cultural consideration. As a product of the U.S. educational system and assimilated Western-European immigrant families, my story is biased toward Western European history. At the same time, the stories, artifacts, and the relics of indigenous bodies and lore linger on the fringes of my culture, primarily as exotic reminders of a past that has been systematically and often violently erased. But indigenous erasure, like chalk on a blackboard, leaves a visual echo of its passing; a palimpsest.

The artwork of Jaune Quick-to See Smith, a contemporary Native American Indian of the Flathead Nation creates a facsimile of this type of omni-dimensional discourse that serves as an historical manuscript of multiple texts drawn on top of multiple semi-erased layers of older texts. As an artifact containing a record of its history (Gerber, 2003), the palimpsest holds information through its layers of tangled words, so that there is often no discernible

chronology. As layers bleed into one another, they can generate narratives from a past time, space and generate meanings for the present. These traces of attempted erasure have often been the objects of my intellectual curiosity.

My membership in an elite, white, very well educated colonizing workforce led me on several journeys to attempt to understand my increasingly uncomfortable complicity in the erasure of indigenous knowledge, stories, and belief systems, and led me to communities of indigenous peoples both on my continent and abroad. In no instance did I start out on these quests to “do” research. Rather, I wanted to understand if it was possible to shift my practices in such a way as to resist bringing my own colonization into the discourse I share with my students.

At the same time, it is important for me as a teacher to understand Mary Douglas’s comment: “The colonization of each other’s minds is the price we pay for thought” (2007, p. 1).

I am in debt to Thomas King (2003) whose book, *The Truth About Stories: A Native Narrative*, models a style of storytelling that I find incredibly engaging; scholarly without being pedantic. I also thank him for the reminder that “once a story is told, it cannot be called back. Once told, it is loose in the world (p. 10).” He writes:

I tell the stories not to play on your sympathies but to suggest how stories can control our lives, for there is a part of me that has never been able to move past these stories, a part of me that will be chained to these stories as long as I live. (King, 2003, p. 9)

My stories are of intended and chance encounters with indigenous people as a traveler, seeker of knowledge, a learner and teacher that can’t be erased. With a commitment to my art education students and to my profession, I attempt to share ideas that are respectful to the communities from which they emerged.

Identity

I grew up playing cowboys and Indians. I had the absolutely perfect outfit to be a cowgirl but I always wanted to be Tiger Lily when we played Peter Pan. I really enjoyed dancing from one foot to another and saying “Woo-woo” as I repeatedly put my hand to my mouth making a noise that I believed was strong and so Indian never even imagining how disrespectful this was. I wanted to be Tiger Lily because she was clever and strong, and as this quote shows, she had incredible insight:

Sometimes I think that maybe we are just stories. Like we may as well just be words on a page because we’re only what we’ve done and what we are going to do. (Anderson, 2012, p. 282)

At some point my stuffed tiger, named Tiger Lily disappeared but I never lost my fascination with her and Peter Pan, and I was always very proud of riding my friends’ horses bareback because I knew this was the way real Indians did, having easily learned racism from stories and TV shows.

It took me a while to learn to critically challenge hegemony, but when I learned what it was, I had an “ah ha!” moment. I began to realize that the stories we tell our children and

ourselves, and the way we understand the subjectivities of Others is critical. Realizing that I could no more disavow the histories and cultures that inform my subjectivity, I began to wonder how to understand my roots and my unknowing complicity in the colonization of art, artists, racial, and other cultural issues.

My journeys were navigations across nations, cultures, racial identities, and skin groups generating epistemological and ideological reflection. I sought opportunities to visit indigenous sites in the United States, Canada, and Australia. In each instance, I went as a learner, attempting to gather insights that would prepare me to be a better and more ethical teacher of art teachers. In many instances chance encounters with indigenous people, their artwork and artifacts were the starting point for stories about significant issues of cultural importance.

Genetics

I sent my saliva off for genetic testing, and I found out that I was Caucasian. My sister and I roared with laughter at the results, because it's obvious that we're pretty darn white. But, I always felt different from the white folks who nurtured my inculcation into culture. Why didn't I fit in? Why didn't I want to fit in?

On my first trip to Europe, my mother, whose opportunities for travel were limited, said in a voice filled with trepidation, "Oh, Deb, are they white there?" This was a pretty ironic statement considering that my young my interpreter in an Eastern European country responded in total sincerity to my suggestion that he marry my daughter with "Oh, no Deb, I can't. I heard that all Americans have some black blood."

Surrounded by white blood and racism, trying to teach my mostly white middle class students about art and culture, I needed to leave home to experience diversity – I thought it was diversity, but what I really needed to do was to experience my whiteness differently:

Whiteness often requires otherness to become visible. In other words, white people look whiter when there are nonwhite people around them. (Fusco & Wallis, 2003, p 38)

My daughters were 15 and 12 when I went looking for Lucy M. Lewis, the amazing Acoma potter. I don't think I ever expected to actually meet Ms. Lewis, but I felt pulled to make a pilgrimage to her world. I had fallen in love with her work and her biography and decided that my daughters would benefit from a visit to Acoma Pueblo, New Mexico in ways that I still can't articulate. For my girls and me, it was a road trip on Highway 66. I only knew Route 66 from the TV show that aired from 1960 to 1964, but which indelibly marked me with stories of two cute guys driving a white Corvette convertible along Highway 66 and having incredible adventures. When I took my girls West via Route 66, they were the same age I was when I watched those weekly television shows: White guy corvette memories leading to Acoma. We got to Acoma in the middle of July. Sadly, Lucy Lewis had passed away three months before we arrived. My daughters and I shared tears and stories with members of her extended family. We bought very small mementoes of our journey that sit on my bookshelf today.

Adventure

There are times when I wish I had a lot bit more forethought, planned better, and was more organized. There are other times when getting lost and getting redirected and finding detours makes my life incredibly rich.

I was ready for adventure when I received a grant and went to Canada to explore First Nations art. I spent considerable time in the Museum of Anthropology in Vancouver, falling in love with the work of Haida artist Bill Reid (Duffek & Townsend-Gault, 2004) and others more numerous to mention. I wanted more, so I called a friend who is a member of the Nuu-chah-nulth people and lived on Vancouver Island, and she was kind enough to invite me to visit. I spent several wonderful days with her family. I was welcomed as an elder at community celebrations including a grandson's graduation from high school. I wanted more, so my friend sent me on a journey across the island. I drove from end to end, stopping along the way to enjoy scenery, take pictures of totem poles, meet local people, and swap stories and ideas.

One very special day I found myself in an internet café located in the front room of a small powder blue house in a very tiny town. Five Native women were already at computers, but happily there was one left for me. I acknowledged the women with a smile as I paid for my time, but no conversation ensued. The only sound was the click-click-click of the fingers on computers as I called up my email and found a note from my daughter Morgan. Morgan wrote, "Adam and I are getting married! Adam and I are having a baby!" I was elated. I needed to share, so I stood up and with tears running from my eyes, I said, "Excuse me, but I just found out that I am going to be a grandmother!"

The tap-tap-tapping stopped. One after another, the women stood up, gave me hugs, and for the next several hours, they shared stories of their children and grandchildren. One woman asked me how long I was staying and wondered if I'd like to come to a potlatch the following day. Of course I stayed for the huge community feast, sharing my internet café experience with person after person who wondered who I was, where I came from, and how I got invited to this extended family gathering. Filled with food, good cheer, and the experience of a lifetime, I went back to my hotel room and drew pictures of my daughter and future grandson within the context and memories of my First Nations adventure.



Morgan Morning, Smith-Shank, 2014

The Southern Cross

*When you see the Southern Cross
For the first time
You understand now
Why you came this way
'Cause the truth you might be runnin' from
Is so small.
But it's as big as the promise
The promise of a comin' day.
(Southern Cross, 1982, Words & music by Stephen Still, Richard Curtis & Michael
Curtis, http://www.youtube.com/watch?feature=player_detailpage&v=s-qvIvBhSX8)*

Even today, hearing Crosby, Stills, and Nash sing *Southern Cross* brings tears to my eyes. From the time I learned about Australia in geography class, I always thought of it as the place I would eventually escape to. Fortunately or unfortunately, I was an adult when I finally got to the land down-under. Based in Adelaide, I served as an artist-in-residence in a ninth grade private girls' school and I taught a graduate class in arts education pedagogy at the University of Southern Australia.

I loved all my (white Australian) students and was lucky enough to fly to several different Australian cities just about every weekend. So I was happy, but unease slowly crept in. In all my quick trips I looked for Aboriginal people and except for street performers making music on didgeridoos, I saw mostly white faces, even in big cities. Where were the Aboriginal people? Before I could answer this nagging question, I had to hurry home to confront a

nearly devastating family emergency, and while I was there, a mass shooting took place at my university.

After about a month at home, and experiencing some pretty serious PTSD, I returned to Australia to complete my contract with the University of South Australia. A seemingly random introduction to a beautiful and generous Aboriginal woman led to my journey inland, to the heart of Australia in the Northern Territory where I found a welcoming community of Aboriginal women artists who helped me through my lingering emotional darkness with their stories.

I was a friend of a friend, so I was accepted into this community, but it was always clear that I was white Other. Their acceptance of me was only due to my gender and the fact that I was trained as a painter, though my artwork is very different from theirs. Their artwork is storied and is painted time and again, sometimes with very few changes. In Aboriginal cultures, stories are touchstones for sharing knowledge so we used stories as a common language. I avidly listened and when it was my turn, I shared my family tales, often evoking a lively call and response, eliciting laughter and tears. But I learned quickly that my understanding of stories is not the same as theirs, and during listening times, I was often cautioned not to steal their stories that have passed from mothers and aunties to daughters since the beginning of time. Only part of any story may be shared with Others, I was Other. In my dining room hangs a beautiful painting, a story called the *Seven Sisters* that reminds me that the challenges of my own life are connected in storied ways to those of strong Aboriginal women living on the other side of the world.

I finally found Aboriginal people and experienced their arts. I heard tales of tragic and joyful histories and lives. I made and traded artwork. I saw and listened to the amazing musical group called the Black Arm Band and learned even more. I heard Kevin Rudd's sorry speech and cried with people of many cultures in a crowded museum. Exhausted both physically and emotionally, I was ready to come home.

Homecoming

In stories, heroes return from adventures marked by their journeys. From each of my brief, though memorable encounters with Indigenous communities I came home changed. I came home from Acoma with tales to tell my students about a grandmother whose passing I mourned but whose life and artwork I celebrated. I came home from Canada as a Grandmother-to-be and a member of a huge multi-racial community of grandmothers. I was marked most directly by my experiences in Australia, and have not yet been able to process the layers of meaning that seemed to seep into my skin and heart like the red dust of Uluru. To acknowledge this significant change, I wanted a permanent reminder of the amorphous shift in my consciousness. A friend shared his favorite tattoo parlor with me, and shared with me several long hours of marking. Then he bought me a foamy, cool, and delicious beer.



Marked by the Journey

I carry my changes, my marks and shifts in consciousness with me, as visible and hidden legacies of my adventures. I am still Caucasian. I am only Other when situated with people whose worlds and skin groups do not coincide with mine. Yet, my burden is to share stories of Indigenous lives, histories, and arts with my students. My stories of transformation, as small and as insignificant as they are in the great scheme of things, are the only tales I can ethically tell. I have several small ceramic reminders of my time in Acoma and photographs of Vancouver Island. I keep a small amount of red sand in a beautiful jar on my home altar and my Aboriginal painting reminds me that my thinking is not yet complete. My wealth and challenge consist of my stories yet to be told and written.

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56 Youth Creativity and the New Visual Force: Exploring Anime/manga Fan Culture in China/ Hong Kong, Korea and Taiwan

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Since 1990s, anime/manga fan culture, based on Japanese anime/manga industry, has been spreading fast around China/ Hong Kong, Korea, Taiwan and South Asia to be a pan-East-Asian sub-cultural phenomenon. This subculture formed mainly by young people features various genres of anime/manga fan arts and energetic, creative production of visual imagery. Such evidence can be found easily in Comiket/Comic Market, or named ComicWorld/ Doujinshi Sale Convention in Taiwan, a gathering event for fans to display, exchange and sell their self-published fanzines/ fan art and anime/manga-related products. Two representative types of fanzines/fan art are doujinshi and cosplay. Other than these two, there are a variety of products such as posters, bookmarks, stuff animals, mugs, cards, envelops and letters, shopping bags, T-shirts, dolls, etc. As Wilson & Toku (2004) observed, this culture of young people is full of creative forces, self-motivated learning and socio-aesthetic experiences, which is worth our attention. In order to learn more about this type of visual creativity and the socio-aesthetic force, this presentation will explore Anime/manga Fan Culture in China/ Hong Kong, Korea and Taiwan to see how young anime/manga amateurs and fan artists manage to be creative in making and promoting their anime/manga doujinshis, fan arts and peripheral products. This presentation will also explore how this type of visual language and aesthetic values proceeds in this subculture. Insights and implications for art education and visual cultural pedagogy will be elaborated.

Keywords: *Anime/manga amateurs and fan artists, Anime/manga fan culture, Doujinshi, Cosplay, self-motivated learning, socio-aesthetic experiences*



Session 3.3 art and well-being

22 The role of curiosity at the edge of the being-well.

Graham Price, The University of Waikato, New Zealand

This paper explores the nature of visual arts learning; that which is driven by the curious eye, perhaps hinted at in Chaucer's prologue.

*... And many little birds make melody
That sleep through all the night with open eye
(So Nature pricks them on to ramp and rage)-
Then do folk long to go on pilgrimage,
... To Canterbury they wend
The holy blissful martyr for to seek...*

Chaucer, Canterbury Tales General Prologue

What is it that both prompts us to make our melodies by day but simultaneously urges us to keep one eye open through the night? Perhaps a fear handmaiden leads curiosity to unbidden places? Curiosity did, we were told, kill the cat! And here we are in Canterbury no less. What pricks prompt a pilgrimage in this postmodern fragmented world?

For 30 years my professional preoccupation has remained with the pedagogy of the novice art learner and those who would lead them. To this writer, first and foremost, art is an awakening of the senses. Not the sleep of anaesthesia but the alertness of developing an aesthetic response. So how do we arouse curiosity to the point where Eliot Eisner would have us, in an art form 'that traffics in subtleties'? Between the idea, the intention, the gesture, the voice of the medium, the artist's self-critic, the sensitivity of 'teacher as first audience', falls many a shadow. Some of these half-named shadows may be misplaced? Can we give them voice? Are there discourses in the progressions of awareness that we may have marginalised? Etymologically, Haelen [OE] is the root word of 'heal', and 'health'. It means 'to be or to become whole'. The OE 'halig', is also derived from this root generating meanings of "holy, sacred".

Perhaps there remain illuminated margins where the canon of the curriculum hierarchy scuttles away from such playful edginess in the half-dark. The 'welling of being' offers a more modest goal than the extremes of bliss, martyrdom or state subjugation... it offers the learner the lived experience of being whole. Art education celebrates its playful role in this journey... and so to Canterbury we wend.

Keywords: *Wellbeing, art education, drama education, arts pedagogy*

Graham Price

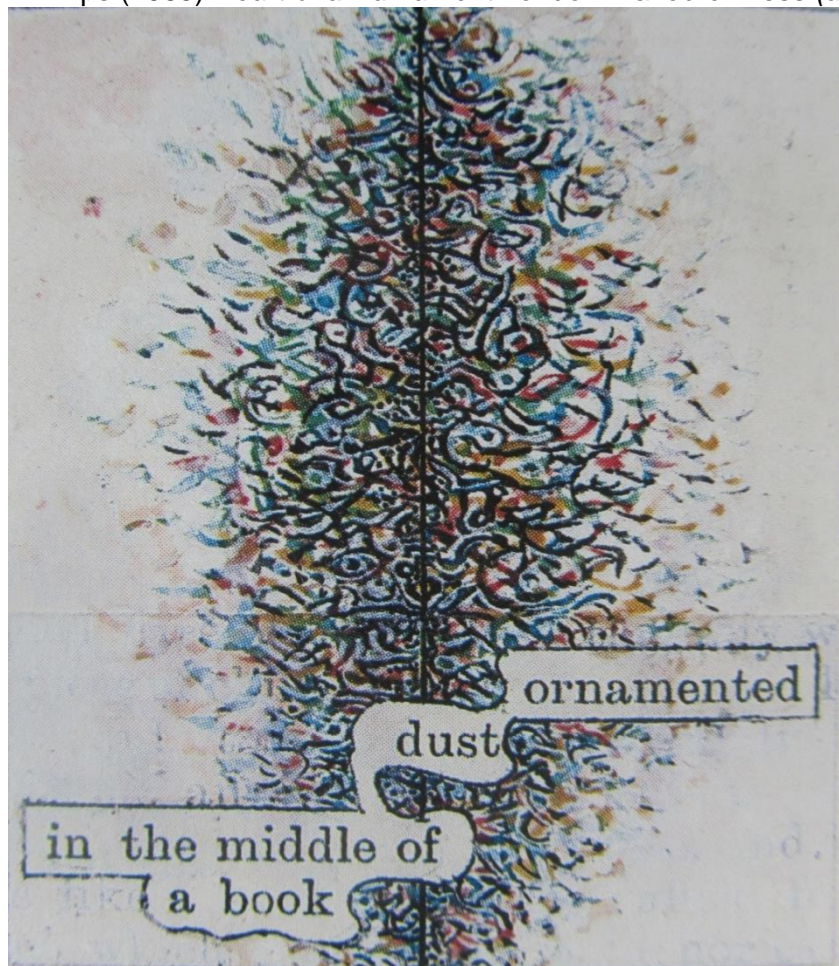
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An introduction from the margins

The margins of illustrated manuscripts were often places that scribes and illustrators conspired to have side conversations, perhaps commentary, at the edges of the dominant discourse. A student may use margins for scribbled notes in the act of meaning making. Marginalia may provide a light-hearted aside that relieves the serious tome before us. In a post-modern context the margins often seem strongly legitimated, releasing the untold stories suppressed by the ogres of universals and modernism. This paper adopts a spirit of playfully talking back to the dominant stories of art education with image and commentary.

Tom Phillips (1985) offers us an ornamented margin (*fig 1*). His *Heart of a Humument* is a 'treated novel' and situates the margins as a place of stillness that gathers dust and obscured fragments of text that none-the-less whisper resonant meanings like half-heard conversations.

FIG 1. Tom Phillips (1985) *Heart of a Humument*. London: Talfourd Press (*unpaginated*)



The Heart of a Humument is an example of 20th century book art (a treated novel) where the text of a Victorian potboiler is selectively retold through isolating fragments of text and superimposing images over the actual book pages. Philips playfully reconstructs a bricolage that both retells and comments on the relationship narrative of the book, transgresses the very nature of 'the book', and in this image paints the ornamental dust with the mischievous ambiguity of a Rorschach ink blot.

Sketchbooks that are annotated take a later reader more intimately into the early intentions of artists. Goya's preparatory drawing (1797) for his well-known etching from the (1799) *Los Caprichos* series gives us such an opportunity. The final image is often titled in English "The sleep of reason produces monsters".

FIG 2. Goya (1797) Capricho no 43 [sketch], Wikimedia Commons



I would like to interrogate this often-cited need for vigilant reason as a moderating influence on the excesses of imagination. The full translation of Goya's epigraph for *capricho No. 43* given in Goya's preparatory sketch is: "Fantasy abandoned by reason produces impossible monsters: united with her, she is the mother of the arts and the origin of their marvels." Goya in his journey to his final image acknowledged the place of fantasy, when united with reason as the mother of the arts. Indeed an art devoid of the imagined may well be still-born! Our dreams and nightmares are the stuff of life. Our arts are a way to meet them, examine them, reflect and cherish such experiences.

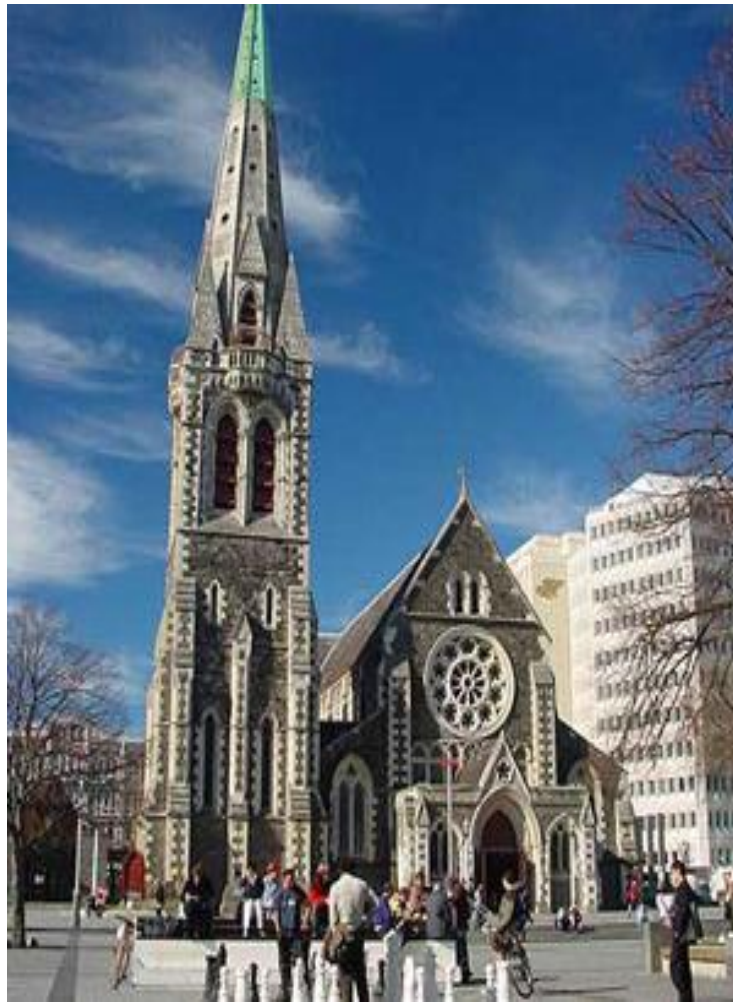
Touching the nightmare

The arts have immediacy, emotional resonance, and the capacity to touch and be informed by, both our imagined and lived experience. It seems self evident in this century that an education in the arts needs to address personal and social relevance if we are to engage children. But what if our lived experience is a disaster? This paper explores how the arts can be aligned to wider goals of wellbeing and health. Haelen [OE] is the root word of *heal*, and *health*. It means *to be or to become whole*. The OE *halig* is also derived from this root generating meanings of "holy, sacred". To approach these wells of being in school contexts we must also consider also our role as arts educators in situations of fragmentation and trauma. As Christopher Clouder (2008) cautions us, "the common misperception that arises when assuming that social and emotional education is only about happiness, ... we must educate for unhappiness as well." (p.26).

So how, as teachers do we treat the stuff of nightmares and dreams in the lived realities of children in our classrooms? They are often simply ignored, too complex and private to consider sharing. However, occasionally nightmares break through to the shared reality of a community with such force that we simply cannot pretend that we haven't heard. The scenario that follows is a brief vignettes of powerful occurrence that were met with the power of the arts. In sharing them I hope to reveal qualities of teaching and children that both inspire and challenge us to face such impossible monsters.

Our journey starts in the city of Christchurch, Canterbury, New Zealand. This colonial city would at once have felt at home within our InSEA regional conference venue, Christ Church University, Canterbury, UK. This New Zealand city, a little piece of transplanted England, replaced the indigenous Maori identity of *Otautahi* and the ever useful fibres of the swamp flax, *harakeke*. Now it stands with its mature oaks, elms and willows on the banks of the river Avon. In the city central square that most English icon, a spired gothic cathedral.

FIG 3. Christchurch Cathedral, Canterbury, New Zealand



But this too was a past about to change. From September 2010 through to a crumbling February 2011 a swarm of earthquakes reduced many landmarks to heaps of rubble, oozing silt and an aftermath that continues to disrupt the lives of thousands in a fifteen year restoration project of the centre of the city. What do teachers, themselves traumatised, do in schools with the shattered lives of children? How did the arts help?

FIG 4. Post-February 2011. Cathedral Square, Christchurch, New Zealand



Associate Professor Peter O'Connor (Critical research unit in Applied Theatre at University of Auckland) had previously been involved in disaster relief in China. His immediate response to Christchurch's devastating February earthquake was to bring his skills as a drama educator and team to the traumatised city. In two days he worked across three schools with 6 to 11 year olds and facilitated with up to 70 teachers willing to implement similar projects in their own classes. Their response and on-going research is touchingly recorded on YouTube. www.youtube.com/watch?v=ZoMpzIzJrFM

N He introduced children to the first sentence of *The cloth of dreams*, a co-crafted narrative. The story invited children to consider the plight of Lucy who "when she got out of bed, tripped, and tore her cloth of dreams." What was it like to lose your dreams? The children drew sketches of their own positive dreams, and in role as dream repairers, explored how to mend Lucy's torn dream cloth by making a special thread. The thread needed ingredients elicited from the children. It was mixed gradually in the middle of their circle in a giant 'cloud bowl'. Each imagined ingredient was maneuvered by groups of children into the bowl according to its quantity, dimensions and imagined weight. Three buckets of belief, but only half a cup of adventure were required. 'Hope' was in fact very heavy, came from a long way away and needed to be towed in with ropes. The last ingredient was a 'teaspoonful of light from the darkest tunnel' that was sprinkled in by one deeply engaged child. "Look the light goes through everything!"

This moving example, of children being able to voice and work through their experiences depends on the skilful use of drama principles and the empathic response of the teacher. I

would like to unpack these steps for the purposes of demonstrating how it is that drama as an art form makes room for the manifestation of well-being. The genre being used is 'process drama' which is an unscripted but planned co-constructed drama style dependent on some well managed variables.

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Firstly in the planning, a principle of 'frame distance' or role distance is employed. Goffman's (1974) work in frame analysis within anthropology was adapted by process drama into a systematised use of role and frame within drama education circles. Crucially, the children are not placed in a position to reveal their actual lives. A scenario is set up so that allows them to apply their current experience to a fictional context that everyone agrees is a fiction. This empowers participants to engage with emotional authenticity and empathy in a climate of safety. In this manner the children remain protected from the real life consequences of their actions inside the dramatic frame (O'Toole,1994).

m Secondly the teacher elicits and works directly with the contributions of children. The first drawings as 'art' are in fact an untutored spontaneous sketch full of personal symbol and the clichés of young children but harnessed to a larger instrumental purpose. Incomplete and requiring the investment of personal memory, the act of drawing itself functions to establish a place of remembered safety. The drama continues prompting the children to take the lead in defining what might be needed to move Lucy's fictional story forward. Heathcote (2010) explains this co-construction elegantly. "Within drama processes teacher and students can explain what it is to be human to each other; within the framework that teachers can provide of security for individuals in the group, and protection from revelations regarding private matters" (p.9).

Bleaken (2013) clearly explains how this principle may be applied in a range of frame distance examples using the distancing of time. "Students are not asked to enact a tragedy but might have found an artefact from a tragedy that evokes similar feelings of loss or anger. Or they might as museum curators have to set up a museum display around a national disaster and need to explain the significance of the artefacts to visitors." (p.26) The previous example is of drama in the service of wellbeing. It raises the question how the visual arts educators might contribute to such a purpose?

Art in the service of wellbeing

Within the *teaspoonful of light* drama experience visual art was used as a mnemonic device to harness issues of positive memory and safety. As happens in any subject area that is used instrumentally for other ends, the taught aspects of idea development or procedural knowledge may become marginalized. The art form is used as a tool for other purposes that grow different competencies. This is known art practice 'applied' in a new setting. There is no harm in this if it is not the only way that the harnessed discipline is grown.

How might art goals be addressed in such a purpose? I would suggest that whereas drama explores the unfolding of narrative in time allowing a building and release of tension, the visual arts approaches a potentially healing process differently. Art images are indeed static. In reception they present themselves in a distancing way that allows the maker-viewer the opportunity to privately view and respond. In viewing they may freshly discover aspects of their experience, or see where they have been in the making process. In the production phase art fixes an early focus allowing cumulative associations to unfold and accrue. This process requires a similarly supported journey as the drama, an unfolding in time. It is the shifting role of the teacher in the creative process that I wish to particularly address. Unlike drama which is commonly a group collaborative action, artwork usually appears as a solitary endeavour. This belies that the teacher has prime responsibility for establishing a safe and focused space for communal activity to happen in parallel with all the concomitant organisational requirements of media access.

The teacher and students collaborate in finding a focus that can be entered... it may just be as unthreatening as an initial choice of colour or media or a way of mark making. Perhaps finding a treasured object that deserves careful observation may be a starting point. Art, may its initial phase, be carried by some spontaneous action. However it starts it cannot avoid growing cumulatively by an iterative approach that includes considering what is actually arising on the page. The role of a sensitive teacher here, rather than initiator or co-researcher is simply to be the student's first witness. Not an interrogator! "Tell me about your painting" is such a challenging directive to an emergent work. A tentative, seemingly objective early response like 'I see you have reached for the red and drawn strongly' lets the student know you are there, without the teacher taking the position of judge or driver. The power of description lets the student know they have been seen without judgment and accepted in the journey they have begun.

The art of teaching art within this paradigm of attention to well being, is fundamentally relational (Wright, 2010, Fraser & Price, 2011). Such teaching is rarely about the acquisition of technique or skilful copying. It requires the teacher themselves to access their own sense of being, listening and observing deeply and at ease in themselves. It is this quality that holds the space for learners to take risks while trusted in their ability to discover. Teacher invitational responses may move from "I'm noticing..." to, "you seem to be..." to, "I wonder how you are going to..." to celebrating with the student the discoveries made. It is the on-going awareness of the teacher that is required not a formulaic recipe of a unit plan. This is not a restatement of an old expressivist/progressive paradigm where children are abandoned to their own discoveries. It is the active collaboration of teacher and learner signalled in Wilson (2008). The active engagement of the process drama teacher in unfolding a drama, can also serve as a model for the kind of on-going interactions required of an art teacher. That these interactions are not often fully articulated in the art education literature leaves room for further reflective study.

An epilogue

It is at the edge of this being well that Goya's insight of a dual relationship between fantasy and reason can manifest. The collaborative action between a teacher and student is a carefully constructed partnership. The fantasy of the child is neither abandoned nor judged by the reason of the adult. In partnership the artwork is midwifed into being. In the presence of their shared current experience and echoing Heathcote's beautiful phrase, art teachers too can begin a journey where "teacher and students can explain what it is to be human to each

other". This is rarely about the predictable outcome or the production of the already known. It is the student risking staying at the edges of their unknown alongside an adult confidence that they are indeed capable of finding their own *teaspoonful of light*.

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75 Research on family art education development from the aspect of Art-Creation-Based Children Play Materials

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For children, a family is their earliest learning environment, where parents are their most influential teachers. Children establish basic values and aesthetics through their early stages of family experience. Therefore, only by realising family art education in parent education can a country establish its aesthetic basis. This research focuses on learning the perspective of parents towards family art education by interviewing parents with preschool children, and by studying how Art-Creation-Based Children Recreation Materials might take effect. According to our results, parents' main emphasis towards early stage developments of their children focuses on setting daily

rules, taking physical and mental care of them, and teaching them cognitive abilities. On the other hand, parents strongly rely on assistance from outsiders for child art education, which opens a breach between the exterior learning experience and the interior family experience. Furthermore, if parents themselves have perceptual gaps toward art education, a direct effect to parent education is their incapability of forming art learning environments at home naturally. Accordingly, this research suggests the following solutions. (1) For parents: learn to appreciate art, take art as a part of life, and experience art activities with children as their cooperators or companions. (2) For art educators: teach children as well as their parents, let parents know the importance of art in parent education, and encourage family-based art experience. (3) For Art-Creation-Based Children Recreation Materials: with a mix of diversified and unique themes, along with instructional and extendable activities, parents can easily get acquainted to family art education.

Keywords: Parent education, art education, family art education, art-creation-based children recreation materials

92 The Concepts as Traps

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It is very common to understand the art class in a school as a particular space to see the icons of art history and a specific place to practice our capacity to imagine and to represent ideas. So, creation has a restricted moment in a fragmented school curriculum. That means a large loss in education: besides of transmitting the knowledge as a group of independent concepts, specially the divorce between art and science, we teach that the capacity to imagine things, and develop ideas are no longer necessary, soon, creativity will be a privilege of few people called artists. We run the risk to give students the wrong idea of a finished world, where they only reproduce the system, without imagination to transform the surroundings. But there is one interdisciplinary approach starting to be considerate: the design thinking.

Establishing a design workshop inside the school started to provoke the traditional boundaries between the disciplines. The art classes play the same game, sometimes ignoring one Copernicus who imagined our solar system. That's why, a 12 years old student, in a sculpture class has difficulties to go beyond the known form: he is preparing to not imagine anymore, to not invent. How far the concepts are pedagogically necessary? When does it become a trap? Maybe including the design approach at school, we can begin to reattach disciplines with the art cement, giving more visibility for the whole building, this eternal construction we call knowledge.

Keywords: Art education, design education, design art, design philosophy



Session 3.4 Primary education workshop

1 Enhancing Primary Art and Design through the use of Ipads

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The adoption of a personalized device such as an iPad significantly transforms access to and use of technology inside the classroom with many benefits for the art and design curriculum (iPad Scotland final evaluation report 2012). We aim to explore and range of these possibilities through sharing experiences based on a current research project.

This workshop is based on work being undertaken with years 5 and 6 pupils working with iPads using Artrage software. Through undertaking a sequence of practical short activities you will have the opportunity to explore how the iPad might be used to embed the art and design process to impact on skills, critical reflection and outcomes. These activities aim to embed key principles of art and design education across Early Years and Primary Key Stages.

Keywords: *ipad, workshop, art and design, skills, critical reflection*

Introduction

This research projects aims were to explore the potential of digital media to enhance art and design with primary children, through developing their skills both with physical art media and iPad technology.

The researched team worked with a class of year 5 and 6 children over a 6 week period, these children although familiar with iPads had no previous experience using them for art and design. The project particularly focused on how the technology could support the development of processes encouraging children to work in a 'painterly way' (Woods 2003)

We began through exploration of a range of images by artists on the theme of Water, when selecting artists the researchers made deliberate choices to expose the children to a range of artists both past and present. Children were encouraged to explore properties of paint which they then experimented with on the iPad using the Artrage app.

Artrage is a app which allows children to explore a range of different types of paint and drawing media which can be saved, layered, edited and export etc.

How does the use of iPads impact on learning in the classroom?

The use of the iPads alongside the physical art materials enabled children to explore their ideas first with Artrage prior to working in paint, this seemed to give children greater confidence. It also enabled children to capture different stages of their process which often meant children were more confident to continue developing the imaging, know they had recorded previous stages. These stages then feed into the children's sketch books, allowing the children the opportunity to start from a range of work. Children were also very keen to develop their knowledge of how the app could develop their art work quickly sharing methods with other children. The children explored the topic through a range of activities, these have been outlined below for you to explore.

Activity one: Mark making

Select the paint type you wish to explore for example acrylic or water colour, which were the two paints explored with the research group. Now spend some time mark making. Play with paint to discover different elements.

What happens when you mark make with implements other than brushes?

What happens when you add water?

What happens when adding other colours?

How does the paint feel, move on the surface?

How thick or thin does your paint appear?

How does the tone change?

Theory

Exploration was an important aspect of the process to enable the child to understand the media explore its potential. " In the pursuit of meaning the journey is crucial"

Malin 2013 this highlighted the role the iPad could play in developing and supporting children in the journey for greater understanding of the paint and the composition of the image. The ability to quickly work edit transform and reapply ideas is a key benefit to working with the iPads. The ability to enable children to make quick decisions about process and to discard all ration and move on quickly to try the next stage has been key to the work the children have undertaken.

iPad Scotland report 2012 states that "personal ownership of iPads as the single most important factor for successful use of this technology" pg 9 as it increases motivation and encourages students to take more responsibility for their learning this became apparent with our pupils when developing their digital recordings of their journey work.

Activity two iPad Artrage Exploration

Using a new canvas explore any of the paint applications, quickly learning how to change colour, change brush thickness and the pressure. Explore changing paint type and consider adding layers. Now play with this software.

What happens if you use a thick brush, at what point does your paint run out?

What happens if you change colour? How do the paints mix?

What happens when you use of tools such as pallet knife?

What happens to the previous layer when a new layer is added?

How can you save and recall work?

The exploration of such an methods within the app was vital, children were very quickly to understand the apps potential and keen to share their findings.

Activity Three

Find a stimulus that interests you eg a painting or a photograph. With the children we used the water images shared in the first session, along with images the children had located themselves.

Now you your image, you can bring up as a pin image or have your image to hand. Start using the Artrage to paint an impression of your image using oil (acrylic) or watercolour. Remember it will mix, each time you take your finger off and place on again you get fresh paint.

You can use the undo button, which takes you back a stage.

You can at this point add a layer to the picture, which give you a new dry surface to work on while saving your current image below. Now you have the opportunity to edit as you go along.

Possible further development activities:

Continue painting on canvas using the iPad image as an exploration, jumping off point. Re work the iPad image on the iPad using more layers. Photograph the painting created using water colour or acrylic and bring up in Artrage and rework using the Artrage tools, this could then be explored again on your painted image.

Conclusion

The children within the research were keen to engage more freely in both the paint and digital exploration to create and develop their art work, they found it easy to move between the iPads or paint as they developed their ideas. They could assess and make choices about stages of development and improvement within relation to their art. They clearly developed ownership of their work and the path that it was tacking, making choice about media, images and tools along with the editing process. Co-operative learning was greatly developed through the use of the iPads, the learning quickly became viral learning where children sor advice from peers and peers quickly became the teacher and the expert. The iPad enables the learner and the facilitator become risk takers in the pursuit of creative learning. "Computers make it easier-both psychologically and technically - to try things out. They let art students work noncommittally - hence, fearlessly and with greater excitement" Wood 2003

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Session 3.5 Engaging learning in and through art education

11 Ritualistic pedagogies.

Ritualistic Pedagogies.

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Abstract

This paper is drawn from a PhD study exploring creative teaching and learning within the Key Stage Three (KS3 11-14) art and design classroom, based in the West-Midlands, England. The research paper draws on the experiences of four art and design teachers who through the process of exploring creative teaching and learning, reflect on their pedagogies within the classroom. This paper documents their reflexive journeys as they begin to challenge, question and renegotiate their ritualistic pedagogies and regain power within the classroom.

Through the use of reflexive diaries, questionnaires, conversations and interviews the teachers became meaningfully attentive to their own narrative and signature pedagogies. This reflexive approach enabled the teachers to explore their subjectivity, where the self and subject became intertwining elements that created a series of subjective 'I's'.

The findings suggest that in order for creative teaching and learning to occur in the art and design classroom, the teachers had to break away from habitual teaching practices. Through reflection the teachers were able to recover their teaching values, which were displaced due to performative pressures. They recaptured aspects of their signature pedagogies, which initiated a transformation of practice, where creative teaching and learning became the foci in the classroom.

Keywords: Pedagogy, reflection, subjectivity, professional development, identity

Introduction.

This article drawn from a PhD study exploring creative teaching and learning within the Key Stage Three (KS3) Art and Design classroom, based in the West-Midlands, England. The research paper draws on the experiences of four Art and Design teachers who through the process of exploring creative teaching and learning, reflect on their signature pedagogies and creative identities. This article documents their reflexive journeys as they begin to challenge, question and renegotiate their identity and develop their signature pedagogies as creative art and design teachers.

The Art and Design Educational Context.

The art and design classroom can be described as a life world (Habermas, 1987). A life world is a shared space of common understanding, which retains standards based on 'the values, beliefs, structures of communication, practices and routines of the classroom' (Thompson, et al. 2012:14). These standards shape activity and form teacher and learner identity. In the current education climate in England, the art and design life world is dominated by the marginalization of the importance of the arts. The standards, which shape the life world of the art and design classroom, are not dominated by teacher directed activities but formulated by a 'market driven ideology' (Adams, J. & Heitt, S. 2012:219). Because of this, the life world can become a place of subservient formalized practice, where teachers fail to explore creative teaching and learning.

Existing in this life world, teachers have to try and navigate their identities. On the one hand they are encouraged to be creative teachers but on the other they are governed by performative and accountability cultures, which have the potential to counteract the construction of creative identities and a creative classroom culture. Because of this, teachers are required to develop pedagogies in a climate of inherent uncertainty, where they must not only exercise caution when making judgments but also take cognizance of their actions (Shulman, 2005). The challenge therefore between creative teaching and learning alongside these accountability and performative pressures becomes a dichotomy with the danger being the fashioning of ritualistic pedagogies. Shulman (2005) has suggested that these pedagogies will continue unless there is something that deflects practices in another direction. Without deflection teachers will develop 'pedagogical inertia' (p.22).

The Research Aims.

In order to create a 'life world', which recognizes the importance of creative teaching and learning, the teachers in this thesis were encouraged to consider their personalised pedagogies through the use of critical reflection in the form of written accounts and conversations. Habermas (1987) describes communicative action as a regenerative influence. Bearing this in mind I chose qualitative research methods, which are considered reflexive, to explore creative teaching and learning with the teachers.

Method.

During the course of the research the teachers were encouraged to reflect on their teaching practices through interviews, questionnaires and post lesson reflections. These qualitative methodological approaches enabled communication between the teacher and me, creating a critical friendship. This critical friendship facilitated my own understanding of how the teachers past experiences, their personalised values and beliefs and their art and design backgrounds influenced this research.

Research Participants.

The research participants for this research consisted of four art and design teachers from four different art and design departments based in the West Midlands, England. A diverse range of school settings were chosen in order to try to capture a wider sense of the differing settings

in which art and design secondary education exists. This included a specialist art status school, two academies, and a religious school. The teachers - one male and three female - ranged in age from mid twenties to early forties. This meant that their teaching experiences varied, from a head of department, to early-mid-career teachers, to being newly qualified. The teachers' art and design backgrounds also varied from theatre design, graphic design, to visual communication and fine art.

Pedagogy, Power Relations and Signature Pedagogies.

Leach and Moon (2008) have described pedagogy as more than a teaching method. It encompasses all aspects of the culture of teaching and learning including the historical contexts surrounding the profession. Educational practice is currently being decentralised through new networks of agency (Ball & Junemann, 2012). Pedagogical and curricular systems, which were dependent on local authorities, are being replaced by marketised approaches. Jones (2012:210) has described these approaches as having 'an a priori lack of interest in any source of change'. Because of these agencies, modes of practice, which were previously instigated through teacher initiative, are being challenged (Jones, 2012). Instead teachers find themselves subjected to new forms of discipline based on cultures of performativity.

In English secondary schools the performative cultures are based on systems and relationships such as; target-setting, Ofsted inspections, school league tables constructed from pupil test scores, performance management, performance related pay and threshold assessment. These systems demand that teachers perform according to set criteria where they are made accountable for their actions (Troman, Jeffery & Raggl, 2007). This constructs a new understanding of being a teacher, where independent judgment is replaced by the imposition of external measures.

These power struggles have a profound effect on the experience of teachers, where identity is put to question. The consequences of this power related system is the production of a concept of identity, which is dominated by performative discourses and boundaries. Atkinson (2002) asserts that these discourses construct identity. Because of this, he states, 'certain kinds of individuals' (p.97) are developed where a personalised pedagogical identity and signature pedagogy is de-activated, in favor of a one-size-fits all approach.

The concept of signature pedagogies comes from the work of Shulman (2005) who investigated the pedagogical practices of university teachers and learners. In his study Shulman discovered distinctive pedagogical patterns, which he called 'signature pedagogies'. According to Shulman (2005) a signature pedagogy has three dimensions. It begins with the surface structure, which are the operational forms of teaching and learning. This interacts with the deep structure, which are a teacher's own personalised beliefs on how best to impart knowledge. Finally there is the implicit structure, which encompasses the teacher's attitudes, values and dispositions.

Although signature pedagogies have these three distinct dimensions, Shulman recognized that the main characterization of pedagogy is choice. In the current educational climate uncertainty and accountability have inevitably raised the emotional stakes of pedagogical formation. In the last ten years we have seen a re-emergence and re-emphasis on creativity in

education through various policy initiatives. These have essentially underlined the development of a discourse around creative learning (Craft et al. 2008). These policy initiatives have been contrasted with the performativity policies, which have been claimed to imbue low-trust in professional judgement, in favour of technician-oriented pedagogies and technicist-oriented curricula's (Boyd, 2005, Jeffrey and Woods, 1998, 2003, Ball, 2003). Teachers find themselves choosing safe and standardised forms of practice, reluctantly sidelining creative teaching and learning.

As policy and educational context continually change signature pedagogies can be in a constant state of flux (Wenger, 2005). Boyd (2005) notes, that some teachers find themselves 'blinded by the headlights'. A signature pedagogy can therefore become paralyzed, where the teachers' surface structure, their deep structure and their implicit structure is removed. A signature pedagogy becomes defined by habitual practices based on performance efficacy (Shulman, 2005).

The Professional Life Cycle.

Akin to Shulman's pedagogical patterns of signature pedagogy, Huberman (1995) has suggested that throughout the course of a teacher's career they will go through professional life cycles. These life cycles are constructed through a series of sequences and events that shape a teacher's identity. Huberman (2001) identified three main phases in teachers' life cycles; the novice teacher, mid-career teacher and the late career teacher. Steffy (2001) acknowledged these stages as a developmental continuum where a teacher moves from a novice teacher to expert teacher. However, Huberman (2001) also recognized that these stages are blurred, as aspects such as personal experiences, social environment and organizational influences impact upon identity.

In the case for art and design teachers, there is another transformational aspect to their life cycles. For art and design teachers an identity as an artist, designer or craftsperson will have previously been developed. Transition therefore begins from these artist identities. Shreeve (2009:152) has emphasized the importance of this transformation stating that 'in order to become a teacher, identity requires work, where a move from artist to teacher is required'. However, this transition of identity does not mean that the artist identity is forgotten. The recognition of a personalised history remains strong in teachers of art and design, which is supported by Prentice (1995:11) who states:

'It is significant that the vast majority of intending teachers of art and design are motivated by a very strong subject allegiance and an equally strong sense of personal identity. First and foremost they see themselves as teachers of art and design, with roots firmly embedded in their identity as person-as-artist, craftsperson or -designer'.

All teachers go through professional life cycles, which affect their signature pedagogies either positively or negatively. The additional cycle for art and design teachers of their artist, designer or craftsperson identity, differentiates their life cycles. These embedded roots in a personalised identity remain an integral part of their history. It is this aspect of their life cycle, if reignited, can help art and design teachers develop creative pedagogies amidst turbulent educational policy, in the hope of regaining their signature pedagogy.

Research Findings.

The reflexive research methods used in the research allowed the teachers to uncover their true concerns about the status of creative teaching and learning within the art and design classroom. Throughout the research these reflexive approaches became partly philosophical but also confessional (Geertz, 1973).

This current research began with a questionnaire, which explored six key areas, educational history, teaching history, motivations for choosing the teaching profession, the ethos of their current school and the role of the arts, assessment and their personalised pedagogies. The data collected from the questionnaire, revealed some critical aspects in the teachers' careers, which shaped their signature pedagogies and identities. Two key elements were highlighted: their career stage and their power within the school.

Although three of teachers were in the early-mid-career stage of the teaching it was their status in the school that had the greatest effect on their identities. Two of the teachers had more power within their departments; one being head of department and one gaining respect through longevity within the school. Because of this they had more power in making decisions about the curriculum taught and the learning that occurred. However, alongside power comes accountability pressures which was most heavily felt by these teachers who expressed concerns regarding league tables, observations and differences of opinions to senior management regarding the status of art and design in the school. In a post-lesson reflection with one of the teachers, they discuss how they negotiate their own ideals of art and design practice, with practice demanded by their school. In this discussion the teacher describes how the use of discussion in the lesson, although worthwhile in their eyes, would be discouraged by school management as expected practice would include more practical work:

Researcher: There were lots of interesting debates and reflections going on in today's lesson.

Teacher: I think the tension with allowing this is that you really want to keep the discussion going but we are conditioned into feeling we need to be producing practical work.

Researcher: What has made you feel like that?

Teacher: I know that when we have observations when we talk too much or allow discussion we get told 'you're talking too much!' But there are certain areas of art when there is no way we can talk less otherwise some things are lost which are important to development. We hit a lot of those tensions between activities, delivery of information, higher order thinking, allowing time, allowing pace. You know we are on very shaky territory really. It is quite hard work.

Researcher: Have you experienced that in an observation?

Teacher: Yes, I have been penalised before in an observation from senior management where they said that I spent too much time in the lesson exploring concepts and not enough time on the production of practical outcomes.

Researcher: Has this affected your approach to observation lessons since?

Teacher: Yes, I play the game.

However, power within the school did offer these two teachers more opportunities to explore their personal professional development. The two teachers were studying for master's degrees, which opened up more opportunities to question teaching and learning. Because of this both of these teachers expressed a more identifiable picture of their identity in line with creative practice. This is clear within the questionnaire when asked 'do you feel your personal creativity has altered since becoming a teacher?' The different stages of the teachers' careers and their status within the school seems to play an important role in shaping what they believe to be their creative teaching identities. These two teachers stated:

I have reflected a lot on both my own creativity and the creative skills of my students'

'I have experienced lots of different ways of working'

In contrast to these experiences, the other two teachers clearly did not identify with a creative teacher pedagogy. Although one of the teachers had been teaching for a similar length of time as the previous two teachers movement to another school put them in a vulnerable position. They returned to a phase in their life cycle where they were trying to navigate their identity in a new environment. Because of this the teacher put aside their own personalised pedagogy, in order to fit in with the new department. This was a similar experience to the fourth teacher who also did not identify with a creative teacher pedagogy. Not only was the research participant a newly qualified teacher in a new school but also in a maternity cover position. The dual aspects of both, restricted the teachers development of their personalised pedagogy:

'I am still trying to establish what works and what doesn't work'

According to Haggarty et al (2011) there is a focus on practical and utilitarian approaches in newly qualified teacher progression where the standards approach within school cultures narrows teaching approaches. Teaching becomes formalized where the newly qualified teachers are encouraged to example and demonstrate practice, rather than question teaching and learning. The tensions between developing a personalised pedagogy versus the demands of school performance management are felt by this teacher who states:

'I will try something and if it doesn't work then, it hasn't worked. But I am still in that stage of wanting and willing to try different things...sometimes though you get tied into what they are meant to have achieved by the end of the lesson or meant to achieve by the end of the week and that's in the back of your head. And you think should I try this, should I try that?'

It is highlighted in this quote the teacher's hesitation to explore practice and the questions they ask themselves when making decisions. In this case, the teacher's development can either go in one direction or the other, where the questioning process can either be 'empowering' or 'disempowering' (Lave and Wenger 1991:36).

Both of these teachers' experiences can be attributed to adapting to a new school culture and the structures of work surrounding that culture. Thus causing an unsettling time of adaptation. When asked the same question *'do you feel your personal creativity has altered since becoming a teacher?'* these two teachers replied negatively, both replying *'a lot'*. When asked to elaborate on their answers on why they believed their creativity had altered, the two teachers stated:

'Because you don't get the chance to practise doing your own artwork'

'Due to time constraints and work load'

As we can see in the teachers' responses the effects of work load and the loss of their own personalised identity as an artist have had major effects on their creativity. Pinar (2004: 25) warns of the effects of these issues stating:

If we employ, for instance, that bureaucratic language in which teaching becomes not an occasion for creativity and dissent and, above all, individuality, but rather, the implementation of others' 'objectives', the process of education is mutilated.

Although there appears to be a divide in the teachers' outlook of their personal teacher identity and pedagogy, all the teachers mention key elements that affect creative teaching and learning within the classroom; performative pressures, time, teacher status and the lack of reflection on their artist-teacher identity. The replies to this questionnaire allowed me, as the researcher to begin to understand the dual perspectives of the teachers taking part in this research. It was these revealing narratives that confirmed that reflexive methodology would be the most effective approach for a research project exploring creative teaching and learning. I did not realise however at this point in the research that reflection would become the critical element to a change in practice.

Reflection - in - action and the subjective 'I'.

As part of this research reflection became an important aspect of exploring creative practice. Through reflection the teachers became better acquainted with their own story (Conle, 2000). Peshkin (1988) highlights the importance of teachers becoming meaningfully attentive to their own narrative. Through reflection Peshkin believes a teacher is better enabled to explore their subjectivity, where the self and subject are intertwining elements that create a series of subjective 'I's' (p.17).

Savage (2007) has documented the foundations for Peshkin's subjective I's which include his own belief and value systems, his experiences of a particular environment or place and his ongoing experience of life within the particular school and the wider community (p.195). Through reflecting on these experiences Peshkin was able to gain deeper educational

understanding, which enabled a change in practice. This is akin to Schon's (1983) concept of reflection-in-action, where a practitioner reflects on practice and the systems of knowing-in-practice. Through reflection, Schon believes the teacher can consider the 'feeling for a situation which has led him to adopt a particular course of action' (p.62). Reflection enables the teacher to examine their practices:

'...a practitioner thinks back on a project they have undertaken, a situation they have lived through and they explore the understandings they have brought to their handling of the case.

By having reflection as a key element to this research the teachers are given the opportunity, like Peshkin, to reflect on their own subjectivity. By doing so, I hoped that they would be more enabled to make changes to their practice.

As an art and design teacher myself, I was aware of many pitfalls that inhibit teacher reflexivity. These include time given for reflection, knowing how to be constructively critical and how reflection with others can often feel like an after observation discussion. Most importantly however, in order to be able to become a reflective practitioner the teacher must be aware of the need to reflect. As creativity is deeply aligned with the arts, often it can be mistaken that art and design teachers are already creative, without exploring approaches to creative teaching and learning.

Elliot (1991) has suggested that identity invested in the professional role can be a barrier to accepting the need for change. Reflection in this sense can be merely problem solving, instead of reflexive accounts exploring values and beliefs. In the case of the teachers in this research their awareness of the need to reflect on creative practice was not highlighted until they engaged with the researcher who became a critical friend.

To reflect back on it I think was as important as the planning.

There could have been a situation where there were outside factors, such as an exam coming up or something like that, that you think ummmm lets not do that. Which can happen with the best will in the world. I think the fact that we reflected meant that we were able to build it more effectively...It was because of the element of reflection.

Convery (1998) highlights the need for a critical friend, stating that teacher identity is unlikely to be changed beyond short term, instrumental reflective practice without support or guidance. The teacher will be reflective rather than reflexive, where they defend practice and protect their self-image as a competent teacher instead of critiquing practice. Day (1993) states that

Confrontation either by self or others must occur, teachers need challenge and support if their professional development is to be enhanced. (p.88)

Having a critical friend became central to the teacher's professional development. The ability to turn to someone else, to confirm and encourage creative practice enabled the teacher to take the necessary leaps forward towards more creative teaching and learning:

I was changing a little bit. I was able to look over at you as if to say yes and get the nod to do it. It definitely made me feel like you can do that, you can, and it's good to do that.

It's been great working with somebody because I felt that over the last couple of months I felt I was getting a bit safe and I have probably been bogging myself down a little bit over the last couple of months.

Reflection.

My role as the researcher was to enable the teachers to observe their practice and critically question their beliefs and values regarding creativity. Through the development of a relationship as a critical friend, the teachers felt more enabled to develop more creative teaching and learning approaches in the classroom. To do this, they had to put aside the pedagogies they had developed which were influenced by accountability, performativity and school cultural expectations and re-engage with their signature pedagogies.

Reflection enabled the teachers to regain power within the classroom:

'...It's made me go about the project in a different way'

'...I found it a really good process to go through'

'...I've refreshed my ideas'

'...I now keep the lessons open and reflect moment by moment. I never thought of that before. Lessons have become more spontaneous, automatic and I am prepared for that and open for that'

The life cycle stage of the teacher and their status within the school play a crucial part in the development of creative teaching and learning within the classroom. Because of these factors the teachers in this research, felt inhibited to continue to fully develop their creative signature pedagogies. A reflective position was used in the research to analyse the approaches taken by the teachers when developing creative practice. Through the use of reflexivity, the rules of the classroom posed problems for the teacher. Activity is altered by the conditions set up by the teacher; these conditions can either be governed on one hand by school cultural expectations, or on the other by the teachers directed rules. Due to these pressures, the rules of the classroom began to govern activity, making them less creative and more performativity led and formalized.

Concluding statement.

In order to foster creative approaches to teaching and learning in line with their personal signature pedagogies, the teachers needed to begin to challenge those rules. It was through the use of critical reflection that the teachers felt enabled to do this. Through reflection these rules governed by school cultural expectations began to change. The teachers felt more confident to extend their practice further by developing more creative approaches:

We have developed a new and challenging project ...this means that we are well out of our comfort zone but that's good.

In order for creative teaching and learning to occur in the art and design classroom the teachers had to break away from expected teaching practices, and recover their own notions of a signature pedagogy. By doing this the teacher not only changed their practice but that also of their pupils, who through their teachers example were enabled to develop creative approaches.

Burnard and White (2008:676) suggest that the idea of 'rebalancing pedagogy' offers teachers the opportunity to navigate and be supported through opposing demands of performativity and creativity. This requires confident teachers to transform their own practice and that of their pupils. This is supported by Steers who has stated that:

'Creative pupils need creative teachers with the confidence to take creative risks' (Steers 2010: 31).

While performative targets still remain and are still central to teaching practice, teachers must begin to recapture aspects of their signature pedagogies transforming their own practice and that of their pupils. Through the exploration of new ways of thinking and approaching lessons, teachers go through a recovery of their teaching values, which can often be displaced. Alongside this the critical friendship with the researcher enabled the teachers to begin to reflect more deeply on their approaches in their lessons, developing more creative approaches to teaching and learning.

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28 What to assess in studio work?

Developmental Self-Assessment: giving the student the lead.

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Abstract

In 1981 national final examinations were introduced for visual arts at pre-university level in the Netherlands. This exam includes a central practical exam (studio work), that is process-based and assessed by the student's own teacher and independently by a colleague from another school. This format has since been introduced in basic education (1996 – 2001) and lower vocational education (2003 – present). This presentation describes this history, which is a follow-up to the research presented in 1996.

Key words: *Final examinations, assessment, studio work, practical exams*

Developmental Self-Assessment: giving the student the lead.

First of all I wish to thank Andrea Kàrpàti for her initiative to have this book produced. It gave me the opportunity to move a step forward on the issue of assessment of studio work in the visual arts. And as this book is a follow-up to discussions we had some 23 years ago, I take the freedom to relate what I have contributed in this book to what has happened in the past thirty years in Dutch art education in secondary education.

At a seminar at Bosschenhoofd on assessment in visual art education in 1990 I reported on the research we did at Cito, the Dutch Institute for Educational Measurement, on the assessment of studio work in a nationwide final exam system (Schönau, 1996). This exam programme was introduced in upper secondary level in 1978 for students at pre-university level, while the first exams were taken in 1981. By now, more than thirty years later, things have changed and new ways of assessment in the visual arts have been introduced in Dutch secondary education. A very important step was the introduction of the so-called Basic Education Act. This Act was the consequence of a report of the Scientific Council for Government Policy, published in 1986. This report addressed the issue of early selection in secondary education and the shortage of students in technical studies. Basic education was introduced in 1993 and consisted of a broad compulsory program of 15 school subjects for all students between age 12 and 14. The arts were included in this program. From the point of view of assessment the most important innovation was, that students had to take compulsory tests at age 14 for all subjects to show that they had reached a minimum level of competency. These tests had to cover the essential aspects of a subject. As these tests were no central examination and were administered by the school at a moment to their discretion,

it gave subjects the possibility to introduce new ways of assessment. For the visual arts it meant, that studio work was part of nationwide assessment for all students in secondary education. Now it became possible to move forward from the model that was developed for the final examinations at pre-university level some 15 years before. Because of the school level on the one hand (students age 14) and the importance given to process-based approaches in education, the tests developed by Cito in those days, were very structured. It was quite a challenge to make compulsory tests that were acceptable and even attractive to teachers and students alike. I think we succeeded, as years later we were given feedback from teachers in lower secondary education that they liked the tests and that these tests had really helped them to improve or broaden their own teaching. But the wording I used in this last sentence has already announced that these tests do not exist anymore. I will not elaborate on all the discussions, problems, resistance, revisions and finally dismantling that took place in the period between 1986 and 2005. In that last year the Secretary of Education officially declared Basic Education for all subjects dead. The compulsory test system had already officially stopped after eight years – actually many years after many schools had already decided not to make use of them anymore.

Meanwhile a revision was introduced of lower vocational education. In those days about 65% of all students in secondary education entered lower vocational education. For all school subjects new final examination programs were developed. To our surprise the visual arts were given the possibility to introduce a central practical examination, like it already existed at pre-university level. We now had to invent an exam that would best fit the goals of lower vocational education and the capacities and interests of the students at that level and age. It was decided not to come up with a watered down version of the pre-university level exam. The pre-university central practical exam gave much freedom to the students - or actually responsibility -, and also included theoretical knowledge on art history, art criticism and art theory. So it was decided to move forward with the developments introduced in basic education and adjust that approach to lower vocational education.

The new lower vocational exams were introduced in 2001. I think it important to give some basic characteristics of this exam.

- the Dutch exam system is composed of two types of exams: school exams and central exams. The result on each type of exam defines 50% of the final mark a student will get for the related subject;
- in the visual arts the central exam consists of two parts: a theoretical part and a practical part. Each part defines 50% of the central exam. So all in all, the results of a student on the practical exam, in which studio work is assessed, defines 25% of the final mark in the art subject;
- both the theoretical and the practical exam address the same theme. Each year a new theme is introduced. To give some examples of themes used in the last years: 'On the road', 'Green'. 'Like beasts', and 'Water'. Teachers and students are informed about the content of the theme in September of the year the exam will be taken, and are given a special booklet or 'magazine' with examples of art works that can be related to this theme, with ideas, references and even websites. Most art works included are contemporary and the majority can be found in the Netherlands;
- the practical exam consists of a series of sessions that together last 720 minutes, or 12 hours, during a period of several months;

- the students have to work according to a rather strict procedure, that prescribes the steps in the working process: orientation, research, deciding what to make, making the work, analysing and evaluating the results and finally presenting their collection of work. Students have about 7 hours to work on the final product.

The format of this exam has been adjusted in the last ten years, but it works well. The same can be said of the central practical exam at pre-university level, which still exists. The acceptability of a practical central exam at pre-university level has been debated on many occasions, and several times it was suggested to have it removed altogether, or have it made part of the school exam. But so far, it has survived all attacks.

From the point of view of central examination, one could now say the development of new studio work exams has come to an end. But for me it did not. For me the next question was: how could students be prepared in such a way that this central practical exam is a logical result of their own learning process? Any central exam is highly artificial, by definition. Just last month, during our yearly final examination period, in a Dutch journal somebody commented in the following way on the tradition of students who have to make a series of written tests in a two-weeks period: "It is about the first time in the lives of these students that they have to sit down for two or three hours and work highly concentrated on analysing questions and texts. How realistic is this situation to their learning process, their daily life and future work?" Well, artificial it is, and this, of course, also goes for the central practical exams in the visual arts. Such an examination has the characteristics of a rite de passage. But leaving aside this artificiality: what is the actual theory behind this approach of studio work and how can we improve what students learn in art education without destroying what we have accomplished through our exams?

In my contribution to the book you can read an answer to these questions (Schönau, 2013). It has been influenced by my own interest in learning theories, the great importance given to so-called 21st century skills and by the developments in art education worldwide.

I prefer an approach in arts education in which students have to demonstrate what they have learned in making works of art. Putting learning central is not surprising in education, but I am afraid that many practical works in art education are made by students without them knowing that they have to demonstrate self-conscious learning.

Learning is a complex and still not clearly understood process in the mind. Learning in education is goal oriented: students have to show what they have achieved understanding and reached a higher level of skills and competence. The most common method is to let students demonstrate they have learned something is by asking them to make products. These products can be texts, calculations, an exam showing their knowledge and understanding of a subject area, a scientific research or a paper on a historical event. The arts should be no exception to this. But making a product does not only generate a result, it also shows something about the process needed to arrive at the result as demanded. I think it essential that students have to learn about their own learning process, how to move forward. The products they make are signposts in this learning process. But in the arts these products are generally speaking unique, personal and unpredictable. In an examination situation we can try to bring down this diversity by limiting all these freedoms. We do so by giving all students the same assignment, and the same criteria on which their products will be assessed. But when, on the other hand, we support the idea that students are masters of their own artistic process and artistic products, students should also become master of the criteria on

which these products should be assessed. If so, students then have to learn how to formulate beforehand the criteria on which their work should be judged. This also means that students are the first to assess their own work, according to the criteria they have formulated before they went to work. The outcome of this assessment can generate new targets, new ideas and new exercises that support the learning process. This way of working I call learning through developmental self-assessment. It is learning in which tasks and assignments are normally the property of the student. It is learning based on criteria to be met, but criteria that are set by the student, so she or he has to understand how to relate an intended meaning to the means used – representations, symbols, material and techniques and elements and principles. It is learning that stimulates the thinking of the student, self-criticism and the ambition to succeed. It is learning in which students become responsible for the development of their skills and understanding and in which they learn how to improve, to discover new possibilities and become a master of their artistic skills.

This approach does not exclude the role of the teacher, on the contrary. Teachers will remain central in this whole process, as guide, instructor, example, tutor and mentor. They are the pedagogues and the specialists in artistic learning and can help students to develop their skills. Teachers can suggest students an idea, a situation or a theme, but to really trigger their students' thinking they need to make the students responsible for their own research, their own learning process and their own assessment. In arts education students can and should learn much more than just do what the teachers tells them to do.

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116 Objects of youth – basics and case studies

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Abstract

The aim of the book on the net is to have its target audience, 16-20 year old people, develop a critical attitude and an awareness of youth, as well as to teach them about the "hidden"

properties of well-known objects. We chose their preferred objects as our subject, to bring the topic close to them. We offer a frame for understanding, and aspects for analysis. In the first chapters, different kinds of objects, such as personal articles, ornaments, souvenirs and artefacts are characterised. At this point some theoretical basis is offered, e. g. the ideas of sustainable development and consumer society, how advertisements work or the process of design. This is followed by a dozen case studies, including classics like the Coke bottle, jeans, the mountain bike, sunglasses and sport shoes, as well as newer ones such as the media player, the smartphone and body piercings. In this paper I shall demonstrate all this, while answering questions such as:

- What material makes a festival wrist-belt tear-proof?
- How big is the environmental load of the traditional indigo dye?
- Why do young people like music more than anything?
- How long does it take to sew a pair of jeans?
- Which company produces personalised condoms?

Keywords: Design education, critical attitude, product analysis

Introduction

Design education has a relatively short chapter in Hungarian compulsory Art education (*NCC 2012*). In the limited time available (3-4 classes a year in lower secondary schools), teachers focus on design activities such as wrapping Christmas presents or making toys or gifts. Art history classes are spent with theoretical observation: they discuss the questions of function, material, structure and technology regarding architecture, while little time is left for the analysis of the products of contemporary art and design. Current textbooks generally do not mention the topic of objects, with one notable exception (*Tatai, 2002*). In addition, there is a sore need for short, professional but popular reading material for young people on this topic.

The book has several aims. Firstly, as will be shown below, it would offer aspects to be considered in product analysis – different ones for different types of object. For example, the most important criterion of a tool is usability, while a souvenir should strongly remind us of the given settlement, landscape, etc. Also, the book would contribute to the better understanding of our environment, so as to help pupils feel more at home in our civilisation, and hopefully guide them toward a more environmentally friendly attitude.

What can objects tell us?

People usually regard objects as things useful to their life, but they rarely consider their spiritual potential and their basic role in forming our personalities, or in the evolution of mankind. As the maxim of Benjamin Franklin states, “man is a tool-making animal” (*Reed, 1963:81*), meaning that tool making formed animal to man. And let us not forget the vast philosophical work of Marx centered around labour. The saying ‘birds of a feather flock

together' expresses the notion that human properties are represented by people's clothes. There is a similar correspondence between a man and his home. Sometimes we see desperate old men staring through windows, widowers living in city dwellings, who had been moved from their houses to near their relatives. Buying new furniture and throwing out (losing) the old is similar to losing your past, or your limbs, step by step. An interesting historical episode is the use of the stirrup (a Chinese invention) in 8th century Europe, which made the mounted warrior supreme in medieval warfare and initiated complex and far-reaching social and cultural changes (*White, 1964*). Another historian claims that the Industrial Revolution originated from the silk socks of French aristocrats (*Endrei, 1993*). As is well known, several inventions had been patented in previous years, such as the flying shuttle (1733), the spinning jenny or Richard Arkwright's spinning frame, but it wasn't until a certain spark ignited the revolution that they became widely used. That spark was the need for mass production. Endrei claims that this arose from the desire of common French people to be able to wear silk socks similar to nobles'. (He cites the story of silk workers in Lyon who destroyed a Jacquard weaving machine, because it threatened their jobs.) Whatever the case may be, one thing is for certain: invention itself is not enough for progress – only a strong need can trigger a process.

Objects embody affective and cognitive patterns, as well as symbols (*Peirce, 1931*), so they have meaningful readings for all of us.

About the educational methods used

One of the main goals of art education is to convey cultural values, which fine art can accomplish perfectly through the masterpieces of art history. But pupils' interest is rarely focused on fine art – all the more on common things and popular art. The lower the social ranking and attribution of a phenomenon, the more people will accept it, stated Bourdieu (1982). This means that popular objects are the most effective tools of communication. The question arises, what kind of value do popular objects represent in an educational context? On the following pages, I'll try to present the contents of the book, and illustrate them with several examples.

Contents

The book is divided into three parts. The first contains the main types of objects, such as Articles for personal use, Works of art, Ornaments, Souvenirs or Devotional objects, offering analytical aspects for each. The second chapter deals with the "life" of objects, from the very beginning, through design, to the process of consuming and its philosophy, followed by product analysis, and finally sustainable development. After the basic principles, the third chapter gives a dozen examples of the most popular and well-known objects, such as the Coke bottle, the condom, the mountain bike or body piercings. In the course of presenting these examples, the book tries to show all the important aspects of the given objects (technological / economical, social / personal, and so on). In the hope that young readers will find it interesting and thought-provoking, below are given a few excerpts from the book, to shed light on the spirit it was written in.

Highlights from the book

Aspects in object analysis (Types of objects / Articles for personal use)

If we want to evaluate a product, we need to be aware of its main features; thus, in the case of an article of personal use, the following should be taken into consideration:

- the purpose of the object
- material and structure
- the technology used
- size
- meaning and beauty
- time of creation
- origins
- producer
- price

– In the book, these aspects are illustrated in the following paragraph on the example of a Swiss army knife (Picture 1). The reader can compare aspects changing from one type of object to another.

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Pic. 1.: The Victorinox "Swiss Officers' Knife Champion" has 33 functions, and was selected to the collection of the Museum of Modern Art (MOMA), New York, for being one of the world's best tools.



Discernment (Types of objects / Devotional objects)

The rosary is a simple string of beads that helps you keep track of how many prayers you've said (Picture 2). But it also has another purpose – to inspire awe. There are several ways of telling the story of Jesus Christ. One of them is the route Mel Gibson took in *The Passion of The Christ* (2004), a naturalist motion picture in which blood squirts and whips crack. Watching it, we live through the torture and pain together with Jesus. Another approach is the secret of the rosary. According to legend, Saint Dominic (1170-1221) was taught rosary pray by Mary herself. The secret of the rosary is that we see the life and sacrifice of Jesus *from the viewpoint of his mother Mary*, an aspect that moves all mothers, all fathers – almost anyone.

Pic. 2.: Rosary bracelet, painted wood, China



Aspects of the design process (The life of objects / Design)

Although Hungarian art education textbooks do not contain the aspects of the design process, it is essential to have them written somewhere. In this chapter we also present a successful young Hungarian designer, to give a positive example to the mass of defeatist children who don't fight hard enough against their inferiority complexes. (Picture 3)

Aspects of design:

- The function and purpose of the object
- Who will it be made for? What kind of taste should it be in?
- The material to be used
- What kind of structure should the object have?
- Size, scale
- The most suitable technology
- Production cost

Pic. 3.: Gábor Németh, a young Hungarian designer who works for Mercedes Benz Design Centre. He's assigned to the SLS and GLK families, but he was also the one who redesigned the SL 300 model.



What can I do to protect the environment? (The life of objects / Sustainable development)

The chapter *Sustainable development* commits to a philosophical background – the responsibility of governments –, while also giving young people advice on what they can do to protect the environment, such as preferring recycled things (Picture 4), using durable products and handling waste selectively. All depends on us – on consumers!

Pic. 4.: A second-hand shop in Hungary, where English clothes are sold



Technical considerations (Case studies / Wrist belt)

Anyone who has ever wanted to tear their festival wrist belt off surely must have realised how strong it was, yet how easy to cut with scissors. The reason for this is that the belt is a plastic

film made through a process called fibrillation (similar to felting), from very strong polyethylene fibres that are ten times thinner than a single hair (0,5-10 μm). This material has another interesting property – it's watertight, but vapour can pass through it.

Pic. 5.: Wrist belts of an English girl; from left to right: Sziget 2008, Secret Garden Party, Glade, Camp Bestival, Latitude, Sziget 2012. Wrist belts show that their wearer belongs to the broad society of festival fans, he has friends, he enjoys life, he is important to many others.



Persuasion and credibility (Case studies / The Coke bottle)

In our consumer society, advertisements are a natural part of life. They are nothing but a nuisance, however, if we are not wealthy enough to meet their requirements or when they present us with an unreachable ideal, such as a thin, underweight fashion model. Knowing how advertisements work, how they try to persuade us, may help in such cases. According to experts, people find an ad credible if:

1. It features positive statements
2. It features reasonable requests
3. It distracts them
4. It relieves their stress
5. It features „glitter words“
6. It features a self-fulfilling prophecy
7. It features labels, condemnations
8. It answers sceptical questions
9. It features photos (people tend to think photos are definite proof of a fact)

Pic. 6.: "Mean" Joe Green, the known rugby star, being offered a bottle of Coke by a young admirer in a television ad (1979)



Productivity (Case studies / Jeans)

Multinational companies first came to Hungary over 20 years ago, but many people still condemn them for causing economical difficulties. While it is true that they are harsh in certain ways – for example, they have their cashiers work overtime for minimal wage –, we cannot ignore the fact that thanks to them, Hungarian productivity multiplied in the past decades. There is a spectacular example of productivity in connection with jeans manufacturing. In 1977, KISZ (the Hungarian Communist Youth Association) decided to establish a jeans manufacturing company, so experts were sent to better-known companies like Lee, Levi Strauss etc. A technologist went to Levi's where he was astonished to see that making a pair of jeans only took 18 minutes. And he did not know that he was visiting the company's museum! The current production time was 11 minutes for Levi's at that time, while manufacturing a pair of traditional trousers took 55 minutes in Hungary.

The meaning of objects (Case studies / Jeans)

The relatively long history of jeans offers an excellent example of how its meaning changed over time. In the 1930s the first jeans were designed for ladies: the Lady Levi's 701 symbolised *emancipation* for feminists. The heroes of western movies – like John Wayne in Stagecoach (1939) – also wore jeans; their roles engaged with *freedom* and *independence*. Jeans meant *rebel* and *rock* when Elvis Presley sang 'Twist and shout' in the '60s. In the hippy movement of the '70s, jeans symbolised *peace*, *freedom* and *love* (Picture 7), while in the '80s Gloria Vanderbilt's shrink-to-fit designer jeans were rather commercial and offered *exclusivity*.

Pic. 7.: Hippies at the Woodstock Festival, wearing jeans and Lennon sunglasses (1969).



Environmentally friendly technology (Case studies / Jeans)

Traditionally, denim is dyed with indigo, which requires large amounts of electricity, as well as vast quantities of water for the rinsing. The manufacturing process requires chemicals such as hydrosulphides and hypochlorite, which mean a heavy load for the water system. A new production system, *Clariant – Advanced Denim technology* saves water and energy (Picture 8).

Pic. 8.: Advantages of the new denim production system in percentages



Health and safety (Case studies / Condom)

The condom is not the most popular object among young people. Boys prefer that girls go on the pill. Despite this, I found the question of prophylaxis important enough to include the topic of condoms in this book.

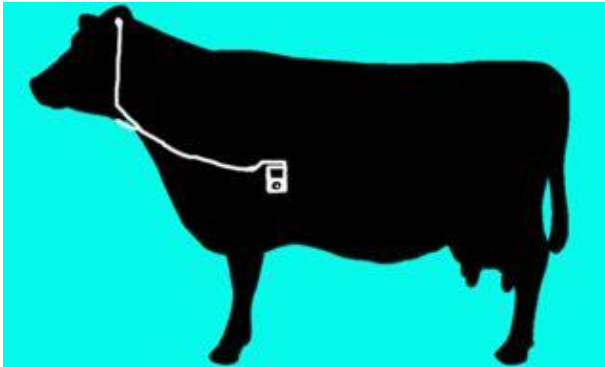
Picture 9.: The webstore Rip n Roll satisfies the needs of those who want to have personal condoms with their photo on the top of the pack. All you need to do is place an order with the required size and colour, along with a photo of yourself (and optionally, some text to be put on the photo), and soon you'll receive your product in a discreet package.



Why do young people like music more than anything? (Case studies / iPod)

In our country, young people always wear earplugs; when you ask them something, they need to unplug them first. Such is the scene in cities, as well as villages: they listen to music day and night. Why is music so important to adolescents? As Csíkszentmihályi (1981, 2011: 175) says, what's most important to them is to control the way they process information. Hi-fi, TV and music players make it possible for adolescent people to modulate their emotions: to turn sadness into happiness.

Pic. 10.: A funny iPod advertisement



Who profits from these jobs? (Case studies / iPod)

The use and conditions of third-world labour involved in making iPods has generated controversy. In 2006, a newspaper article reported that workers at a Chinese iPod factory put in 15 hours a day for a wage of \$42 a month (Picture 11). Apple investigated the conditions and stated that the factory would correct its practices. Although the manufacture and assembly of the iPod takes place overseas for the most part, almost all the revenue goes back to the United States (Table 1). Such a distribution of income, while completely legal, is quite reprehensible.

Table 1.: The structure of an iPod's price

– Expenses	– \$
– Foreign manufacturing	– 27
– Domestic manufacturing	– 7
– Transport and advertising	– 75
– An iPod in the USA costs	– 190
– Profit for Apple*	– 80

*before taxation

Pic. 11.: The Foxcon iPod factory in China



History (Case studies / Bicycle)

Many people abroad still think of Hungary as the land of csikós (horse wranglers) and gulyás (goulash soup), rich food and fiery wine - a country of tradition. However, Hungarians changed saddle to bicycle seat at the beginning of the 20th century. Mainly in villages, but in towns as well, bicycles were the most popular means of transport. The best-selling farmer's bicycle was Velence ("Venice"), because one could carry crop sacks on its curved frame. In the past twenty years, the bicycle has become a popular sporting goods of youth. Their preferred type, the mountain bike, looks completely different from a farmer's bicycle: it has strong, thick tires, no mudguards and a low handlebar.

Table 2.: Distribution of bicycle types in Hungary (2012)

- Mountain bike	- 42%
- City bike („farmer's")	- 41%
- Special sport bikes	- 17%

The culture of youth and being wild (Case studies / Body piercing)

In traditional cultures like Malawi and Guinea (Africa), body piercings had a certain symbolic meaning, or some practical function. In present-day Western civilisation, it simply decorates the body, and is a form of self-expression used mainly by young and

rebellious people. Wanting to astonish people with their looks, they pierce their bodies in inconvenient or uncomfortable places, sometimes even their tongues or genitalia (Picture 12). Everybody wants to be unique and irreplaceable, so why should we find this practice strange or disgusting? We – parents and teachers – should tolerate it.

Pic. 12.: Fakir Musafar, a forerunner of the modern primitive movement, suspended in 1967.



Pic. 13.: An “enlightened” solution, a LED inserted in a nipple



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Session 3.6 Research and sharing knowledge.

70 Beyond convention. Informed consent as a significant learning encounter

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Widely regarded as a key strand of ethical research practice, informed consent concerns with the condition in which participants understand and agree to their participation and commonly occurs by getting each one of them to sign a given informed consent form.

Considering this very issue and grounding it within the on-going research about the possibilities of visual arts education as a space of resistance towards normalizing frameworks that govern young people's subjectivities, the present paper explores how an alternative approach through arts-based and collaborative research methods offers opportunities so that informed consent may go beyond a standardized procedure to become a meaningful learning encounter both for the researcher and the participants.

Keywords: *Visual arts education, Arts-based research, Collaborative research, Research ethics, Informed consent, Learning encounter*



96 Independent Learning in Art

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My research is centred on questioning the current educational paradigms in art and suggesting alternatives to the existing teacher centric model. It has been formed out of pragmatic ideology and will contain evidence of my own findings and experiences from sustained classroom practice.

It has been my long held belief that art education is a product, not usually of the student's ability, tastes and preferences, but of the teacher's own bias and that this bias is heavily weighted towards what the teacher wants to teach not what the student wants to learn.

And yet by asking challenging questions of the students the type of art produced can be dramatically different. Essential questions are not a radical, new development yet strangely missing from many art departments. Developing art activities based on the underlying thinking behind major art movements reveals a wealth of challenge and problem solving activity that evokes highly personal responses from students. In this way, the traditional Pop Art project becomes, not a Warholesque portrait, but rather a bigger question: "How does the media influence our lives?"

This shift of emphasis is an important one, away from a sequential mimicry of artists work and into the personal expression and problem solving that is the underpinning ideology of this way of learning.

Keywords: questioning current educational paradigms, alternatives to teacher centric model, formed from pragmatic ideology, evidence of classroom practice, art education product of what teacher wants to teach not what student wants to learn, asking challenging questions, art activities based on underlying thinking, evokes highly personal responses, away from sequential mimicry

108 Transform and Enrich Self-Narratives on Museum Experiences with Art-Based Inquiry

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Abstract

Within the context of new museology, many research projects on learning in the museum context have started to incorporate visitors' voices. However, most of these studies are fashioned in such a way that the researcher's authority dominates the entire study with a tentatively objective tone.

To celebrate the subjective and personal character of experiences relevant to museum visits, I adopt a narrative/arts-based approach to explore one's imaginative engagement with ethnographic objects in museums. The study will integrate my own self-narrative with those of three participants so that the intersubjectivity and interactiveness embedded in the shared experience can be brought to the surface. Whilst narrative forms have the advantage of capturing the fluid, fragmented and often fleeting nature of imaginative thinking, traditional ways of configuring 'narrative writing' in self-narrative forms (e.g. life story, auto-ethnography, auto-phenomenology) do not address the multi-dimensionality of such experiences. In this respect, art-based inquiry offers a way out.

Recognising that both discursive and non-discursive modes of knowing and expressing have their place in our life, art-based inquiry opens up more possibilities in terms of how narrative is and can be created. It also allows reflexivity to be built into rather than added onto the whole process. In line with my research, art-based inquiry has the potential to enrich self-narratives with a layer of aesthetic insights. In the broader terrain of museum education, art-based inquiry with its expressive quality and diverse approaches towards human understanding conforms to a new outlook that prioritises contexts, critical thinking, personal enlightenment and social interaction.

Key words: Museum education, imaginative responses, self narrative, art-based inquiry

Introduction

This paper is based on an oral presentation at the 2013 Regional Congress of InSEA during which I talked about my reflections on one methodological aspect of my ongoing doctoral research that focuses on visitors' imaginative responses towards museum masks.

In the rest of the article, I shall briefly introduce the research context of the study before zooming in on the merits of integrating self-narrative and art-based inquiry. Such methodological framework enables me to delve into the intangible and subjective nature of museum experiences and the subtlety of personal emotions. It also instils a more reflexive approach throughout the process and opens up more possibilities for data presentation.

Research Context

The emergence and development of the concept of 'museum education' not only challenges the long-existing idea of museum solely as a store house and display area of material objects, but more importantly, it has spawned a series of discussions about and enquiries into the particularities and potentialities of museums as a site of learning.

My encounter with 'museum education' has been fostered both by my personal experience and by my interpretation of the existing literature.

Cabinets of Wonder, Cabinets of Imagination

I love going to museums, where I am surrounded by objects of different times and places. And to me, it is the stories behind the 'objects' that makes museums such fascinating places: stories of objects, stories of people connected with the objects, stories of curators, stories of visitors, etc.

As far as I can remember, my first museum trip was led by my calligraphy teacher who took the whole class to Shanghai Museum to see masterpieces created by ancient Chinese calligraphers. As a little girl at the age of 6, I was amazed upon walking into the grand gallery with works of calligraphy and paintings hanging high up in glass cabinets. If I had the ability to metaphorically describe the features of the displays at that moment, the "little me" would call them 'Cabinets of Wonder' though it was not until a few years ago that I came across the concept of 'Cabinets of Curiosities'.

The wonder aroused in the six-year-old me floated onto the surface of consciousness in my undergraduate years when I was studying English literature. While I enjoyed reading poems and novels, I was equally attracted by cultural objects, museums and exhibitions. Driven by such interest, I moved on to a postgraduate programme in what is called "Material Anthropology and Museum Ethnography" at the University of Oxford. The one-year programme is closely connected to the collections at the Pitt Rivers Museum, and concentrates on anthropological perspectives towards the history of anthropological museums and the analysis of ethnographic objects. However, I soon realised that I was more fascinated by educational programmes targeting at engaging museum visitors than examination of museum objects.

Half way through the programme, I came across Philip Pullman's novel *His Dark Materials*, which helped me to locate the magic link between the domain of literature and museum anthropology. The fictional story about a girl's adventure from Oxford to the northern end was inspired by the collections at the Pitt Rivers Museum. Inuit fur coats, Chinese compasses, trepanned skulls... They might be precious historical evidence for some scholars, strange and interesting objects from other cultures for some visitors, memory triggers that look like family heirloom for others. For Pullman, they are magic threads for story spinning.

I was also lucky enough to have the opportunity to constantly visit the Pitt Rivers Museum where I not only spent time looking at objects, but also observing other visitors. I was curious about how they liked the museum, what they were 'gossiping' about with regard to the objects, why they were more interested in some objects over others. Sometimes, I would just stand on the balcony of the first floor to get a bird's eye view of the gallery where people flowed around the world of objects. The abundance of possibilities that a museum can create transforms 'Cabinets of Wonder' into 'Cabinets of Imagination'.

Literature Review

Nurtured by the enquiries into the nature of museums, a research community of museum education gradually came into being.

The general claim that museums suggest ways of seeing the world (Alpers, 1991; Macdonald & Fyfe, 1996) is supported by studies and reflections from difference disciplinary traditions. Sociologists have pointed out that the museum context reinforces socially inculcated dispositions which are unevenly distributed (Bourdieu, Darbel & Schnapper, 1991). Moreover, a Foucauldian perspective highlights the imbalanced power structure behind knowledge production in the museum world, partly reflected by the explicit and implicit control taken by curators (Hooper-Greenhill, 1992). In like manner, anthropologists criticised the entrenched colonialism behind the collection and the representation of objects in western museums (Karp & Lavine, 1991; Peers & Brown, 2003, Gosden & Knowles, 2011) as well as the prioritisation of vision over other senses (Alpers, 1991; Classen, 2005; Edwards, Gosden & Phillips, 2006). All the above discussions can be summarised as a new philosophical paradigm for museums called 'new museology' (Vergo, 1989), which calls attention to the underlying value systems encoded in institutional narratives and advocates the decolonising power of museums (Marstine, 2006, p.5).

An educational perspective steers such discussions into another direction. Unlike sociological and anthropological enquires that lament the *de-contextualisation* of objects in museums, researchers of museum education position the situation as *re-contextualisation* and switch the attention towards human engagement with objects (Dudley, 2012, pp. 2-3).

Followed by this transition, 'museum education' evolves into a field of research. In early 19th century, Visitor Studies appeared. Chan Screven established the International Laboratory for Visitor Studies (ILVS) in 1988, and contributed some pioneering thoughts to exhibition evaluation. Two years after the birth of ILVS, Visitor Studies Association (VSA) was founded in the U.S. and gradually evolved into a professional organisation dedicated to research into visitors in informal learning settings. In the museum world, learning theories have influenced the theoretical outlook of the nature of learning in museums. Hein (1998) and Hooper-Greenhill (2000) proposed, respectively, the notion of the post-museum and constructivist museum. Their statements underscore the notion that visitors are not *tabula rasa* and

museums are platforms of engagement, interaction and communication rather than distanced display boards for knowledge transmission.

The new philosophy acknowledges and values the “emotions and imaginations of visitors” (Hooper-Greenhill, 2000, p. 143). But the transition, summarised by Hooper-Greenhill (1991, 1999) as a turn from object-oriented mode to audience-centred thinking, should not be oversimplified as a tug-of-war between objects and visitors. As Weil (2002) observes, “What museums have that is distinctive is objects, and what gives most museums their unique advantage is the awesome power of those objects to trigger an almost infinite diversity of profound experiences among their visitors” (p.71). Object-based learning, as a distinctive feature of museums, has a long tradition in western philosophy. In late-Victorian Britain, the practice of teaching with objects, especially in elementary schools, even led to the emergence of school museums (Lawn, 2005).

Visitor and objects should not be positioned as two conflicting forces competing for attention. Museum experience usually comprises the interaction between the two as the museum context provides the “possibility of [people] appreciating their humanity through the encounter with museum objects” (McManus, 2011, p. 33). That being said, learning in museums is multi-dimensional (Hooper-Greenhill, 2007, p. 175) and visitors approach objects from different perspectives. Visitors come to museums for different purposes. As part of the small scale study conducted for my master’s thesis (Yuan, 2011), I interviewed a number of art students who visited the Pitt Rivers Museum in school groups. Few of them spent time reading the labels and since their main task was to make sketches, their focus was mainly laid on the aesthetic aspects (pattern, shape, colour, etc.) rather than the contextual information of the objects.

A museum is not simply a physical space, it is a psychological context. One fascinating dimension that is overlooked by the anthropological lens is ‘imagination’; this is surprising, given that the etymological origin of the word ‘museum’ reveals that its Greek root *museion* refers to ‘house of the muses’ who are nine goddesses of creative inspiration. As Bedford (2004) suggests, museums have the capacity to “support learning, understanding of people and situations different from the commonplace, and ultimately, a transfiguration of everyday experience” (p. 5). To turn *Cabinets of Curiosity* into *Cabinets of Imagination*, I am of the same opinion as Bedford (2004) that we should start off with what visitors can imagine rather than what visitors know (p. 10).

Research Focus and Research Design

Taking the above threads together, I have identified my research theme as visitors’ imaginative responses towards museum objects. Though my approach has now moved further away from anthropology, my interest in anthropological collections remains. The imaginative dimension has been touched upon in studies on museum experiences in art galleries, echoing Dewey’s (1934) theory of art as experience. But

when it comes to cultural objects, the most common theme is still the relation between material objects and cultural identities.

For me, most of the objects at the Pitt Rivers Museum are from faraway places where I have never been to. At first sight and without reading the labels, many objects seem 'unfamiliar' and even 'strange' to me. I would speculate about the possible functions of some objects and the reasons why they ended up lying in those cases. Some artefacts look quite ridiculous to me, though the label explained that they embody sacred messages in their original culture. Some artefacts are familiar daily objects that I can find in my household, though the decoration is rather exotic. Apart from the wide range of objects available at museums of anthropology, they all fall within the category of 'ethnographic objects', defined by Kirshenblatt-Gimblett (1998) as "artefacts created by ethnographers when they define, segment, detach, and carry them away" (p. 387).

To narrow down the focus, I have chosen one particular type of ethnographic objects: masks. While masks are often used on special occasions such as ritual ceremonies and theatrical performances, the museum context deprives them of their performance-related role. The imposed detachment takes masks away from their growing environment which consists of costume, music, dance, rhythm and body movements. But encouraged by the faith in the possibilities offered by the new context, I decide to carry out an exploration into how imaginative responses might be stimulated by masks in museums.

This line of enquiry is carried out through an empirical study that involves interviews and written responses based on museum visits. The major part of the study is composed of my reflections on my own experiences in museums. In order to stimulate conversations, I have also invited three participants to carry out independent visits to the four museums as the chosen research sites: British Museum; Horniman Museum, London; Pitt Rivers Museum, Oxford and Museum of Archaeology and Anthropology, Cambridge. A face-to-face semi-structured interview is conducted with each participant before their independent visits. Towards the end of the research, I will organise a group visit to the British Museum followed by a group discussion for us to share our experiences and comment on our written responses.

Self-Narrative as Methodology

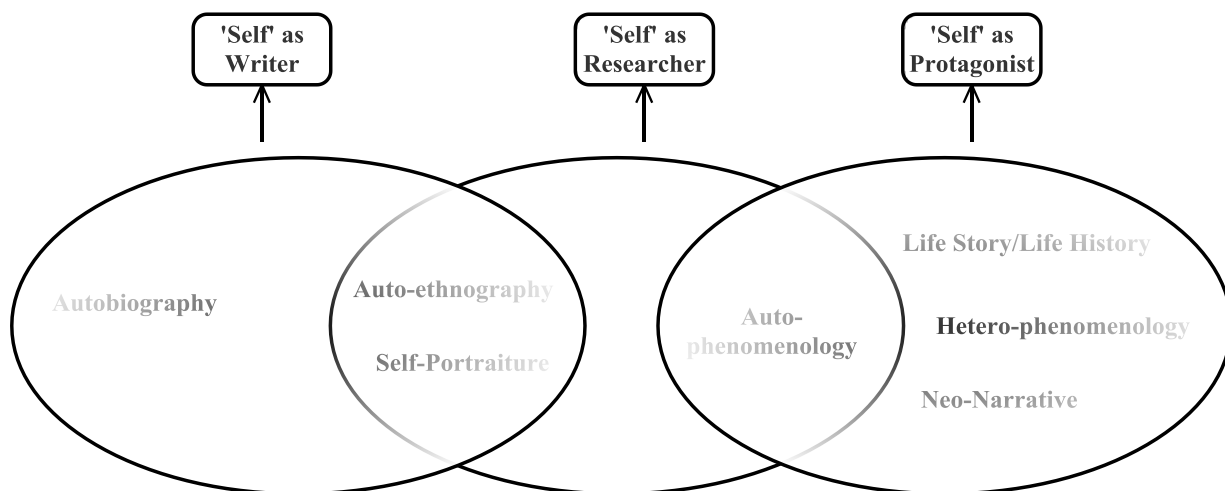
The research design implies that 'self-narrative' lies at the core of the methodological framework. 'Narrative' and 'self' are informed, respectively, by the narrative turn and the reflexive turn in social science research. The former is established on narrative as epistemology which affirms 'story' as the intrinsic structure of lived experience (Polkinghorne, 1988; Bruner, 1990). The reflexive turn within narrative research is much influenced by 'crisis of representation'. By the end of the last century, anthropologists began to question their legitimate and taken-for-granted 'authority' to 'represent' the culture of 'others' (Clifford & Marcus, 1986). In the broader sense,

the binary position between the 'researcher' and 'the researched' has been criticised at both methodological and ethical levels.

The methodological transition from working *on* participants to working *with* participants has also brought changes to research methods within museum education. Established on the position of 'the visit' as an interaction between the visitor(s) and the exhibitions that leads to learning, naturalistic research recognises the presence of the researcher (Hein, 1998) and takes into consideration the personal, social and physical contexts of the museum experience (Falk & Dierking, 1992). Meanwhile, scholars have realised that the "long-term, cumulative impact of museum visits" is hard to capture given its "voluntary and fleeting nature" (Hein, 1998, p. 134). The constructivist museum not only promises a new outlook on understanding the nature of learning, but also hints towards the application of new methods. To get closer towards the "voluntary and fleeing nature", it is helpful to turn to Crotty's proposal (1998, p. 84) that "each of us must explore our own experience, not the experience of others".

Examples that fulfil this vision include the emergence of diverse forms of self-narrative applied in social science research and each of the terms suggest its source disciplines. Auto-ethnography, for example, derives from ethnography which is rooted in anthropology. Apart from their diverse disciplinary traditions, the differences among the terms lie, to a great extent, in the role of the 'self' and the input of the researcher. Diagram 1 illustrates my understanding of a few commonly used self-narrative approaches.

Diagram 1



For the type of self-narrative in the second circle, the researcher is both the subject and the instrument of the research. In studies that fall into the third circle, the researcher is only the reporter of stories of other people who are the protagonists of their experience. My research weaves together two types of self-narrative that

correspond to the overlapping area of the first and the second circle (my own writing on my own experience) and the non-overlapping regions of the third circle (my edition of the participants' experience).

The primary reason for such design is related to the nature of the research focus which touches upon the intangible and subjective domain that is elusive and difficult to capture by other methods such as observation and interviews. The subtleties and nuances involved in imaginative responses can be better reflected through autobiographical journals, personal diaries and reflective accounts. In practice, self-narrative methods enable me to collect and create rich data based on prolonged and continuous engagement. It would be difficult to gather these types of data from other participants.

That being said, the subjective tone of self-narrative poses a major challenge. Arguably, social science research is, to various degrees, influenced and shaped by the researcher's personal interest and experience. But when it comes to my study, how can I ensure that the richness of my 'story' and my interpretation can prove that it is a piece of good research rather than a mere collection of personal journals?

Producing Narrative differently: The Wisdom of Art-based Inquiry

In tackling the challenges posed by self-narrative research, I have turned to art-based inquiry which offers a unique methodological lens. Stemming from an educational event at Stanford University (Barone & Eisner, 2011, p. ix), art-based educational research has developed from the early 1990s onwards. In embracing methodological pluralism (Barone & Eisner, 2011, p. 4) and cognitive flexibility (Spiro, et al., 1991), art-based inquiry recognises that as humans, we come to know things, express idea and represent our thoughts in multiple ways and from multiple perspectives.

Instead of attempting to shape research into a neat and logical structure and comb all data into the same direction, art-based inquiry recognises and celebrates multiple modes of knowing and data representation. It explicitly confronts the problem described by Burns (2005) as, "the format of conventional scholarly work can bring a sense of clarity but it can also limit or restrict the pathways we use to approach learning or knowledge and, in so doing, it limits our understanding." (p. 214). In practice, the wisdom of art-based inquiry can yield creative ways of synthesising multiple forms of data. The employment of "layered text" (Ellingson, 2009; Ely, Vinz, Downing & Anzul, 1997), for instance, allows researchers to present various perspectives through multiple voices which "embod[ies] an academic/analytic aesthetic" (Ellingson, 2009, p. 152).

Narrative methods, to some extent, match the vision of art-based inquiry. A number of scholars have mentioned that in narrative studies, stories can take on different forms. Atkinson (1998) suggests the possibility of "a factual form, a metaphorical form, a poetic form, or any other creatively expressive form" (p. 8). Moustakas (1990) comments that creative synthesis as the final stage of heuristic research involves

narrative depiction which “may be expressed as a poem, story, drawing, painting, or by some other creative form” (p. 32).

While St. Pierre (1997) claims that writing as a method of inquiry allows the possibility for “producing different knowledge and producing knowledge differently”, art-based inquiry provides a theoretical ground and methodological outlet for “producing different narrative and producing narrative differently”.

In my research, museum experience is mostly related to visits that are planned as part of my research instead of taking place in naturalistic settings. Thus, self-narrative is mainly based on ‘researcher-elicited experience’ rather than retrospective reflections on past experiences. In this respect, the insight of art-based inquiry enriches self-narrative at various levels.

Throughout the research, the connections between decisions on data collection methods, data creation and approaches towards data analysis can be made and mingled. For instance, an anecdote related to a past event in a museum can serve as the preface to a personal account. Contents of group discussion about past visits are based on written responses that have already been created. Eisner (1998) remarks that “qualitative inquiry is not only directed towards those aspects of the world ‘out there’, it is also directed to objects and events that we are able to create” (p. 22). To put such vision into practice, I believe that researchers need not only to sharpen the skills of creating ‘collage’ or ‘assemblage’ of different forms of data, but also improve the readiness for ‘bricolage’ so that multiple forms of data can be synthesised in an appropriate format.

In self-narrative research, art-based inquiry also ensures ‘built-in’ reflexivity. Different forms of representation can bring about different angles of the story. Besides illuminating on ‘what happened’, the storied form within art-based inquiry also incorporates aspects of ‘why something happened’ and ‘what analytical perspective can be applied to interpret the story’. It breaks out the framework of traditional forms of narrative and allows different styles to speak for diverse perspectives. Just as “[e]ducational inquiry will be more complete and informative as we increase the range of ways we describe, interpret, and evaluate the educational world” (Eisner, 1998, p. 8), self-narrative will be more complete and reflexive when the methodological horizon is broadened.

Preliminary Findings and Discussion

At the time of writing, I have just completed the major part of the empirical study. I have visited all the four museums and all three participants have visited at least two museums among the four. Upon my invitation, we all gathered together for a group visit to the British Museum followed by a group discussion.

In adopting a flexible design, I could not predict the exact form of the data that would emerge during the research process, especially those to be created by my participants. At present, a diverse range of forms have been created, including poetic

writing, reflective writing, and verbal conversations. During the group discussion that took place last month, we shared our writings by reading aloud our own pieces. Not surprisingly, each of us writes in a different style. Julie, one of the participants, commented that poem allowed her to express ideas in a free style about the “vague” message she acquired from the masks. Bob writes in a more analytical way and in a half-joking tone, he told us that as an applied mathematician, he preferred to treat all masks as a system that he would then analyse as an onlooker.

Despite the different writing styles and different focuses, we all shared some common feelings towards masks. We discussed how lighting in the museums affected the appearance of masks and how most of them looked scary and macabre and often made us uncomfortable. We also talked about the material of masks and its effect on our feelings.

Data that emerge from the different stages of the study complement and inform each other. Through independent visit and personal writing, each of us enjoyed the freedom of recording our own reflections in our preferred style. And through group discussion, we were able to share our feelings and exchange ideas. However, though the stages of the study follow a timeline of interview—museum visits—written responses—group discussions, I would need a creative analytical framework to weave together the diverse forms of data. This is still under development and will be discussed elsewhere.

Summary

In this paper, I have introduced the context of my research by reflecting on my own personal experience and relevant literature. Focusing on the imaginative dimension within visitors’ engagement with museum objects, my study aims at exploring visitors’ imaginative responses towards museum masks. I have adopted self-narrative as the main methodology which allows me to probe into the subjective domain of imagination and personal emotion. I have also decided to involve three research participants so that we can engage in dialogues and share our personal writings.

The integration of self-narrative approach and art-based inquiry supports the diversity and multiplicity of forms of narrative and ways of creating and presenting narrative. While the former favours contextualisation and subjectivity of human experience, the latter celebrates overlapping contexts, built-in reflexivity and the interlocking of data creation and data analysis.

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Session 3.7 Innovation and new opportunities

46 Gaming Worlds: A Case Study of Secondary Students Making Interactive Video Games

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With the soaring sales and rising popularity of video games with youth, how might art educators utilize this technology to engage secondary students? How might we develop more creative high school or university programs where secondary students can create video games through active, participatory learning (Dewey, 1934, 1938; Freire, 1970)? Art educators have written for some time about digital visual culture within the field of art education (Dunn, 1996; Heise & Grandgenett, 1996; Krug, 2002; Keifer-Boyd, 1996; Sweeny, 2004; Taylor & Carpenter, 2002; Tavin, 2002); however there are few case studies examining the learning potential of secondary students through the act of developing a video game. Patton and Kenyon (2010) address pedagogical applications of video games providing examples of game development workshops along with types of game building software, but mention a need for more student opportunities in creating interactive systems and devices like video games.

This presentation will discuss and examine the summer SEED program at the University of Texas at Arlington where secondary students developed a video game. In the presentation, we share the process of development and implementation of the student-created video game as a case study (Flyvbjerg, 2004; Stake, 1995, 2005). Additionally, several secondary students communicate their experiences in the SEED program including first-hand accounts of what was learned. They do this through narrative accounts (Casey, 1995; Chase, 2005; Ellis & Bochner, 2000).

Keywords: Video game, active learning, secondary students, case study, narrative, storytelling

90 The use of new technologies in Art: enhancement of interactivity, dematerialization, simulation and reaching new publics for arts

Rosa-Maria Oliveira, University of Aveiro, Portugal

The process of dematerialization in the arts has been proposed for a long time. However, nowadays with such a widespread use of communication electronics and technologies, this concept has reached every aspect of our lives. Art also goes in a less and less concrete direction, where the distances are replaced by a notion of instantaneous diffusion. The relationship between space and time has suffered an

alteration that is reflected in the artwork. Our civilization is going beyond the appearance of the real matter, interacting in a complete dematerialization of the real world, as we understand it, by means of the new technologies. With immersive spaces, the sceneries created may induce the observer in a virtual reality sometimes so different from the known world that it is difficult to understand.

The issues that involve the process as form of dialogue between artists and observers through the project are of paramount importance in many contemporary art works, resulting in different ways of participation and interaction. Students of the Master of Contemporary Artistic Creation are developing research and practice focused on this theme.

Keywords: *Art, new technologies, new publics, author and co-author*

91 Art Encounters: An arts intervention initiative for empowering marginalized children and young people from New Delhi and New York

Roberta Altman, Bank Street College of Education, United States

Mousumi De, Indiana University, United States

Children and young people living in underserved communities are often restricted from a range of formal and informal educational experiences, including the arts that can broaden their views about themselves and the world. This paper describes an arts intervention initiative "Art Encounters" with marginalized children and young people from two out-of-school programs in New Delhi and New York. The intervention draws its conceptual framework from Freire's concept of critical pedagogy and Greene's ideas of transformative social action through the arts. It firstly aims to expand possibilities of arts engagement for the participants through a process of "Art Making"; secondly, enhance their capacity for critical reflection and consciousness through "Art Conversations" that draws its methodological framework from Visual Thinking Strategies. Thirdly, it aims to generate a dialogue amongst these participants from two diverse spaces through a process of "Art Exchanges" and finally, evoke a response to the artworks created through a process of "Art Responding". This paper presents our findings from the initiative that not only enhanced participants' self-expressive capacities and other intrapersonal skills but also fostered empathy amongst these children, as well as about these children. The paper further discusses arts potential in engendering empathy across different class and cultural divides.

Keywords: *Informal education, critical pedagogy, social action, critical reflection, art responding, empathy*



Session 3.8 Workshop

134 Skills in the Making workshop

Cathy Miles, Artist, UK

Cathy Miles is an English metal smith who uses a unique concoction of wire, found materials and text to depict common bird life, domestic objects and pretty much anything else.

She says her works take the form of three-dimensional drawings documenting the belly tickling moments of the everyday.

They have appeared in galleries across the world, as installations or as shop displays. Cathy is a very experienced workshop facilitator and through the NSEAD Skills in the Making programme has shared her skills and ideas with hundreds of teachers and trainees. This will be a practical workshop lead by Cathy to give you an insight into how you could develop wire sculpture within your work in schools.

Keywords: *Wire, construction, 3D*

Session 3.9 Workshop

126 Printmaking: possibilities in the primary classroom

Bridie Price, Canterbury Christ Church University, UK

'Printmaking is inherently a practice open to experiment and innovation' (Saunders and Miles, 2006). Artists often push the boundaries of traditional forms of printmaking, whether this is in the use of techniques, processes or in the use of materials, and discover new possibilities and applications. This can be observed in the work of Thomas Killper where a floor of a building is used as the printing block and materials found on site are used to take prints from this. Jennifer Price harnesses basic and traditional printmaking methods then stands them on their head taking familiar objects and creating prints which invite the viewer to interpret their own meaning. Many forms of printmaking offer opportunities to produce multiple copies which can

be explored for the possibilities to experiment and investigate. When printmaking and making a number of copies of prints children can be presented with opportunities to openly experiment in their work without the fear of failure. Drawing on the work of some contemporary printmakers and using Place (Canterbury) as a stimulus this practical workshop will provide a forum for delegates to explore and discuss the possibilities of printmaking in primary education. Using a range of off-press printing techniques inspired by the work of these artists, delegates will experiment with a variety of techniques and processes to create prints and consider how this could be utilised within the primary classroom to support and develop children's understanding of art, craft and design.

Keywords: *Printmaking, innovation, experiment, possibilities, primary education*

Discussion paper following printmaking workshop

Drawing on the work of some contemporary printmakers (Thomas Killper, Jennifer E. Price and Aaron Tebano) and using Place (Canterbury) as a stimulus the aim of this practical workshop was to provide a forum for delegates to explore and discuss the possibilities of printmaking in primary education. Delegates had the opportunity to experiment with a variety of techniques and processes to create prints and consider how this could be utilised within the primary classroom to support and develop children's understanding of art, craft and design. A number of issues arose through this exploration and discussion: use of printmaking in primary school; issues surrounding using contemporary art; the use of ICT and teacher intervention in children's work. This paper will seek to explore these points of discussion from the workshop.

The current national curriculum (NC) for England states that children in Key Stages 1 and 2 should use a range of materials and techniques and makes direct mention of printmaking in both key stages. Although the 2014 NC does not explicitly refer to printmaking in its programmes of study for either key stage 1 or 2, printmaking is not necessarily abandoned as the aims of the curriculum state that children should 'become proficient in drawing painting, sculpture *and other art, craft and design techniques*'. (Own italics) (DfE 2013)

Printmaking offers the opportunity to experiment and discover new possibilities and applications (Saunders and Miles, 2006). The traditional use of techniques, processes or materials can be explored and experimented with to find new ways of working

with these to create art work. Printmaking in primary education can offer the opportunity for children to produce a number of copies which children can use for experimentation and investigation. Having multiple copies allows the child to explore but withdraws the element of failure when some of the experiments are not as the child intended. However, it does offer opportunities for discussion and reflection. There are a number of printmaking techniques which do not require a printing press and therefore provide a range of possibilities, including the use of ICT, for primary school children to explore this particular medium.

The requirement to consider and learn about the work of artists, craftspeople and designers is present in the current NC for England and in the 2014 NC although in different forms. Key and Stillman (2009) suggest that this requirement provides an opportunity to address a curricular imbalance that for many years focussed exclusively on making. Encouraging children to look at and make connections with the work of artists, craftspeople and designers can help them to critically engage with visual art (Edwards, 2013). Through their investigations of such art work children can develop their visual, tactile and spatial awareness. They can consider how artists may have arrived at graphic, decorative, spatial or tactile solutions and use these as possible starting points for their own work (Key and Stillman, 2009). These experiences can support learning and teaching by developing children's knowledge and understanding of art, craft and design from around the world, from the past and present providing them with a wide view of what art is as well as considering why people make art (Edwards, 2013). The choice of artists to support and develop teaching and learning should be 'be broad and balanced covering a wide range of artists and designers from a range of different genres, periods and cultures with no evident gender bias' (Bowden, 2006 p40).

Using the work of contemporary artists in schools may be more relevant for children as some artists explore socio cultural issues and media which may resonate with the children's lives. For instance, Price's art work addresses complex layers of material culture and the role of the visual artist within a complicated age of media. She explores and expands upon basic and traditional printmaking methods which could be accessible within primary education.



J. Price - Vauxhall Blue 2009



Price Brewery Arts Centre 2012

The use of contemporary artists in school could be used as a tool to expand pupils' critical horizons and challenge pupils to question what they understand art to mean. Others suggest that such engagement with the work of contemporary artists can widen children's horizons and inspire their own art making and creativity (Norris et al, 2013). Schools, when considering using contemporary art, could invite artists into school so children and teachers could discuss how and why they work in a particular way and consider the decisions they make during the art making process. Visits by artists can add a breadth and depth of knowledge that children (and teachers) would otherwise not receive and also be a means of inspiring children and teachers (Boys and Spinks, 2008). When looking at the work of Thomas Killper it can be seen that he created some of his prints in derelict buildings and used the materials he found on site. He used the floors of the building as his printing blocks which determined his choice of tools. In choosing what to print he considered the history of the building and made prints of characters associated, in some way, with the building. Making connections to such decisions artists make will help children to understand this process and apply this to their own work.



(Left: Thomas Killper – State of Control, 2009. Right: part of the process)

In some cases this engagement with art could be with current technology. Computers and digital media provide artists with yet more tools to explore and expand art practice. This technology allows ideas to be reworked and modified directly during the process of production in a way not possible with traditional materials (Chia and Duthie, 1992) and so may offer children a safe and secure platform to work from. Tebano's work involves using digital cameras and computers to manipulate images to create art work. Providing opportunities to work with this technology could be beneficial to some children. Ofsted's report 'Drawing Together' (2008) found that boys' achievements in art rose when they were given opportunities to use digital media. When making art work using computers Freedman (cited in Chia and Duthie, 1992) found that there tended to be more collaboration than when involved in other types of art-based activities. As can be seen the use of contemporary art may provide a number of benefits to supporting and developing children's knowledge and understanding of art, craft and design.

Aaron Tebano



21.8 Miles (2 Metres x 9 Metres, Inkjet Print)

According to Adams (2005) contemporary art has acquired a much improved status and popularity yet 'there has not been a similar bestowing of status or even

legitimacy upon the production of art in schools.’ (p23) Ofsted (2009) stated that contemporary art enriched the curriculum and pupils’ exploration of abstract concepts yet in many schools this was underdeveloped and the topics chosen to explore were lacking in imagination and not chosen in response to pupils’ cultural interests. Schools, it would seem, tend to use a narrow selection of artists which may not necessarily include the work of contemporary artists. Some teachers may feel that they are ill-equipped to make informed choices as some have a limited, and in some cases, no training in art history and appreciation. They may feel that constraints, such as lack of professional development and lack of time are obstacles to developing their own subject knowledge in this area and so hinders their choices and how they are able to develop teaching and learning.

It was noted by Ofsted (2009) that ‘insecure subject knowledge and insufficient differentiation or use of subject-specific assessment restricted the level of challenge and constrained pupil’s progress and creativity’ (p.6). Some teachers, however, may feel concerned about whether to intervene when a child is creating their own artwork. Kindler (1996) argues that highlighting the process aspect of art making has led to a widespread promotion of a non-interventionist approach (cited in Eglinton, 2003). In this approach educators give children art media and allow them time to make art, but they themselves do not take part in the child’s experiences (Eglinton, 2003). There is a lack of meaningful dialogue or motivation in such art experiences where the child is limited to sensory exercises which have little impact on their development. The exploration of media, argues Eglinton (2003), while a ‘fine initial encounter’ (p28) is not enough. The construction of personal expression into form, skill development, and cognitive, aesthetic, and perceptual growth needs fostering. Boys and Spinks (2008) argue that it is important that teachers are seen to value art and design, and understand how to encourage, facilitate and support children’s skills in art so that they can make effective use of this form of communication. However, such intervention requires sensitivity and it is important to be aware that for some children the product is an important part of their art work.

Teachers can act as facilitators in supporting and developing children’s knowledge and understanding of art by providing and stimulating discussion and dialogue, important elements of the art process. The discussion and dialogue can help to motivate, guide and/or extend involvement in the art making process. It provides vital feedback helping children learn from the process and to recognise and solve problems. Through this dialogue children can be encouraged to apply new discoveries, to reflect upon their work and to expand their thinking. However, it is also important to recognise when children do not want or need to enter into a discourse.

They may choose to communicate their knowledge and understanding through the work they have explored.

Teaching practical skills, particularly those gained through experimenting with a range of different media, is integral to visual arts education. However, consideration should also be given to the vocabulary of interpretation, exploration and expression of ideas. Children need to learn how to ask questions of art works. Without an awareness of art as a source of ideas and meaning, Charman and Ross (2002) argue that it is difficult to extend pupils' own art practice 'beyond the painstaking representation of cheese-plants, crushed cans and trainers and the appropriation and application of images and surfaces from visual examples' (p2). They suggest that the skills of interpretation require a disposition for looking at visual art which has thinking, rather than making, at its centre. They argue that thinking skills are particularly useful with regard to contemporary visual art, in which meanings can be contradictory, multiple and are certainly open-ended and unstable. For example J. Price's work is open to interpretation and asks the viewer to look beyond the obvious. She removes the artist from the final piece, the viewer makes it anything they see it to be and become an equal collaborator in the work: becoming the work's meaning. Charman and Ross (2002) suggest that even if the art work is interpreted as meaning both A and Not-A, or A, B and C, so long as the process of arriving at these interpretations is rigorous, pupils can have confidence in them. This offers an alternative model from the traditional approach which emphasises the transmission of meaning from teacher to pupil. A teacher, however, does not need to be an authority on all potential meanings the art work they and their pupils encounter. Instead they need to be able to support pupils with critically engaging with art works and enabling them to utilise the ideas they find within their own work.

Contemporary printmaking offers a variety of avenues to help develop and extend children's art work during primary education. It presents opportunities for children to problem solve, to explore and take risks, to ask questions about what art is, to develop their ability to interpret art for themselves and to apply their new understanding to their own art work. If children become involved with contemporary art they may find modern art galleries more accessible and become more willing to incorporate their own work within the realm of contemporary art. It may also encourage them to see that people like art, that they look at art and that they too could become artists. Some teachers however, lack confidence, for a variety of reasons, in this aspect of the primary curriculum. Forums such as this workshop provide a place for teachers to develop confidence so that they can develop their

practice to enable children to extend their knowledge and understanding of art, craft and design.

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Session Four

1.30-3.00

Session 4.1 Panel discussion

83 IF YOU LOOK VERY CLOSELY YOU CAN SEE THE JOINS: Teacher educators talk about their experiences of managing teams that train teachers to deliver interdisciplinary art education

Maeve O'Brien Braun, Janeke Wienk and Elsje Huij, ArtEZ Institute of the Arts, Netherlands

This panel discussion (90 minutes) will open with three 15 minute presentations focusing on challenges facing teacher educators who lead programmes where inter-multi- and trans-disciplinary arts practice is the norm. The presentations will explore where the theoretical roots of our practice lay, discuss the teacher competences that really matter in this type of setting and attempt to unpack the mystique surrounding reflection- is it a general trait or does each art discipline have its own interpretation of what it means to be reflective? Using examples from their teaching practice, continuing professional development issues in the Netherlands and research on interdisciplinary arts education, the presenters would like to open a discussion with InSea colleagues interested in establishing a working group 'interdisciplinary arts education'.

Keywords: *Art teacher education, teacher competences, professional development, interdisciplinary arts, reflection*

Session 4.2 Identities of creative educators and practitioners

82 The Mitate workshop - Practical workshop (Max 20 people)

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Kazuji Mogi and Akiko Gunji, Gunma University, Japan

Tomoyuki Sowa, Kobe Design University, Japan

Maho Sato, Chiba University, Japan

Keiko Onishi, SODA Design Research, Japan

Nobuyuki Ueda, Doshisha Women's College of Liberal Arts, Japan

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Abstract

We have developed educational workshop programs focusing on these unique Japanese cultural and artistic traditions: The Narikiri Emaki workshop (picture scrolls, 2006-); The Recreate da Byo-bu workshop (folding screens, 2008-); and the KARUTA workshop (chanted poems and pictures, 2010-). We make a workshop program that based on three ideas; (1) Focusing on the cultural framework of each tradition. (2) Combining understanding texts with learning through the senses. (3) Learning through Japanese culture. The aim of our workshop is to encourage the Japanese children to have an interest in their own culture and to introduce Japanese creativity to people from various cultural backgrounds. In this workshop, we focused on Mitate which is one of traditional methods in Japanese literature, performing art and visual art. To develop the workshop, we defined the learning activity in Mitate as follows; (1) Associating images with themes, (2) Visualizing new images from the themes, (3) Visualizing and verbalizing the process of associative thinking. In our workshop in the InSEA conference, we conducted a workshop, which visualize the process of associative thinking by using stop motion animation with iPad. In other words, this workshop was an attempt to understand the tradition using the new media.

Key words *Creativity, Japanese traditional culture, Learning environment design, New media*

1 What is *Mitate*?

From reviewing Japanese literature, we defined *Mitate* as a creative activity in which people enjoy identifying similarities between A and B using their knowledge and imagination. *Mitate* uses symbols to represent different ideas in Japanese Arts. It is used in traditional woodblock prints (*Ukiyoe*), traditional poems (*Waka, Haiku*) and plays (*Kabuki*).

One simple example of *Mitate* is in *Rakugo*, which is a comic story. Using *tenugui* (Japanese hand towel) and *sensu* (Japanese holding fan), a comedian acts like he is writing something on a notebook with a pen. In *Rakugo*, comedians use their bodies and these tools (*tenugui* & *sensu*) to express something when they speak. We do not need to use special knowledge about Japanese traditions.

Another example of *Mitate* is in *Ukiyoe*. *Ukiyoe* is Japanese woodblock prints and it was culture of townspeople such as tradesman and artisan, developed in urban area. The themes of *Ukiyoe* is based on a classic story or poem. People collected these pictures as a hobby to show they are knowledgeable. *Mitate Daikokuten* by Suzuki Harunobu uses *Mitate*. In the woodblock print, a young lady has a KOZUCHI-hammer made of wood and sitting on a straw rice-bag. Can you identify any *Mitate* in this picture? What does this young beautiful lady stand for? To understand *Mitate* in this picture, people have to know Daikokuten who is one of Japanese God. He is sitting in a straw rice-bag with a special hammer. This image means happy and lucky. In the first picture, a young lady is sitting on a straw rice-bag with hammer like Daikokuten. The young beautiful lady corresponds with Daikokuten. This is *Mitate*. This is a good example of *Mitate* because Daikokuten is old man but the lady is beautiful and young. There is a gap between them. In order to bridge a gap between these images, people need to use their knowledge and imagination. We consider this as a creative activity and decided to design this *Mitate* workshop.



Fig1: *Mitate Daikokuten*

(Harunobu Suzuki)



Fig2: An image of Daikokuten

2 Workshop design

The aim of our workshop is to introduce Japanese creativity to people from various cultural backgrounds. In this workshop, we focused on *mitate*, which is one of traditional methods in

Japanese literature, performing art and visual art. We designed an activity, which participants make an animation movie using an idea of *mitate*. We asked participants to use an image of *Ashura* as a theme in order to start *mitate* activity. *Ashura* is a god of battle, which is one of national treasures in Japan and has six arms and three heads. We expected that the image of *Ashura* stimulates participants' imagination. Participants make a new image from *Ashura* by *mitate* and make an animation movie.

3 Images of Mitate workshop activity

The workshop timetable and activity are as follow.

Table 3: Time table of The Mitate workshop

Time	Activity
13:30 – 13:45 (15min)	<p>■ Explanation of the <i>Mitae</i> and workshop.</p> <ol style="list-style-type: none"> 1. What is MITATE ? 2. Outline of workshop.
13:45 – 14:35 (50min)	<p>■ Creating story from <i>Mitate</i> and making animation.</p> <ol style="list-style-type: none"> 1. Do <i>Mitate</i> from <i>Asura</i> statue. 2. Create the story based on new image which connected with <i>Asura</i> by imagination. 3. Make 'stop motion animation' with iPad.
14:35 – 14:45 (10min)	<p>■ Presentation</p> <p>Watching animation and presentation.</p>
15:45 – 14:55 (10min)	<p>■ Reflection</p> <p>Watching Reflection movie (RTV).</p>
14:55 – 15:00 (5min)	<p>■ Questionnaire</p> <p>Answering a questionnaire on today's activity.</p>



Fig3: Ice braking

Participants experienced "*Kocyo-no-mai*" (*dancing butterflies*), which is traditional performance in Japan. In this performance, piece of white paper represents butterflies.



Fig4: Explanation of Mitate

We explained, Mitate is a creative activity.



Fig5,6: Experiment with Rakugo's way

One simple example is in *Rakugo*, comic story. In *Rakugo*, comedians use their body to express something when they speak. In this case, he expresses eating *soba* using *tenugui* (Japanese hand towel) and *sensu* (Japanese holding fan).



Fig7, 8 : Participants made original Mitate.



←Play the piano and cooking.



←She is making up her face
Fig9 : Explanation of make "mitate"

First of all, participants imagined something from Asura. Then, they shared their own ideas with members of a group and chose one theme in a group. Finally, they created a story based on the theme and made a movie about this story with iPad. They used an application named KOMA KOMA to make a stop-motion movie.

① Imagine from *Asura*.



② Create a story based on theme which you imagine from *Asura*.

- Shear new images and determine theme in a group.

③ Make a movie with iPad.

- Movie made by stop-motion.
- Take a lot of picture using by iPad.

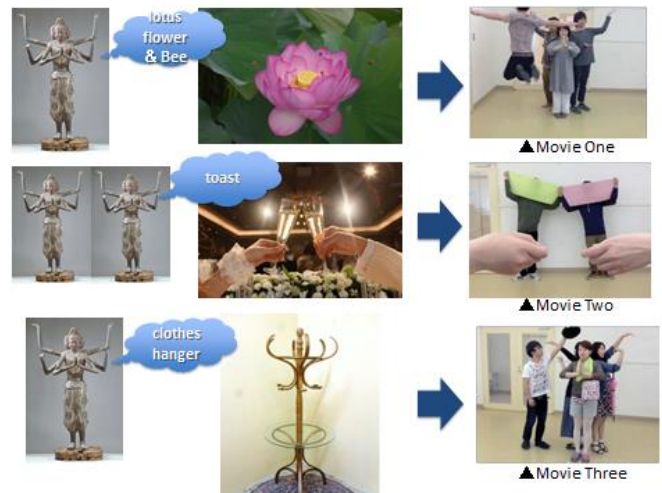


Fig10: Watching sample movies

These are making processes of example movies. Movie one: it is about a lotus flower at the beginning. Then people make the story that a lotus flower wants to ward off the bees. Movie two; people imagined the two glasses from Ashura, and then made the scene of toast. Movie three; people imagined a clothes hanger from Ashura. From this image, they made a story, which a clothes hanger was unwilling to work.



Fig11: Imagine from *Asura* and make new image and a story

Using characteristic of statue, imagine and creating new image.



Fig12: Make a movie with iPad

Participants made a movie with iPad and an application named KOMA KOMA.

Website <http://komakoma.org/en/>

Finally, three new images made by participants. We are going to develop this workshop.



Fig 13: "The jelly fish"



Fig14: "Mummy's life"



Fig15: "Spider"



Session 4.3 Art and well-being

36 Minding the gap: A comparison of the reality of art in classrooms in primary schools between England and the United States

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Due to economic times the current trend is to minimize art educators in some, if not many primary schools in the United States (Parsad 2012) and in England, thus opening the doors for a variety of methods to meet the standards of art. Primary students are required by the standards to be taught art, but how this is accomplished is varied. This study asks: who (artists, teachers, specialists, or volunteers) is actually teaching primary students art in both the England and the United States. Following on a study of Arts in America by the Department of Education, this study adds definitions, program details, and attitudes of art in education. Two questionnaires,

one for the principals/head teachers and the other for general teachers will gain general knowledge for comparison. My goal is to identify and clarify understanding of what is the reality of art in primary schools and compare that to the Department of Education's report. Additionally, there will be a comparison of definitions of art between practical and academia. These findings afford us the opportunity to reconsider how we think about teaching, and reaching primary students with art. Exploring what knowledge is being shared and how will open up the potential for expanding the possibilities of how we can think about sharing and teaching art differently to transform the studio habits into life- long learning skills thus, enabling primary schools to use art to promote studio habits. This paper/presentation is a proposal for a PhD dissertation.

Keywords: Primary art, England, United States, Advocacy, comparison, reality

The phrase 'mind the gap' was originally designed to assist those that were unaware to be cautious of unsafe gaps between the platform and the train in the London Underground. I use the phrase 'mind the gap' as a metaphor to illustrate the concept that educational policy is the platform and teacher pedagogy is the train. This study looks into that space or gap in between, specifically in art education, what policies define as art education, how general primary teachers understand them, what does art learning look like in the classroom, and the difference between the two countries.

The Train:

In the USA, due to economic (Parsad, 2012) and policy trends (Hickman, 2010), fewer elementary schools have art teachers, leaving general teachers to teach art and to accomplish the curriculum standards (McKean, 1997). Schools are under increased pressure to increase student proficiency rates in the "core" subjects (literacy and mathematics) and have less money to spend on art materials (Sabol, 2010). Similarly, in England, primary schools expect generalist teachers (non-art specialist) to include art in their curriculum (Hallam, Gupta, & Lee, 2008). Additional research states general teachers are uncomfortable (Miraglia, 2008), fearful (Stokrocki, 1995), and unknowledgeable (Thompson, 1997) in teaching art, negatively affecting the quality and quantity of compulsory art learning in the classroom. In both countries, teachers

are struggling to teach art confidently to meet national requirements (Tickle, 1996). British researchers Hallam et. al (2008) identified a gap between curriculum and teaching practice; and the promotion of art as a skills-based subject by the curriculum leading to minimal art at the elementary/primary school level. This requires further investigation to compare the two countries' policies and teaching practices.

The Platform:

Currently, art educators could refer to art learning from the definition from their National Standards (USA) or National Curriculum (England). Both are very similar, and are designed to guide teachers to bring concepts to practice in the classroom. It must be clarified that in the USA the National Standards are not compulsory like in England, but 48 of the 50 states have created standards that include the national standards that are compulsory to their specific state. Both countries are implementing new policies. In reviewing the new policies the comparison can almost be simplified to process versus product (Duncum & Bracey, *On Knowing: Art and Visual Culture*, 2001). While the US focuses on exploration into personal experimentation and life long learning, England stresses proficiency in skill sets, expecting mastery of drawing and rote knowledge. Both countries are missing cultural appreciation, diversity and personal connection to the art in lessons or the art created.. The identification of this dilemma is not to judge that one policy is better than the other, but to explore the gap and recognize the differences in the schemes.

Looking in the Gap:

Guiding the exploratory research is a project called *Studio Thinking*, by Hetland, Winner, Veenema and Sheridan (2007) research into a practice that created theory. They discovered *the studio habits* of art education from observing high school visual arts classes in the USA. Researchers found that the habits transfer to other scholastic disciplines as well and created the *Studio Thinking Framework* (STF) (Hetland L. , Winner, Veenema, & Sheridan, 2013). Additional art educators and researchers

endorse this framework stating it “continues to provide a vehicle with which to navigate and understand the complex work in which we are all engaged” (Barniskis, 2009, p. 193). The STF would be a valuable tool of measurement for this research study to identify learning in art as it applies to art and studio habits in the elementary/primary classroom.

The Gap:

Freedman (2006) suggests a society's economic and cultural strength is no longer measured by production of goods, but by production of information and creative ideas, often called the creative economy. To compete with the demands of the 21st century employment requirements teachers must prepare students to compete for and fill the requirements of the future needs. “Children need much more than just academic skills to be successful in today’s world (Phillips, 2012, p. 4). The skills required for today’s workforce are critical thinking, creativity, problem-solving skills, effective communication and the ability to adapt and learn throughout one’s career (Conference Board of Canada, 2011). Quality art education provides those skills and abilities (Hickman, 2010). Downing and Watson state that while policy dictates the expectation, ultimately the general teachers decide what is taught, and that actuality has not been subject to systematic review (Downing & Watson, 2004).

The key reasons for this study include:

- General teachers are expected to teach art to elementary/primary students with minimal confidence, training, and background
- Compare pedagogy and policy in countries where the policy is different
- To identify how general teachers in countries with differing policies understand and teach art
- There is minimal existing research on general teachers’ art pedagogy
- Use the STF as a research tool in understanding general teachers’ pedagogy.

Research Questions

The aim of this study is to identify the teachers' understandings and pedagogy of art learning in elementary/primary educational settings using the Studio Thinking Framework as a tool of measure and then compare to the new policies in the different countries.

1. How do general elementary/primary teachers in England and the United States understand learning in art?
 - a. What differences exist between teachers in the two countries?
 - b. To what extent do these understandings reflect the Studio Thinking Framework?
2. How does general elementary/primary teachers' understanding of learning in art influence their classroom pedagogy?
 - a. What differences exist between teachers in the two countries?
 - b. To what extent do these pedagogies reflect the Studio Thinking Framework?

How to Explore the Gap

In this study, the design will integrate two phases to attain more adequate and plausible answers to the research questions (Parsad B. &, 2012). First, I shall utilize a questionnaire of approximately 500 participants (aim of 250/per country) to gain a broad overview of understandings followed by two detailed case studies (1 school in USA, 1 school in England, multiple teachers within a school) using ethnographic methods to identify teachers' art pedagogy

Phase One:

A survey will involve generalist teachers from elementary/primary schools in both England and the United States. Invitations to participate in an online questionnaire

will be posted on educational social network sites, such as scholastic.com and/or edutopia.com, as well as online message boards within social networks of teacher unions, lesson exchange groups, regional groups, and elementary/primary groups.

The survey will consist of questions regarding demographic data, art understanding, teaching, and personal art practice. The survey will undergo a pilot study prior to distribution to verify that it is carefully designed, as 'learning in art' is a complex topic. For example, a question ranking what concepts/ideas are most important when teaching art, or where student art is displayed, or how they utilize STF (without using the reference) in their pedagogy. The results will answer RQ1 as well as help guide the case studies in Phase two. Allowing sequential collection of data as well as sequential analysis guides the flow of research (Creswell & Plano Clark, 2007). It is estimated that the sample size will be appropriate for this doctoral study but not necessarily to make cultural generalizations.

Phase Two:

The value of qualitative methods is the production of rich data from observations and interviews (Cohen, Manion, & Morrison, Research Methods in Education, 2011) designed to illustrate the pedagogical setting and respond to RQ2. Jeffrey explains that ethnography is 'the telling of a story', exploring the 'what' and 'how' in the specific context of what is being researched (Jeffrey, 2006). The findings of ethnographic studies are not generalizable.

Participants, from each country will volunteer when completing the survey, with school and additional teachers condoning additional observations over a school term. Observations, during art instruction and interviews will be recorded in digital photographs, and field journal. Identification of learning theories, national standards/curriculum, assessment opportunities, as well as examples of the studio thinking framework will be noted. Observations and interviews will be coded, then categorized by an emergent framework, allowing a deeper understanding of the text

as part of the process of coding, review and revision (Ryan & Bernard, 2011). Examining content analysis is the appropriate method for exploring understandings and organizing themes within this study (Attride-Stirling, 2001). Additionally, coding identifies commonalities found in qualitative research methods, specifically to explore trends and patterns (Stremler, 2001). Data collected will provide triangulation to ensure trustworthiness.

A final analysis will compare the findings of the survey results to the themes that emerged from the ethnographic methods. This is key to the study, to discover if the understanding of art learning from the teachers (survey responses and interviews) is reflected in their teaching methods (observations), or whether they understand art learning as defined by policy but teach differently. Comparisons are not designed to compare country to country as illustrations of better practices, but to identify difference in negotiating general teachers' relationships to varying policies.

Minding the Gap

Specifically, the anticipated contribution to knowledge would be to illustrate how arts education policy is translated to in the classrooms of both countries and identify what art learning is in the absence of a specialized art teacher as well as the relationship to governmental policy. Additionally, using STF as a data collection tool would re-enforce its value to art education, beyond a teaching theory. If general classroom teachers are going to continue as the role of art educator, researchers are suggesting mandatory art education courses, as well as in-service professional development including art teaching pedagogy and art methods (Smila & Miraglia, 2009). This also has the potential to encourage higher education to modify existing pre-service teacher training to include studio art and a better understanding of how to teach art. Additional research, like this study, would allow us to have a chance to move toward substantiated knowledge about what the inclusion of arts in an education contributes to humankind (Diket & Brewer, 2011, p. 46).

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81 "Even though we have so many similarities, why is there still such a strong divide?" Conflict transformation through art.

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Various scholars and art educators have advocated for the use of arts and education for international understanding that can foster peaceful relations amongst youth and children from different cultures and regions in the world. While these ideas were novel in a post World War II situation and laid a foundation for intercultural and multicultural understanding through the arts, the changing nature of global conflicts, movement of immigrant populations and globalization, suggest a need to extend and refine these ideas in order to effectively address conditions of the 21st century.

Whilst acknowledging the contribution of art education for intercultural and multicultural understanding, this paper argues that art educators have under-utilised established peace education curricular models as precedents, for effective frameworks for art education curriculum aimed at peace education and international understanding. By providing an insight into critical aspects of what peace education and conflict transformation might entail, and what one curricula looks like, the paper seeks to show how the visual arts can draw on this model to serve as a powerful medium for conflict transformation. The explanatory model is based on a case study of a conflict transformation project through art with young Indian girls in Mumbai.

Keywords: *Peace education, conflict transformation, art education, 26/11*

135 'Draw me a penguin': Drawing activity and thematic preferences at the age of two – A mother-researcher's perspective

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Traditional developmental perspectives of children's drawing established the paradigm of stages, according to which children follow a common pattern of development from scribbling to realistic representation. Yet, the universal truth of stage theories was broadly questioned and the importance of social and cultural parameters in the multiple paths of young children's drawing development has been underlined. The impact of popular culture images in their everyday life, the art preoccupations and personal histories of their families, as well as the time invested in creative play with important adults have been found to affect the ways children learn to make meaning and narrate through their drawing. Many art educators, developmental psychologists and childhood researchers have conducted research with their own children, yet the dynamics of this insider position is usually not recognized.

This paper reports on an on-going research project focusing on the drawing practices and development of two young girls, dizygotic twins. Taking a social-cultural, self-reflective and autobiographic stance, it follows their drawing habits and thematic preferences for a period of almost a year till the age of 2;7. Analysing collections of the children's art works, videos and notes of a reflective diary, the paper focuses on the ways they develop from scribbling to early representation, the means and purposes of their drawing activity and the impact of a variety of popular visual references such as TV programmes, cartoons, illustrated books, and toys. Given that the researcher is the mother of the children, implications of this dual role become a primary focus. Overall, the paper attempts to present (a) the narrative of these two young children's art development including important idiosyncratic differences, (b) the stories they tell through the visual language as they become more literate in it, and (c) how their mother's personal history, creative identity and professional practices interfere with and affect the previous.

Keywords: *Drawing development, 2-year-old children, mother-researcher*

Session 4.4 Workshop policy, education and art

104 Learning like artists - the Artsmark approach

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This practical workshop will invite delegates to consider the benefits of using the artist's approach to learning in the context of whole school improvement.

Exploration of the value of the UK's Arts Council Artsmark scheme to promote arts led approaches to learning. Evidence from Kent schools who have engaged with Artsmark suggests that an arts led approach can be a catalyst for sustained improvement of standards across the curriculum.

Drawing on international research and local case studies, we will look at examples of schools' work within the Artsmark framework, how they have engaged with Arts partners and the impact on standards in the arts, with particular focus on the visual arts.

Keywords: *Artsmark, whole school improvement, learning like artists*

School Improvement – the fun way

How working with Arts partners to foster an 'Artsmark' culture can raise standards and enjoyment of learning throughout the school.

When a school finds itself in a downward tailspin, floor targets hurtling towards it, senior leaders can be forgiven for putting the lighter side of the curriculum onto the backburner, whilst working on the 'heavy stuff'. But, can a school that does not nurture the Arts really be said to have improved? Attitudes to the arts when the pressure is on reveal a deep divide and very different success criteria for whole school improvement.

Much has been written about the broader social benefits of engaging with the arts - many head teachers have seen the positive impact that engaging with the arts can have on otherwise disaffected learners. The current national curriculum review recognises the "benefits to pupil engagement, cognitive development and achievement, including in mathematics and reading". (The Framework for the National Curriculum: A report by the Expert Panel for the National Curriculum. DFE Dec 2011). This has been seized gratefully by those who are fighting for the place of the arts subjects within the National Curriculum.

However, Henley warns us not to lose sight of the intrinsic value of the arts and outlines the entitlement of all children to a broad cultural education. That education should include working directly with "professional artists, craftsmen, architects, musicians, archivists, curators, dancers, film-makers, poets, authors or actors." (Cultural Education in England, Henley. DFE 2012). It seems that a school's Arts policy must tread the line between 'art for

art's sake' and the impact this activity can have on the bottom line – results in the core subjects.

This case study examines how professional partnerships celebrating and promoting excellence in the Arts can also be an effective tool for whole school improvement. It outlines how a pupil centred approach to learning through the Arts at an East Kent primary school is being developed in partnership with the learning team at Turner Contemporary in Margate.

The School

Bromstone School is a large primary serving East Kent. The school recently achieved Artsmark Gold, recognition of the success of a creative curriculum that places the Arts and creative enquiry at the heart of children's learning. The leadership team have invested significant resources and commitment to embedding a dynamic Arts culture in the school. In March 2011 Ofsted noted that standards of behaviour have dramatically improved.

'Adults are particularly successful at helping pupils to develop an enthusiasm for learning and a deep appreciation of the diversity of the world around them.'

'Pupils behave well and thoroughly enjoy school, especially the wide range of clubs and visits. These greatly enrich the curriculum and contribute strongly to pupils' outstanding spiritual, social, moral and cultural development. Pupils become very responsible citizens and they support each other extremely sensitively. In philosophy lessons they discuss complex ethical issues, listening well to different views. The school's International School Award reflects its good contribution to community cohesion. Pupils are open to new ideas.'

Since that inspection, the school has made similar progress in achievement. Combined English and maths at level 4+ in 2011 were 82% (8% above the National average) with level 5 at 22.7% (compared to a national score of 21%). This is an improvement over 2 years from 55.4% at level 4+ and 7.1% at level 5 in 2009.

The school recently achieved Artsmark Gold. The Artsmark Award was re-launched in 2012 with a sharper focus on the impact that excellent arts provision has on the quality of learning and pupil outcomes. Centres applying for Gold status must provide evidence that their good practice is having an impact on standards and quality of provision in the arts subjects and is contributing to other areas of the curriculum. An Artsmark Gold school must engage young people in the development of their arts education. Staff need to model leadership and personal development, working with other schools and settings to share good practice in the arts and apply that across the curriculum. Crucially, Artsmark Gold requires settings to build meaningful partnerships with external providers to improve the quality of education for all young people. The award puts emphasis on inclusion of all members of the school community to develop in and through arts practice.

The Headteacher, introduced Philosophy for Children two years ago, and the approach is becoming well embedded throughout the school. Working with the gallery and the 'We are Curious' programme is a natural extension of the school's approach to opening up the curriculum for all learners. The Head and his team are firm in their belief that standards of achievement will only be raised if the curriculum is connected in a meaningful way to what the children already know and understand.

Learning is negotiated; the children and teachers structuring learning through agreed topics. They have a big say in what and how they learn – the school respects the pupil's right to identify what they need to learn, as well as what matters to them. The children know that their opinion and their experience is valued and are confident learners. "The school is becoming increasingly successful because leaders have created an ethos in which everyone is valued and respected."

Children are given responsibility and the opportunity to question and analyse expectations – which leads to secure, relevant learning. The Arts are central to this commitment to negotiated learning, because, as the Deputy Head observes, the children's natural instincts appear to be to learn and communicate through song and music, through drama and dance and by making artworks. In vivid illustration of this, when asked to report back about a visit to the Olympic site at Stratford, the school council presented to their peers in the form of a drama and dance. "We simply couldn't have a child led approach that excluded the arts".

The Partner

Turner Contemporary launched an innovative learning programme to coincide with the opening of the new gallery last year – 'We are Curious'. An approach has been developed that is based in philosophical inquiry techniques and the use of unique artist made handling resources. In its work with schools, the learning programme asks two key questions:

Will a growing awareness of their own thinking and learning improve young people's confidence as students and what benefit will that have on other areas of their lives?

Can the reflective practice of group inquiries about selected artworks improve our ability to solve problems in other areas of learning?

These are questions that Bromstone primary has begun to address through their own use of philosophy for children and in their work around the Arts. Working with Turner Contemporary has encouraged them to bring the two things together, using learning about and through the Arts to enhance the whole curriculum.

How have the school worked with Turner Contemporary?

Staff and students have been working with the Gallery since it opened in 2011. Staff have attended CPD events, Yr 2,3,4,5 and 6 have visited the gallery, with Yr 4/5 engaging directly with the learning programme. The school took part in a national project with Turner Contemporary to introduce KS2 pupils to gallery education.

Great Art Quest

In November 2011, the school took part in the Prince's Trust Great Art Quest. Two teachers took part in a training day at the National Gallery and worked with Turner Contemporary to develop their confidence and ability to critique an artwork.

The children then visited Turner Contemporary. The visits were followed by creative art and writing sessions in school led by visual artist Tracey Falcon and storyteller Emily Parrish, before the participating children and their friends and family got to see the work exhibited in the gallery.

Developing this work further in school, the teachers worked with children to investigate famous paintings selected by the teachers. Bromstone pupils already had good grounding in philosophical thinking applied in practical and text-based enquiry. Working with images in this way was a new approach, and the children's very individual and insightful reading of the painting impressed the teachers. The children demonstrated sharp observation, with deeper and more lateral thinking and clearly developed their practice through an image-based approach. Leading sessions with children from other schools, who had no previous experience of philosophical thinking, the Bromstone teachers were surprised at how quickly the children got to grips with philosophical thinking strategies when working with a visual subject.

The CPD provided through the project helped the teachers to feel more confident about their own skills, to support students to develop their own analysis of the artwork, making links and connections to other areas of learning. The children were able to explore their responses through philosophical inquiry and to test their ideas during their work with the artists.

When other groups visited the exhibition 'Nothing in the world but youth', these approaches were used to engage with the artworks. Teachers noted a very high level of discussion flowed from focused inquiry into the Martin Boyce artwork 'Gate (We don't meet here. We are always together first.)'. This was not a work that the teachers would necessarily have expected the students to be drawn to, much less engage with at such a deep level.

We Are Curious – CPD for staff

All Teachers took part in a session investigating the Turner Contemporary Object Dialogue Box. The box contains a custom made handling collection created by artists Hedsor. (<http://www.objectdialoguebox.com>) The objects are ambiguous constructions that blend the familiar with the strange, inviting personal interpretation and discussion. They are used in the gallery to stimulate conversations between teachers, children, gallery staff and the artworks on display. The box is used alongside an approach that the gallery call 'navigation' - based in philosophical inquiry. Years 3, 4 and 5 have visited gallery, Y4/5 have used the Object Dialogue Box.

Thinking like artists - the impact of improved cognitive ability across the curriculum

The school reports that, as hoped, through this work, both staff and pupils have grown in confidence. They have built upon their existing philosophical thinking practice to expand enquiry skills. They are aware that their 'thinking toolkit' has been expanded through their work with the gallery.

Following the 'We Are Curious' training, Yr 1 made their own boxes and wrote poems. The initial focus of the activity was to explore rhyming and alliteration in their writing. The children then decided that something was growing inside the box. This led to looking at growth, and the importance of light, feeding into the science curriculum. They then decided that there were dinosaurs in the box and explored the history of dinosaurs, culminating in the creation of a dinosaur dance!

In all activities the teachers consciously modelled the process of making connections, allowing ideas to flow and connect in order to allow children to compose a bigger learning picture for themselves.

There is evidence of an increased use of philosophical thinking to stimulate divergent thinking in a range of situations where the children need to solve problems and generate ideas. For example the school council needed to decide how Sunshine Award prize money should be used. They naturally fell into using divergent thinking tools to work through the possibilities. They do this independently, they are developing real 'life skills'.

In Maths, when gathering investigational data, year 6 Students are able to identify the appropriate working method using these thinking strategies to generate ideas. They are able to approach a previously daunting task with confidence.

The Headteacher gives an illustration of the benefits of a growing visual literacy in a session with his reading group. During one session they read some of the Zen stories and there was some discussion over a line in one of the tales "his face was cleansed". Several weeks later, one student noticed a postcard of Giotto's 'The Baptism of Christ' and recalled the line. The image provided a connection to the text and the opportunity to consider an alternative analysis. This student was able to transfer his understanding from one narrative context to another, in order to 'read' and make sense of the image. In doing so he reinforced his understanding of both the visual and the textual contexts.

Advances in assessment of pupil progress in speaking and listening have been recorded across the board since the school has embraced this way of working. One Y6 boy who recently joined the school made a whole level's progress in one term, which his teacher attributes to his growing confidence, fostered by this approach.

What happens when we take the rules away?

A powerful example of learning inspired by arts practice is the way that all pupils in the school use their topic books. In a simple but powerful initiative the management team took away the lines... There was a very real sense of risk and anxiety from both staff and students, concerned that standards of handwriting and presentation would fall. This new way of using exercise books was modeled with examples, and staff continued to insist on high standards of presentation. The students were then given responsibility to decide how to fill the blank (unlined) pages.

In time, something very special emerged. Books are now like sketchbooks – a real playground for ideas. They are beautifully presented with high visual sensitivity. Concepts and ideas are linked, combining graphic mapping of numbers, text and images. Significantly, handwriting has improved. This is an excellent example of what can happen when teachers give up an aspect of control, handing responsibility to students to navigate their own learning. Everything apart from maths work now goes in the book. The school plans to develop this further and bring in a fine artist to show how they use sketchbook for staff and students.

When they adopt the practice of artists, pupils are seen to be increasingly open to excitement and inspiration in their learning. Children at Bromstone recognise that they are free to choose both the medium and the thinking techniques for learning. They reflect upon their methods of learning, and are challenged by their peers to justify their choices. They are learning not only to work like artists, but to think like artists – to observe, gather info, process, be open to nuance then make well timed judgements where there are no rules.

What is beginning to emerge in this school is a culture of nuanced observation, where children look beyond surface meaning and dig into their own experience and knowledge to

make meaningful connections. Pupils are being actively encouraged to push forward, taking higher order thinking to the next level. They are moving fluidly between divergent and convergent thinking in order to make sense of their world.

Relationships with parents and the community

Parents and carers have been increasingly engaged and are able to participate in the Arts themselves. They can relate to creative and cultural activities which are accessible and are clearly enthusing their children. Families visited the Turner Contemporary gallery to see their children's work, many of which would not have done so otherwise. The school feels that their work in the arts is a strong communication tool, a showcase for their values that help families to make an informed choice based on more than data. Live and on-line performances and exhibitions are contributing to a culture of open communication between the school and community. The school is becoming the first choice for many families – over two years, reception year intake has gone from 18 to 65 applicants for September 2012.

Conclusion

The characteristics that make this an Artsmark Gold school are the key to the ongoing culture of improvement that runs through the school. The leadership are confident and secure in their belief that the good practice of artists provides a rich model for teaching and learning in all areas of the curriculum. Working to achieve excellence in the arts is bound up with their celebration of every individual child. Every child has a voice, and their voice is given expression through opportunities to engage in the arts in new and innovative ways. Arts partners can't provide an off the shelf recipe for school improvement. However, when a school defines success in terms of the quality of children's thinking, independence in learning and ability to make meaningful connections, then the Arts partner can be the catalyst for real change. In working with arts professionals from Turner Contemporary, this school has discovered a convergence of ideas and practice. Through this partnership the school is enriching and extending their use of the arts and philosophical inquiry based methods to raise standards across the board.

Walking the tightrope between excellent arts provision on one side and using the arts as a means to other ends on the other, requires vision and no small amount of courage. The Headteacher at Bromstone puts it simply: "We value the arts as an entitlement for children. Music, Art, Dance and Drama are at the heart of our curriculum, but this is more than art for art's sake, it is preparing them for life".

Thanks to Nigel Utton, Headteacher, Alison Monroe, Deputy Head and Amanda Dissington for sharing their inspiring practice.

Session 4.5 Engaging learning in and through art education.

74 Learning through Collaborative Activities in Metacognitive Art Writing

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Abstract

In this qualitative inquiry, it is suggested that collaborative activities played a key role for metacognitive learning in a program of writing about art. The 6-unit (15-week, 30-hour) program was implemented in 2009 for 24 college students in Japan. It was investigated and concluded that metacognitive learning should be considered as an effective approach for teaching art writing (Ishizaki & Wang, 2013). We further discuss a focal question: how does metacognitive learning function through group activities in the program of art writing? In other words, how does collaborative learning promote metacognitive art writing? In the writing program, students internalized external knowledge and appreciative skills with the aid of so-called metacognitive support, and transferred them to form individual perspectives through interactive group activities. As effective teaching aids, multifunctional worksheets had been designed to incorporate individual reflection into group activities. In addition to reflection, authentic art experiences invigorate cognitive steps that students take to pursue their personal definition of art. However, it was still a challenge to teach while students were under pressure to write and being constantly encouraged in reflection. The role of peer interaction was regarded as absolutely essential to the successful growth of a community where students were interdependently supported to achieve shared learning goals. The combined effect of individual reflection and collaborative activities indicates that art teachers should have a positive attitude to the notion of socialization in their classes and also producing superior intellectual results.

Key words art appreciation, art writing, collaborative learning, metacognition, interactive learning

Introduction

While the hurdles of art writing might have driven some teachers and students to be hesitant, art educators came to recognize its importance for students to develop ways of finding,

learning, and thinking in depth (Barnet, 2003; Hudson & Noonan-Morrissey, N., 2002; Stout, 1992, 1995). In this article we discuss a program where students could learn art writing on their own initiative with metacognitive support. The program developed multifunctional worksheets to adopt metacognition to the learning of appreciative skills, so that students were expected to have compelling approaches to form and write their own thoughts about art. Before the program was put into practice, we carried out some pilot research that mainly included: considering the framework of art appreciation repertoires (Ishizaki & Wang, 2010), the case study of two teenagers (Ishizaki, Wang & Parsons, 2008), and a trial program of five students (Wang & Ishizaki, 2009). What has been demonstrated in this research is that the teaching of an art appreciation framework with the concept of repertoires achieved improvements of viewers' skills in qualitative development and the expansion of diversity. There are good grounds for us to develop the program where most students could display their potential abilities of art writing with sufficient support and enjoy themselves in peer interactive activities.

The 6-unit (15-week, 30-hour) program was implemented in 2009 for 24 college students in Japan. It was investigated and concluded that metacognitive learning should be considered as an effective approach for teaching art writing (Ishizaki & Wang, 2013). Besides, in the program students often worked together with peers. The collaborative learning was designed for and carried out through small interactive groups to achieve shared learning goals. Collaborative learning must be meaningful, designed intentionally, and co-labouring literally (Barkley, Cross & Major, 2005). The effects of peer interaction do not only contribute to the socialization of behaviour and personality, but also have been considered to produce superior intellectual results (Hagaman, 1990). For this reason, collaborative learning has been adopted to put new life into individual metacognition in the writing program.

The focusing of linguistic experiences on art and the teaching of art writing have been discussed in many articles (Barnes, 2009; Erickson & Villeneuve, 2009; Freeman & Parsons, 2001; Parsons, 1992; Stout, 1992, 1995; Wilson, 1988). Although there has been sustained interest in those forerunners' perspectives and they have influenced our study enormously, instead of repeating their focuses we will describe the context of art writing in Japan and hope to give some hints in return.

The Programme's Objectives and the Japanese Circumstances

Before presenting the program's objectives, it is appropriate to briefly describe the recent developments in Japan. Firstly we would like to focus attention on a demand for the improvement in language activities in all subjects, made by the Central Council for Education (MEXT, 2008). It was triggered by a concern about the decline of Japanese students' performance that was published by PISA (Program for International Student Assessment)(OECD, 2004). As with other subjects, visual art has been expected to respond to this issue and a reconsideration of visual literacy should be approached. Secondly, in the last decade there has been high interest in so-called "art appreciation through dialogue" in Japan, inspired by a prize-winning TV program in which students were led to develop a lively discussion by an independent curator (NHK, 1999). Then, some related publications appeared and joint projects were held among art museums, schools and universities. In our understanding, to incorporate "art appreciation through dialogue" into art classes should be valuable for students to voice their thoughts in public. There is a need to develop a program

that could increase the opportunities for discussion, and lead students to be more prepared for further reflection to enrich their linguistic experiences.

On the other hand, the distinguished strength of art education in Japan is what child-center education perspectives have called for, and sophisticated teaching and dedicated teachers are required within a well-organized program. To take an example, art educators advocate creative play “J-artistic play” (Fujie, 2003) which aims at protecting children’s spontaneous and free expression from some preconceived ideas, and encourages children to express their own imaginative world through interaction with the environment. This perspective of teaching and its examples appear in national guidelines and textbooks (Uda, 2010).

In the Japanese context, the program’s goal is to provide a well-prepared learning setting that could increase each student’s opportunities for discussion, and enrich their linguistic experiences. To revitalize individual reflection though collaborative learning, and lead students to learn art writing on their own initiative is also an important goal. Although it is not our main purpose to tackle global competition as a strategy in the movement of educational reform, the objectives of enhancing students’ linguistic abilities and developing their creative thinking as spontaneous activity fit the Japanese context.

Outline the Program of Metacognitive Art Writing

This 6-unit program was implemented for college students who majored in art education. Units 1 and 2 were designed to enrich appreciative skills, while Units 3 and 4 were designed to extend appreciative experiences and construct writing plans. The other two units were designed to develop comprehensive writing and enhance the quality of writing (Table 1). The features of this program are using worksheets for individual study, carrying out several group activities to let students interact with peers, and adopting situated learning to enhance effective learning with reality. Activities also were designed for developing a reliable community of inquiry wherein each student could feel comfortable to express one’s opinions. For example, students portrayed themselves while they were interviewing each other in the first activity (Figure 1).

Table 1: Objectives and activities of each unit.

Objectives	Unit	Activities
To enrich appreciative skills.	1	First writing Writing about individuals’ favourite artworks.
	2	Software utility Writing about <i>Christine’s World</i> (Wyeth, 1948).
To construct writing plans and extend appreciative experiences.	3	Local museum visiting Writing about <i>The Great Family</i> (Margritte, 1963).
	4	Group writing Writing about <i>Guernica</i> (Pablo Picasso, 1937).
To develop comprehensive writing and enhance the	5	Situated learning (role play) Writing about <i>Sunday Afternoon on La Grande Jatte</i> (Seurat, 1884-86).
	6	Final writing

quality of writing.

Writing about individual's favourite artwork which is the same artwork in each first writing.



Figure 1: Students portrayed themselves while they were interviewing each other in the first activity.

A set of worksheets was developed to learn the art appreciation framework with the concept of repertoires.¹ This kind of worksheet was applied to encourage students to enrich their repertoires of appreciative skills. After writing, students reflected on their own writings and found what kinds of skills were used often or were not being used. Students were motivated to try enriching their skills after recognizing the tendency of their own skills and those of others while presenting their writings in groups. After reflecting on one's own writing, one student wrote: "I felt it was easier to realize the writing's context and elements. After reading the aid materials, I was able to confirm my thoughts and improve the content of my writing. Yet, while I made questions about the painting, I became more interested in it." (Figure 2)

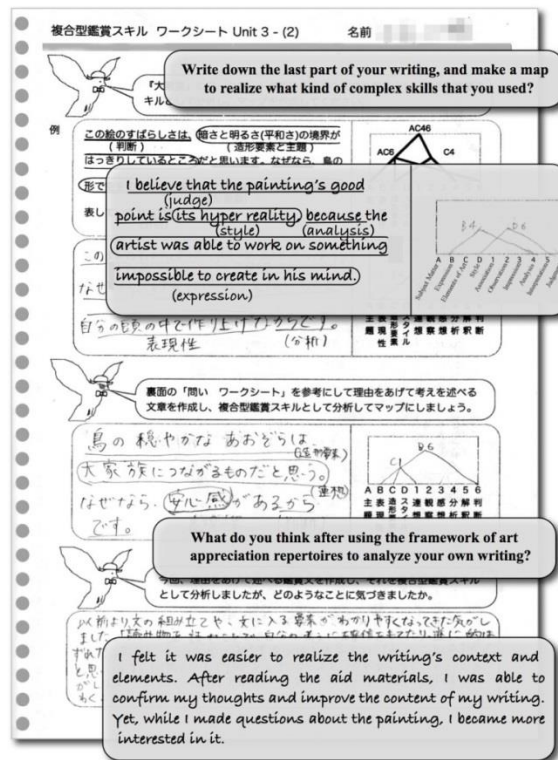


Figure 2: An example of worksheets.

Another set of worksheets was developed to learn how to construct writing plans. For instance, mapping thoughts in a hierarchy format was helpful to construct a reasonable context of writing. There were three steps: “Propose a good point of the painting which you are focusing on.” “Give reasons that could back your claim about the painting.” “Show the information and specifics of the painting.” (Figure 3) The others are so-called “reflection notes” that let students reflect on their own writing experiences and write to one another. The advantage of worksheets is that teachers could easily revise or redesign worksheets according to various students’ needs. Although we had developed art-writing software and applied it in this program, worksheets were more flexible and easily incorporated into group activities for collaborative learning.

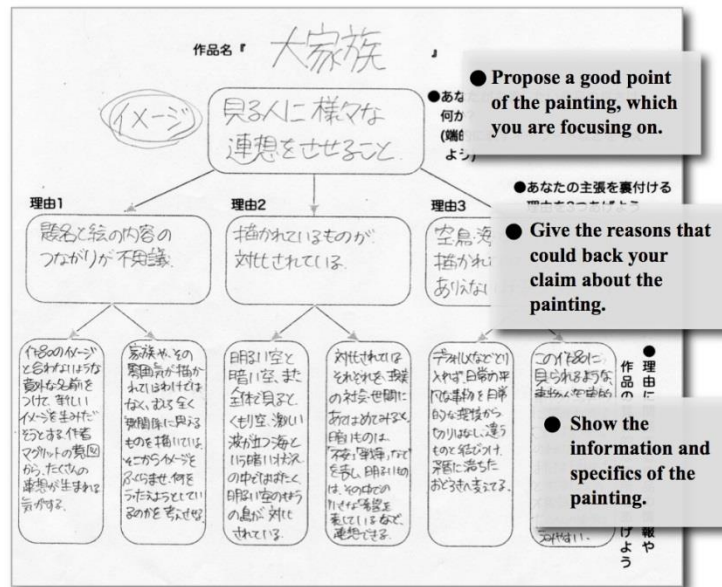


Figure 3. The worksheet with hierarchy diagram.

Group activities included introducing individuals’ favorite artworks, presenting writings and giving comments, group writing, and discussion. The program sought to provide many opportunities for students to think together with peers about how to appreciate art and how to write. Those group activities stimulated creative thinking through working interdependently. As for situated learning, for instance students were required to write for a pseudo-contest, and write an essay to apply for a curatorial post. During the process, students had chances to discuss what sophisticated writing is. Students were expected to transfer that kind of learning to comprehensive thinking for their final writings that were about the individual’s favorite artworks.

Individuals’ favorite artworks included western and Japanese artworks in a wide range of periods, local artists’ works, a photograph of a religious event, and a poster. Individual interests were various and very welcome indeed, because learning was extended. On the other hand, typical masterpieces were used in the communal learning, so that every student was expected to have the same opportunity to discuss familiar artworks, which have been printed in common or popular art books.

Qualitative Analysis

In the qualitative research, we intend to describe what happened in the classes by citing examples from students' descriptions. Then, we focus on how those things happened. It is a way to have in-depth understanding of students' behaviour and the reasons that influence such behaviour. At the same time, it should be significant to discuss what is meaningful for teaching and future study.

Getting hints from group members

While students were working in small groups, they responded to one another and often got hints from group members. A student wrote as below:

"One member of my group paid attention to the theme of artwork and its story, and then he was deeply in sympathy with the characters' anxieties, fears, and sorrow. I started on thinking what is important to me. What kind of feeling do I put into an artwork?"

Supported by one another

In the beginning of the programme, most students felt it was tough to write. A student wrote that he felt embarrassed to reflect on his own writings. Later an honest reflection was made in the final class, "I got bored during the process. But then, after a lot of practice I found myself using the skills that I learned in the classes to appreciate artworks on other occasions." Surely, there are difficulties in the program when students became so stressed. However, there is a typical case to show how students supported one another, and gained power for the next writing. A student received three comments about her writing from group members as below:

"I felt that the word usage was beautiful. A lot of ideas I hadn't thought of were there, but they were convincing opinions. I was led to believe this is what is called simple and easy to understand sentences. I really liked the idea where 'Seurat' was referred to. I learned a lot."

"It was a versatile writing with various viewpoints such as what aspects were common to the modern age, what the artwork meant, and what Seurat's techniques were. They are successfully blended in a harmony and the sentences are coherent in compatibility."

"It was as if the sentences had colours. It was pleasant and easy writing. The focus was concentrated on what's drawn and the facts. So, I wondered where the writer's opinions were. Then came the writer's impression in the end."

This student was encouraged, and wrote muttering to herself. For instance, "Thanks! I'd like to try hard so I can write sentences that can be easily understood." "I hope to design ways how to better incorporate my opinions. Thank you."

A shared feeling of individual favourite artwork

Students experienced contented feelings of writing about their favourite artworks. In one instance a student wrote: "I am so happy finally being able to write such a nice essay about my favourite artwork." In addition to it, a shared feeling of favourite artworks gave students the opportunities to enjoy a productive time, and motivated students to learn more. To take an example, a student received her group members' responses as below:

"The comparison of two art works is good for understanding the artist. The artworks are so nice. From now, I'll favour them too!"

"You've paid attention to every detail in the artwork. I can feel what you wrote about the presence of the tree. I became to favour the artist's work."

Then, the student wrote:

"Members became to favour the artist's work. For me, it is the happiest feeling!"

She went on to write her reflection:

"In my first writing, I could only write my emotional impression about this painting. After more observation of the painting, research about the artist, and comparing with one of his other paintings, my viewpoint has changed. Now, I can see the power of this painting."

In the end she became to have confidence in herself about appreciating her favourite painting.

Students' thoughts on the collaborative activities

What did students think about the collaborative activities? In the last class, students reflected on their learning during the whole of the program. A student wrote:

"Actually, in the beginning I thought it sounded very tough to write about art. However it was enjoyable while we were sharing our ideas, because of the very different focusing on different points and having very different ideas, even while appreciating the same artwork. I was very happy to make group members accept my ideas and when they told me what was good in my writings."

Also she enjoyed drawing small figures beside her words, to express her feelings (Figure 4). She was pleased about her group members' comments, and was encouraged immensely. She wrote: "Writing became enjoyable, and I was really able to study!" Like her, most students enjoyed discovering the diversity of members' opinions. They accepted members' opinions with an open mind, and gently felt happiness through members' compliments.

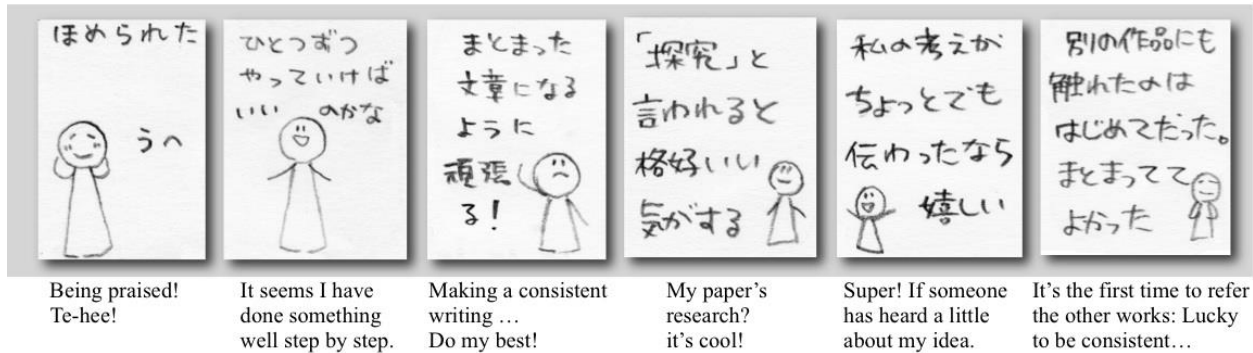


Figure 4. A student wrote muttering to herself.

In the light of our case analysis, we acknowledge two facts. Firstly, the effects of collaborative learning have been suggested. Students not only got hints from group members, but also they were motivated to make all efforts toward their own writings. While presenting writings in small groups, most students hoped to make group members accept their own opinions; therefore they worked hard for their own research and writings. Most students considered their opinions and writings repeatedly, and achieved higher levels of learning. Secondly, in many cases, there were a lot of encouragements among students. They were supported by one another, and studied interdependently. After reflecting on those interactive experiences, they had self-confidence to appreciate artworks, and enjoyed friendship. In addition, they also learned about the diversity of art.

Discussion

There are some cognitive steps that students need to take to contextualize artworks for understanding in order to achieve some level of expertise (Koroscik, 1996). In the program, students are expected to construct their own viewpoints by transferring knowledge and using appreciative skills as knowledge-seeking strategies for their writings. However that creative thinking and learning on one's own initiative is not easy, especially for the beginners of art writing. Metacognitive learning is supposed to give students chances to be their own masters in the learning process, and trigger transfer that is more meaningful. In the light of those perspectives there is a focal question: how does metacognitive learning function through group activities in the program of art writing? In other words, how does collaborative learning promote metacognitive art writing?

Being one's own master in the learning process

In one of our previous studies, there was a case where the writer was too occupied with quoting aid materials to show her viewpoints, and was overwhelmed by knowledge (Wang & Ishizaki 2009). Therefore, there has been apprehension as to whether or not the excessive exposure to knowledge and information for beginners might hinder their sensibility. In this writing program, students were encouraged to make questions before reading aid materials, then they searched for some answers and thought about how to answer their own questions. They became more confident in gaining knowledge and reflecting on enjoyable experiences when the metacognitive support was applied. It was observed that students showed these

attitudes where they had voluntarily and actively studied using various methods while reflecting on their own appreciation experiences. It is probably rather difficult to bring out this kind of students' initiative only by teachers' one-sided professional knowledge of art appreciation.

We consider that metacognitive support functioned as one of the factors contributing to the promotion of students' initiative. Students were treated as independent learners who had freedom to choose the degree to which they wished to pursue the improvement in appreciation. This also prepared students for their self and lifelong education. On the other hand, to lead collaborative activities to be successful, teachers who are responsible to provide authentic learning development should conceptualize their role as facilitators rather than experts. By supporting learner-defined content, time previously spent preparing and delivering content should be spent supporting students' working to achieve higher levels of learning in the collaborative activities (Gates, 2010). Indeed successful collaborative activities should be designed carefully in advance, and carried out flexibly. Teachers often face the tension between learner-defined content and the demand for higher level of achievement. While providing as many compelling strategies as possible, a liberal policy toward art learning should be considered. This is also because if metacognitive learning with sufficient support has been promised, when we lift the pressure on students, they are likely to begin thinking by themselves about how to handle a difficult task.

Searching for personal definition and scope of art

While art educators are emphasizing widening the contents and context of our field, the notion of an open-ended definition of art has been applied to the studies of art development, and the teaching of art criticism (Barrett, 2008; Kindler, 2004). Those arguments offered invaluable suggestions for reconsidering the teaching of art discourse at the college level. Facing various factors of visual culture, it is an important perspective to consider how we bring our students to find a middle ground between the visions of visual culture and the fine arts for enhancing the freedom of cultural life (Efland, 2004). If we believe that art could be distinguished from visual culture to some extent by the differences of personal experiences and cultural settings, then we should give students chances to search for their own answers of definition and scope of art.

It is likely that metacognitive learning and personal art experience could operate interdependently in the learning process. When students made authentic reflection, such as "What is important to me? What is more meaningful to me?" their art experiences had approached personal integration of thoughts, feelings and attitudes of art. To take an example, a student reflected on her personal experience through the reflection. She wrote, "I learned the pleasure of viewing something that could be thought of as simply beautiful. For me the painting, *Primavera*, has become the symbol of beauty."

During metacognitive learning and interactive activities, a lot of questions came into students' minds. After reading group members' writings, students were keen to think about "What is good writing?" The points about their opinions are that good writing requires "using the writer's own words" and "a credible statement is able to touch readers' hearts." Besides, students admired the writings that referred to historical perspectives or professional knowledge, although an expert-looking writing is not most students' priority. The significant point as regards good writing is to show personal perspectives that are creative, persuasive, and often based on reliable knowledge. In the writing program, students had many chances to explore knowledge and appreciative skills, and transfer them to form individual

perspectives through metacognitive support. Meanwhile it was enormously significant to bring out individuals' authentic art experiences that led writers to achieve vivid descriptions in their metacognitive writings.

How collaborative activities promoted metacognitive learning

In the beginning, most students felt it was so tough to write. Indeed the 15-week writing program needed to give students good mental strength to keep up with each carefully organized activity. We encountered difficulties when students became stressed. Moderating their mental pressure was vital. It requires fresh settings, various activities, and high-level teaching skills to build a reliable community for collaborative activities. What is needed to emphasize in such a challenging teaching environment is that peer interaction is a key-point. Students responded to one another and often got hints to reflect on their own thoughts and experiences during group activities. Meanwhile, students' interdependent support worked so well that individual reflection also went well. The typical case that showed how students supported one another indicates the important role of collaborative learning.

Such kind of collaborative learning should be highly endorsed in terms of constructing social conditions while students are in metacognitive learning. We didn't take this Japanese conventional value of collaboration for granted; additionally we adopted it for promoting metacognition to achieve higher levels of learning results. In fact, most students were rather communicative, inclusive and oriented themselves well to a social situation, then benefited from the collaborative activities. Taken in the light of a recent study, there is a persuasive claim to call for embracing the social and emotional richness of art education while art cognition has gained its momentum (Blatt-Gross, 2010). On the other hand, what our students admired for good writing is overlapped with the issues of individual originality and creativity which have been the center of attraction in Japanese art education. Besides, we would like to note an argument that the main focus on creativity should be not only about cultivating personal creativity but also how to empower personal creativity as constructing a creative group (Parsons, 2010). Considering this perspective, providing students many chances to think creatively and interdependently would be a contributing factor to developing the so-called creative community in art class.

Conclusion

Metacognitive learning is among the most important vehicles for enabling students to reflect on their inner situations of learning in order to gain more knowledge and skills confidently and persistently. In addition to individual reflection, authentic art experiences invigorate cognitive steps that students take to pursue their personal definition and scope of art in the writing program. The important point to note is that collaborative learning played a key role for the metacognitive art writing, and metacognitive supports made collaborative learning possible and effective.

Teachers are expected to work hard as a facilitator of organizing collaborative activities and leading to meaningful learning. From our observation of metacognitive learning, teachers actually seldom stand in the spotlight; instead students' collaborative learning is positioned in the center of the classroom, literally. In many cases students thought that they had completed their study on their own initiative, so that they were confident and contented. Meanwhile students should have chances to work with peers interdependently in

metacognitive learning, as collaboration does not only promote individual learning but also has been expected to be much more important in the challenging society. Without doubt, most teachers will see a great combined effect of individual reflection and collaborative learning.

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Endnote

- 1 We define art appreciation repertoires in terms of the combination of two elements: the elements of artworks that viewers pay attention to and how they respond to them. We identify specific appreciative skills as the units of a repertoire: when a skill is repeated or used flexibly a repertoire has been formed. When the understanding of an artwork is sophisticated, complex appreciative skills are connected and its framework has a lattice-like structure (Ishizaki & Wang, 2010).

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105 Education through digital art about art

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In this presentation cases are given of appropriations through manual and digital media made by students in secondary school in order to paraphrase contemporary art, or to make older art in a contemporary perspective. By means of participatory studies and interviews using stimulated recalls, some examples are discussed in order to comment upon the relationship between originality and pure reproduction. The aim is to outline how the conception of the art subject can be related to the digital devices used within the subject, and to some degree how digital media are evaluated when grading students.

Field studies were carried out in four secondary schools during 2011–2012. General indications of the views on digital media relative to art education are connected to a larger survey with pupils selected from nine secondary schools and their art teachers.

According to the collected data, it is most common that the pupils start off by making slight changes to a digitally reproduced work of art, predominantly making paraphrases of theme. It is often the case that an offer is made to do this for those who so desire, but making paraphrases is still rarely undertaken by the vast majority and, when it is done, it is more to train skills in using certain software.

Keywords: Visual paraphrase, secondary school, appropriations, digital, didactics



Session 4.6 Researching and sharing knowledge

23 At least 28 and more...

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Abstract

Research shows how important it is to talk to children about the understanding of the principles of the geometric abstraction and provide knowledge on the discoveries of the modernist artist Mondrian and De Stijl group, like, stylization, abstraction and harmony as a culturally historic category. Materials allow getting to know the experience of the organization of the learning process in Latvia, in the Pardaugavas Music and Art School with students from 6 to 18. At the same time the material serves as the art educators' practice, because it allows getting to know more than 28 assignments, suggestions and methodical examples of the art educators on the topic Line – Colour – Abstraction - Space. The heritage of Mondrian is examined in the exhibitions of students' works as an icon in the art education terminology, as the mutual interaction of the image, fashion, architecture and design, and also in its correlation to music, rhythm and movement. The creation of the time line together with children, its research and usage allows discussing and experiencing the presence of these discoveries of the Mondrian School in our daily lives.

Keywords: Mondrian, Stylization, Abstractionism, Icon, Time line

Introduction: The Importance of Learning Stylization, Abstraction and Expressionism in the Process of Art School's Education and the Further Education of Teachers

The topic was activated at school mainly because stylization, abstraction and harmony were viewed not only as a culturally historical category, but as a structured, lively and present system that is seen in many basic forms of contemporary design and architecture. Moreover in 2013 Daugavpils Mark Rothko centre was opened in Latvia which is a multi-functional

complex of contemporary art, culture and education. This fact has motivated our school to research the abstractionism and its manifestations in the art lessons. The research of the abstractionism is happening in the following ways:

1. The getting acquainted with and depicting of the structure and elements of the geometrical abstractionism;
2. The visualization and creating the time line;
3. Acquiring knowledge about the school of Mondrian as the icon of abstractionism art;
4. Acquiring knowledge about the meditative and emotional character of the abstract expressionism.

The visual material summarized here allows to get to know the experience of the organizing the study process of this topic in Latvia in the Paraugavas Music and Art School involving in the individual and group work 130 students in the age group of 6 - 18 years from October, 2012 until February, 2013.

Meanwhile the visual examples of the methodical tasks serve to the further education of the art teachers, because basing on the observations we concluded that teachers are using the terms stylization and abstraction ungroundedly – it means that often the word “abstraction” is being used in the place of the term “stylization”. This is why we are organizing seminars and offering the teachers of the Latvian schools a visit to the exhibition “At least 28 and more...” where it was possible to get to know, compare and document the 45 tasks elaborated by the Paraugavas Music and Art School teachers, as well as the advices and methodical examples about the topic “Plane - Line-Colour-Abstraction-Space”. The summarized material and the collection of works reminded both to children and teachers that as a result of the stylization the simplifying of the images of the nature happens. The material also directed the attention towards the fact that in the abstraction those images do not exist at all, because if we speak about abstraction, then we use only abstract forms, squares, lines and colours as the surface of expression. (Paeglite,2013)

Time Line, its Visualization and the Modes of Abstractionism

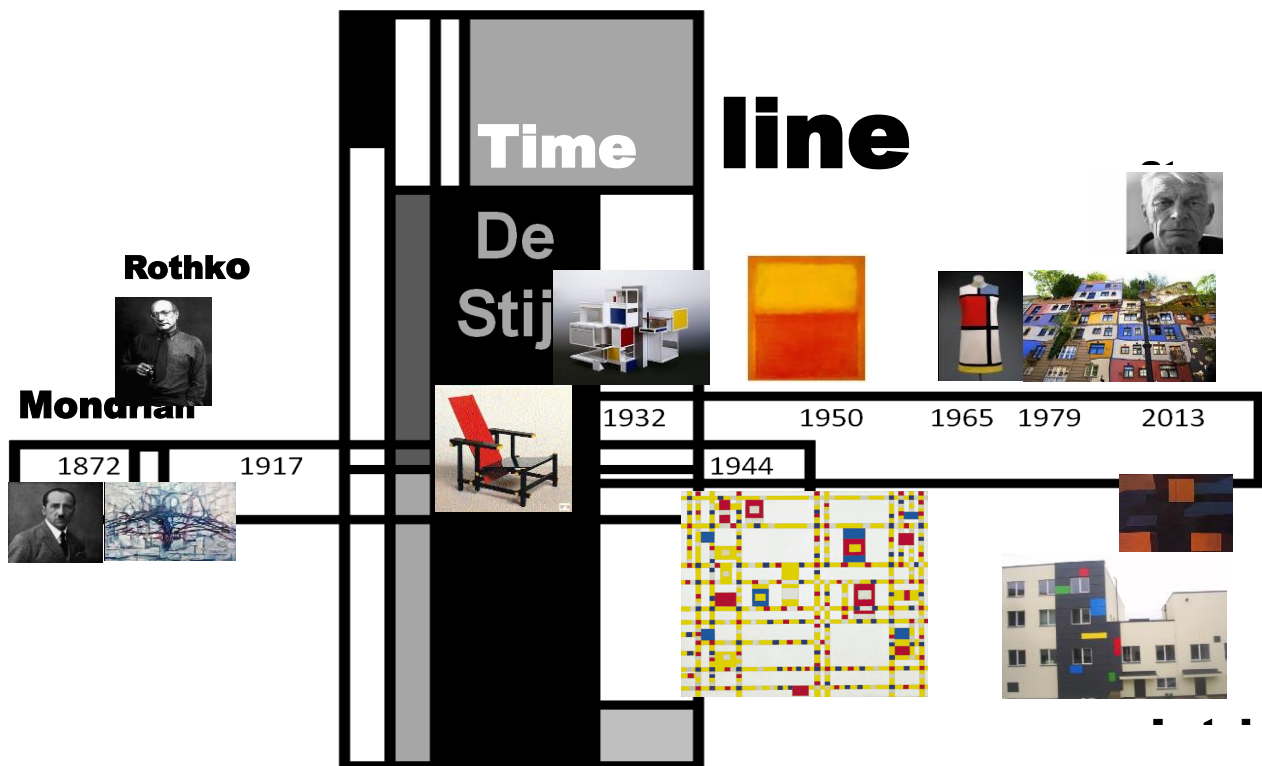
Historically the development and research of the theory of the conceptions of schools is called historiography and it helps to discover, depict the events in the past. While working with children the time of the creation of the abstractionism was researched and its connection to

the examples of contemporary art. Using the internet resources and examining closely the examples of different conceptions of making the time lines in different historical periods, as well as examining their content and visual structure, the idea to create our own "Time Line" was born. In the group a work "An Image of the Time Line" was created on the wall of the classroom as a temporary collage researching the development of the abstractionism and society and the stages of this development from the farer or closer past until the nowadays. Discussions were held about the relationship between the fragments and the whole in the cultural environment of the nowadays. Second image of the time line was created in the style of the member of the abstractionism school Mondrian, merging the most important information about the discoveries of the abstractionism in the world and comparing them to the examples from the Latvian cultural space.

It proved that it is important to talk with children and youngsters about the understanding of the principles of the abstract expressionism and geometrical abstractionism and give knowledge on how bright and contemporary the artists of the modernism – Mark Rothko and Piet Mondrian still are, as well as the group De Stijl with their discoveries.

Table 1:

Time Line in the Style of Mondrian and the Comparison of the Discoveries of the Artists of Abstractionism



To make a time line, students were firstly getting to know the abstractionism as the modernist direction in art that became the world leader of the avant-garde art in the 20th century 50ties and which has its beginnings in the avant-garde art of the same period – in the expressionism and cubism, thus we can divide the abstractionism in two directions:

1. Abstract expressionism that was born in the influence of the expressionism;
2. Geometrical abstractionism that roots in the cubism.

The thought is activated that in the modernism period an idea that art does not have to depict the processes of the nature became stronger, thus it is not necessary to depict them so that one could recognize them, thus in the framework of the abstractionism the artists created the art without objects refusing totally from depiction of any objects or figures.

Abstractionists expressed an opinion that everything in the world is created from different vibrations and energies, thus the art as well does not have to be tied to any real objectivity, because art has to depict the vibrations that create the world's objectivity.

This is why often the artists of the abstractionism chose very general titles to their works like – impression, improvisation, composition, that could often be differentiated from each other only by their chronological numeration.

The "pureness" of the art – its connection to the music and mathematics – the usage of the tones, rhythm, numbers and proportions and especially the environment of the music was very grateful to that which could express the most variety and deepness of emotions with its particular sound. Also the painting was directed towards this creation of the emotional moods, thus abstract expressionism was trying to create expressiveness and utter the intensive emotional experience.

(The word „ abstract“ - abstractio (Latin) – means removing, withdrawing).

Table 2:

The Periods and Modes of Origin of the Abstractionism (after N. Sujunšalijeva).

Periods of the Abstractionism					
I		II		III	
1920-1950		1950- 1960		1960- nowadays	
Origin of the Abstractionism					
Nr.	The Mode or the Period of Art	Characterization	Forms of Expression		
1.	Pre-historical Art	Signs	Symbolic of colours Defence - fetishism		
2.	Folk Art	Ornaments	Stylization of the Nature Motives		
3.	Children's works of the early period	Rhythms of Lines Strokes of Colours	Impulsive Means of Expression		
4.	Modernism	Transformation Illusion	Experiment		
5.	Post-modernism	"Salonism" without objects - decoration of the offices and banks	Combination of beautiful lines and colour fields		

They show that the sources of the initiation for the abstractionism artists can be different.

The Importance of the Stylization and Abstraction in the Research of the Geometrical Abstractionism

It is not so easy to talk about the abstractionism and explain it at school during the study process. The teacher has to show the way and explain how the artist through stylization reaches the abstraction, the simplicity, the necessity to refuse to depict the environment consisting of objects.

The geometric abstractionism is characterized by combinations of different geometric forms (squares, rhombs, ovals etc.), colour fields, straight lines and broken lines creating the interrelations between them.

The most famous artist representing the direction is Piet Mondrian and his group. They simplified their work until the concise affluence and worked only with three basic colours – red, yellow and blue and three “non-colours” – white, black and grey; their work is characterized not by the concrete depiction of the objects of the world around us, but various combinations of colours and lines.

Looking closely and researching the works of the abstractionism artists, we are certainly facing the images, the hidden images or the fragments and elements of them, the whole scene of whom we can only imagine. The presence of them is especially characteristic to the early abstractionism art examples and the Latvian abstractionism art has never been a pure abstractionism, because L. Strunke, as well as O. Jaunarajs and J. Springis and others were using abstraction and depicting the world in an abstract manner. Meanwhile they were thinking and explaining it in very concrete terms. (Lindberg, 2003), (Sujunšalijeva, 2003).

Thus the teachers were working a lot during the lessons on the exercises – the stylization of the images, the simplification, creation of the images by using the abstract forms and combinations of them.

Traditionally the abstractions were created by using nature following the examples of the trees depicted in the Mondrian's work. Each student used a tree picked from the photo material and tried to transform it into the forms, lines and rhythm by using a step-by-step way of simplification and accomplishing the task in 3-6 sheets of paper. During the work we researched and analysed the creation of the abstraction also in the T.van Doesburg's sketches and studies for his „ Great Pastoral Scene”1921 and B.van der Leck 1914 Composition, as „ Study of Mine in Spain” and 1917 „ Four studies for the painting Composition 1916 No.4 (Mine Triptych)“.















The triptych of the artist is a wonderful example because it shows how in the first abstraction the colours of the land are substituted with the basic colours and forms are simplified, in the third abstraction the directions of the lines and forms become either vertical, diagonal or horizontal, but in the fourth abstraction we see how the fields of colours are substituted with white colour and the work is left with the basic colours and the black only.

However, in the creative work with the older class groups (14-15 years) the comical drawings were used – stories of phantasy that were creating the message of how Mondrian did get to the revelation of the abstractionism in his creative practice. As there were no rules in the working process that the story has to be historically proved, then visually the results of the works were interesting, but their content was misleading the viewer in the process of getting to know about how did Mondrian got to the revelation of the abstractionism. One of the authors had drawn a story how Piet Mondrian sees a handkerchief with abstract lines and forms in a random shop in Paris that is later having an influence on his work. The story was so credible that the viewer was surprised where it is written and why he gets to know it only now. This is a source for reflection – what is more valuable when working on the topic – only the process and he exercise or is it better to combine the activities with the informative, credible and correct historical content. (Paeglite,2013)

The first abstraction, in which earth colours have been replaced by primary colours and shapes have been simplified. A third abstraction. Now the number of 'directions' in lines and shapes has been reduced to three (horizontal, vertical and diagonal). The fourth draft, in which you can see that most of the coloured shapes have been 'painted away' with white paint. Only lines in primary colours and black remain. This clearly demonstrates how Van der Leek worked, adding colour and then covering most of it with white paint.



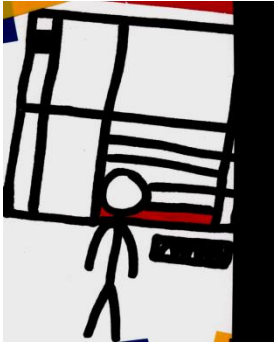
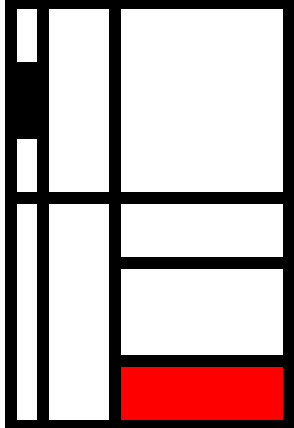
Table No 3:

Examples of Stylizations – Abstractions by Art School Students and Works by Mondrian, Van der Leck

The simplification – stylization – abstraction of the forms of the nature			
Examples of the stylizations – abstractions of the trees by P.Mondrian1908-1913	Examples of the stylizations – abstractions by B.van de Leck 1916	The exercise of stylization by school students (14 years) 2013	
 <p>The Red Tree, 1908</p>  <p>The Grey Tree, 1912</p>  <p>Blooming Apple Tree, 1912</p> 	 <p>The painting from nature</p>   	 <p>The nature image</p>  	 <p>The nature image</p>   

Composition 1 (Trees) - 1912-1913	Abstractions No.1, 3, 4	The image of the nature is used as a source of the inspiration; it is simplified and the colour scale is changed
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Table 4:
The Usage of the Comics in the Study Process

<p>Comics. The transformations of the tree in the mind of Mondrian.</p>	<p>The message of the story 4 drawings.</p>	<p>The end of the story – 5th drawing „ Abstraction „</p>
		
<p>Conclusions:</p> <ul style="list-style-type: none"> • Student has got to know the principle of the structure of the geometric abstractionism; • A method pleasant to the youngsters is being used; • The work is feasible during one; • It is unusable as the information material for the viewers, because it is not credible. 		

Basic structure of the geometric abstractionism as the right angle checkering

The next step while teaching the basic principles of the abstractionism were the discussions about:

- The role of the line, contour, frame and checkering in the making of the art work and the study work;
- The interrelations of the lines and colours – balance, rhythm, movement and harmony.

We talked with the students about the additional lines and contours are traditionally used in the graphical works and especially computer programs, so that it's easier to make some work technically – to draw a symmetry, make an ornament, using the support points in the network of the squares, copying, enlarging or diminishing an image, depicting precise colour transitions and to be easier to put some motive in the space. (Mondrian,2004), (Wenham, 2009)

Meanwhile geometrical abstractionism is telling us a completely different story about how the same additional lines, contours – checkering, sieve, and grid can become themselves the images of the composition. If afterwards continuing the work the artist colours and groups the empty areas, then we can observe how this process is influencing the work and its viewer. And meanwhile we can evaluate how important this framework and checkering is for us, how it is helping us to make the story that is now called the balance, rhythm, movement and harmony.

Mondrian as the icon of the terminology

Colours, lines, the combinations of the colour fields and the tries to depict their harmony have been realized in the art lessons by decorating different smooth or spatial surfaces – pasting over the floor, making small cardboard houses, re-colouring industrially manufactured objects, furniture, creating spatial, colourful geometrical objects. This is how we teach to the children the skills and exercise them using the means of Mondrian.

Still during this process of understanding we should not forget how surprising is the influence of De Stijl and Bauhaus schools on our lives of the present day, encompassing the architecture, interior, furniture and other design shapes. It can be compared to the influence W. Morris had on the development of the industrial design of England and the broad presence of his motives in our daily space – we don't notice that but it exists as clear, even traditional category. (Warncke,1998)

De Stijl group has managed to create universal models for harmony and aesthetics and thinking about the future utopias it has succeed to build a bridge between “high art” and “applied art – graphic and product design” and “architecture”.(Fiedler, 2006) It is surprising, we discover in our conversations with children, in how many parts of our daily lives we can discover things where we can recognize the influence of Mondrian school. Then we start to be conscious that the word “Mondrian” as such symbolize the discoveries of a whole period of art history and has become an icon of terminology. We can follow contemporary web designers and see how their structures are created, it is happening as if the Mondrian would be the first Windows designer. The principles of those (modernist) designers are recalled in the today’s logo designs; the image of the apple has re-born in the logo of the Apple company, thus the minimal simplicity is used, the balance between the coloured and empty areas, the auxiliary lines etc... We can prove the connection to nowadays by calling, writing, grouping by topics, comparing and analysing different words – terms, personalities, images and design products that sort of belong to the modernism , but have not lost their currency today.(Droste, 1993), (Arelkeviča, 2012)

Table 5:

Mondrian School – Terminology and Images and their Visual Literacy

The discoveries of the Mondrian School of Abstractionism is a structured system that is recognized in the terminology of the cultural heritage and nowadays design and architecture platforms			
Names and Terms	Personalities	Design	Music
Riga Modernism Grid	T.van Doesburg	Architecture	New York City
Harmony Space Red	F.Hundertvaser	Industrial	Composition
Blue Yellow Black Grey	P.Mondrian G.Ritveld V.	Design Chair	Movement Music
White Pārdaugava TREE	Husard	Design School	Rhythm Jazz Map
Influence Line Latvia	B. van der Leks	Bauhaus	Metro Abstraction
Universal order	D.Vantongerlo Yves Saint	Germany Plane	Symbol Harmony
Neoplasticism	Laurent V.Gropiuss	Holland Colour	Improvisation

The Meditative and Emotional Character of the Abstract Expressionism

It is always important not to forget that the emotions and atmosphere create a fulfilling spectrum of our understanding of the world, thus in the final abstract of the theme of the research of the abstract expressionism we are using the artist who was keen on the meditative abstractionism - M. Rothko (1903-1970), because he was born in Latvia and that motivated to get to know exactly his works that are showing the heritage of the abstract expressionism as a meditative, monochrome abstract painting. It is being considered that the derivation of this kind of meditative and monochrome painting has influenced the connection with the Eastern art, getting acquainted with the meditative philosophy of Buddhism. M. Rothko refused action painting in his art and created his monochrome, sometimes bi-coloured works with a sponge that is soaked in paint. Thus his paintings do not have sharp contours and transitions of the tones of colour. Working with sponge colours are merged together especially lightly creating an effect of a slight vibration. Artist leaned towards discovering a bigger sense with his works, some idea and this was done through the interplay of the colours, the influence of the colours on the viewer. Each colour had its own meaning, deeper sense and symbol. Already from the 2003 – 2004 in Latvia a project Meet Mark Rothko! An education project (www.triskrasas.lv) was realized, marking the centenary of the painter Mark Rothko The supporters of the project were the Culture Capital Foundation and the US Government. Today the Daugavpils Mark Rothko Art Centre is the only place in the Eastern Europe where a possibility to get to know the works of the world famous artist, one of the artists who established of the abstract expressionism Mark Rothko original works is offered:

- Mark Rothko original pieces (6) and reproductions ,itt is the only place in Eastern Europe where the original masterpieces of the famous painter and the founder of the abstract expressionism Mark Rothko can be seen
- digital exposition on the artist's life and creative works
- video hall and Rothko Silent Room
- cultural and historical expositions
- variable exhibitions of works by Latvian, European and world-known artists

Summary

The heritage of Mondrian and Rothko is examined in the exhibitions and learning process of

students' works as an icon in the art education terminology, as the mutual interaction of the image, fashion, architecture and design, and also in its correlation to music, rhythm and movement. The creation of the time line together with children, its research and usage allows discussing and experiencing the presence of these discoveries of the Mondrian School and Rothko heritage in our daily lives. The terms "stylization" and "abstraction" that are being used unsubstantiated by society, as well as art educators in the art education process are being compared in practice. The incorrect usage of the terms means that abstraction is being replaced by stylization leading to the simplification of the nature images. It is forgotten that those nature images does not exist in the abstraction anymore. The significance of the composition of the vertical and horizontal lines is activated to be put in order in the rhythm and harmony that are the basic forms of the beauty, and can, if meeting certain prerequisites, become a powerful and true work of art.

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52 Sinebrychoff Art Museum using Digital Storytelling and Documentation in Museum Education

Leena Hannula, Sinebrychoff Art Museum, (The Finnish National Gallery), Finland

I'm doing my doctoral thesis about museum audiences and their museum experiences. Museum "audience" nowadays is not always concerning only physical visitors. New technology, social media and the museum context have been in an immense change - museum professionals have been facing the virtual and real life by collaboration with museum professionals, museology scholars, teachers, new technology education and students. The main questions have been how to get exhibition experiences, the digital museum context and online-teaching to homogenous, natural way of collaboration despite global distances. As a new way of approaching museums non-visitors can also actively participate to museum discussions through social media and influence to practices. Mediation strategies and concerns of the Arts are connected to traditions at daily museum work in contradiction to contemporary attitudes of new social collaboration. Networking both with international museums, schools and museology students keeps the museum education at Sinebrychoff Art Museum aware of its audience. I have had great virtual contacts to international museums like AMNH and MET in New York, thanks to Roberta Altman and William Crow. Author and Professor Herminia Din from Alaska has been a very important person by helping me to find actual information of how to use new technology in museum education. I'm going to open some examples of school and museum projects partly in a practical way but also by giving some "good examples" which are hopefully possible to reach.

Keywords: Art education, digital documentation, museum education, social media, networking, technology-based programs

60 Summerhill, Revised: The Potential of a Living Practice

Rita Irwin, The University of British Columbia, Canada

Valerie Triggs, University of Regina, Canada

This presentation will describe "The Summerhill Project" – an intervention conceived as an artist residency during a pre-service teacher education program at The University of British Columbia, Vancouver, Canada. One of the learning experiences designed by the visiting artists involved the use of A.S. Neill's 1960 text, "Summerhill: A Radical Approach to Child Rearing", which documents a Scottish educator's unconventional approach to education. In "The Summerhill Project", we engaged with Summerhill as a model of practice to be analyzed or compared to current models, just as any art offers

itself by working in the space between what is already known and what is felt as potential.

Keywords: *Alr/tography, secondary teacher education, artist residency*



Session 4.7 Innovation and opportunities

29 Studies of Strategic Planning in Public Art Education

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Abstract

“JOY Reading Public Art Festival”, based on the concepts of art education, was the first public art project designed for readers in the National Library of Public Information located in the middle of the island of Taiwan, and aimed to promote the public awareness and involvement of aesthetic experience. This research discusses the completion and achievement of “JOY Reading Public Art Festival” and is divided into three sections. The first section preliminarily constructs and defines the vocabularies and characteristics within public art education by scrutinizing the related literature reviews and art education theories. The second section, by conducting the approach of participant observation, presents the context,

formation and execution process of public art implementation which contains three permanently-installed artworks, fifteen temporary art objects, eleven public participation programs and supplementary activities, and investigate the spiritual characteristics of citizen participation and the professional role of curators in public art. The third section explores the impact and effectiveness of public art on people and environment through in-depth interviews, and provides cross analyses of interviews, participant observation and literature reviews. In conclusion, this public art project, accomplished by the curatorial way of strategic thinking and imaginative creativity in accordance with the related library services, offers readers an innovative reading experience through extending the conventional library mechanism to artistic content, and creates a revolutionary type of public art with diversified integration.

Keywords Art Education, Public Art, Library

Preface

Established in 1923, National Library of Public Information (NLPI), previously known as National Taichung Library, is a historic public library. With a view to keeping up with the trends of the changing times and to coping with the rapid functional transformation of library, in July of 2006, it obtained a budget up to NT \$2 billion dollars (approximate £43,204,000) from relocation project expenditure. Meanwhile, it went through a renovation into National digitalized public library to meet various demands such as public education, information, leisure, and culture. The inauguration of this newly-designed architecture took place in June, 2012, with a total floor area covering 41,797 square meters (photo 1). The NLPI is expected to be created as a big REAL (Reading, Exploring, recreation, and Life-long learning). By constructing and utilizing the entire digitalized resources, it has become the National Cloud Center of Digital Resources, which offers nationwide service and integrating learning resource of public libraries throughout Taiwan. (National Taichung Library, 2010)

Photo 1: Outward look of NLPI new pavilions (by this research)



Based on its reference to the U.S. National Endowment for the Arts (NEA) in Philadelphia that promoted the One Percent for Art Ordinance in 1960, Taiwan's public art policy is a kind of welfare that began in great care of artists. The government, in 1992, announced the implementation on "Culture and Arts Reward Act" under which the Article XI that government-funded constructions are obliged to install public arts to beautify the buildings and the surroundings. And its value is not one percent less than the cost of a building. Until 1998, through legislative mechanism Council for Cultural Affairs¹ set approach for public art installation, public art became the only one among all the significant government policies that had no difficulty gaining funding source without the need of subsidy (Zhou, 2008). Since then, it carried with an educational task regarding the Taiwanese cultural environment and aesthetic edification.

¹The antecedent organization of the Ministry of Culture, the Council for Cultural Affairs was established on November 11, 1981 and tasked with planning the nation's cultural infrastructure, promoting development of national and local culture, and drawing up and implementing related policies.

Due to the bureaucratic red tapes, complicated administrative procedures, coupled with a chilling effect on illegal profiteering attempt. According to official statistics which indicated that between 1998 and 2009, there were a total set of 1,368 artworks getting installed. Phenomenon as such reflected the executive organizer remained unable to steer clear of the idea of installation. Therefore, artworks are always reduced to space filler. For the general concept toward public art is often projected to such stereotyped forms as sculpture parks and entrance landmarks. In light of this, NLPI serves as the core of art education for Joy Reading Public Art Festival project and starts launching a beautiful and peaceful revolution.

Public Art & Art Education

Holistic Art Education Concept

McFee (1961) believed that art activities aims at spreading ethnic beliefs, values and moral norms which develop a person's role and behaviour in this society. It turns out that a good art is not only creative but also including discussions and researches on historical, social, and cultural background (Kuo, 1993). The main body of twenty-first century visual art education is "people", the content is "environment". From art we learn a diverse formula of

comprehension model, a process of experiencing the aesthetic education and exploring the self-awareness. Art creation should be characterized by both inspiring the mind and enhancing the spirit on account of achieving the goal of holistic education (Lin, 2000).

Common Spirit of Public Art

The common spirit of Taiwan's public art was inspired from a program named "7000 Oaks" conceived by Joseph Beuys who proposed to Kassel. In June 1981, at the seventh Kassel literature exhibition in the opening ceremony, Beuys planted the first tree for the "7000 Oaks" program.

The program "7000 Oaks" was originated from a city where people were moving away from nature with the lack of freedom to imagine. To get the city out of this gridlock and endow it with ability to experience life, the artist resorted to the planting of oak trees. Shortly after the artist's death in 1986, his son planted the 7000th tree next to where his father had originally planted the first one. And now the city of Kassel had green trees pervasive and dotted in the courtyards, roads, parking lots and buildings-Beuys' art can be seen everywhere around.

The Core Value of Public Involvement

The artists of public art and audiences are in the common social vein regardless of historical, cultural and natural geographical features; the artistic interpretation is not just confined to the temporary artworks installation, but rather a long-term interactive patterns. So Beuys' "7000 Oaks" program advocates that " the return to the people-oriented social sculpture(Plastische) concept, that is, an artist gets involved in social field for public issues resulting in issue-prone artistic activities (Lin, 1996).

As a result, the creation of public art concept must be able to set up base in the core depth (Ni, 2005), it behooves that internal echoes set the base of the cultural traits and residential agreement with the core values of the environment.

Sub-conclusion

The subject of public art closely tied to the artists, spatial characteristics and culture, and government-related authority in the three areas, not only is the artist's creative space, also linked with space, environment , architecture, landscape, community residents and other elements of the interactions between objects(Zhou, 2008). When public arts enter the public space, it would inevitably lead to an aesthetic reaction. While general people are watching it,

they are reading some messages, too. Public arts are in diverse blend of new types and multi-integrate new attempts to open the creative imagination of arts education.

JOY Reading Public Art Festival

Curatorial Philosophy

Curatorial Philosophy of Joy Reading Public Art Festival focus on " Letting readers stay absorbed in life, "Making learning fun" , "Bringing more participation in art" , " Allowing unimpeded exchange" , to erect up three permanent works of art, fifteen temporary art projects, eleven public participations and programs, and miscellaneous activities and media propaganda planning (VERY Conception Corporation, 2011). It co-sketches the main outline of the Joy Reading Public Art Festival, keeps arts and the public closer to each other, echoes the "Rich cultural landscape, enjoy reading life." Eventually, unlock city's creative imagination of reading and writing. As follows (National Taichung Library, 2010; Joy Reading Public Art Festival Facebook Page, 2013):

Project Title: Joy Reading Public Art Festival — Urban reading • Infinite enjoyment

Author: Curator Mr. Yang Hui Chiang and 18 artists

Host organizer: Invite "planners (team)" proposal

project's total budget: NT \$ 14 million. (Approximately £ 300,000)

Period: September 14, 2011(Proposal planning), August 11, 2012 - September 29 (Activities implementation)

Content: three permanent artworks, fifteen temporary art projects, eleven public events and plans

Strategic Planning

Artistic experiencing activities by curators are About Reading, What I Want to Eat Is, City Exploring — Soundscape Reading, MP3 Experiment — Reading Exchange and Guidebook for New Life in Digital Era. These activities ritually draw the "participation" and "artistic experiencing" closer together, and the public were invited to join the workshops for collectively creating artworks, such as Collage • Reading, 100 Techniques of Reading, Ash Magazines, Street Views Bookmarks and Reading Millage. Art installations, including *Plus+*, *Quote Vending Machine*, *One Book One Cloud*, *Sparkle • Light*, *Not Books*, *Neither Chairs and Diverting Persistence of Memory*, which expressed care for the surrounding environment and

presented the cultural characteristics of the space, had reached a form of dialogue and communication between art and life. Analyses of the implementation strategies are as follows:

1. Artistic Experiencing Activities → Exploring → Participation Through Art Creation

Through experiencing art activities, the artworks went from display to daily life, and became the converting process within the fulfillment of arts education.

2. Creative Workshops → Long-life Learning → Create More Fun in Learning

Encouraging the public's participation in creating artworks initiatively triggered the curiosity, and the public's aesthetic understanding was enhanced through the idea of self-realization.

3. Artist Talk → Reading → Let Reading Become a Profound Part of Life

A dozen artists, litterateurs and art-related practitioners were requested to communicate with the public artists through guided tours and forums, and the topic-based presentation conveyed the connotation of the artworks. Simultaneously, the audiences were motivated to verify and ponder the domain of art creations while appreciating the artworks.

4. Guided Tour → Recreation → Imagination Through Exchange Idea

The use of art installation and peripheral activities into library function encourages the public to visit the exhibition site and related activities. The artistic dynamic connection makes the public enjoy the fun and pleasure in reading by giving a tour of reading path.

Benefits

1. Art Installation Through Library Service System Enhances Readers' Willingness to Seek Browsing Service

For example, In Wang Yi Li's work "Quote Vending Machine", the artist observed that the site had originally been equipped with self-service pay machine and book borrowing and returning machine. Therefore artworks is presented as vending machine by placing the famous quote scroll into the transparent bottle (Photo 2: Famous quote scroll inside the "Quote Vending Machine) The scroll will be marked with quotes from the famous book and labeled with source, author, title and number of pages. Next to the vending machine the artist create a temporary bookcase with 100 books (Photo 3: Quote Vending Machine).

Readers may, according to the information on the scroll of the book, find the same number to read, or use the browsing service to find and borrow the book with this quote.

Photo 2: Famous quote scroll inside the "Quote Vending Machine" Li



Photo 3: "Quote Vending Machine" by Wang Yi



2.

Attract Library Visits through Cultural and Artistic Elements

According to the NLPI's historical statistics, it shows that, as of December 2012, the cumulative number of people applying for library card has reached 512,651 (Chart 1 and Chart 3), and during the art festival period (June to October), it increases new library card to the average number of monthly up to 7061 people, the highest growth rate mainly in July 2012, a new monthly high as 9,222 people, compared with the same period in 2011, up to a 656% of the growth rate (Chart 2 and Chart 4). It was the first ever seen to adopt cultural and artistic elements to attract new readers, creating successful strategy by using library service.

Chart 1: Number of people applying for NLPI library card, 2011 (Official website of National Library of Publication Information, 2013)

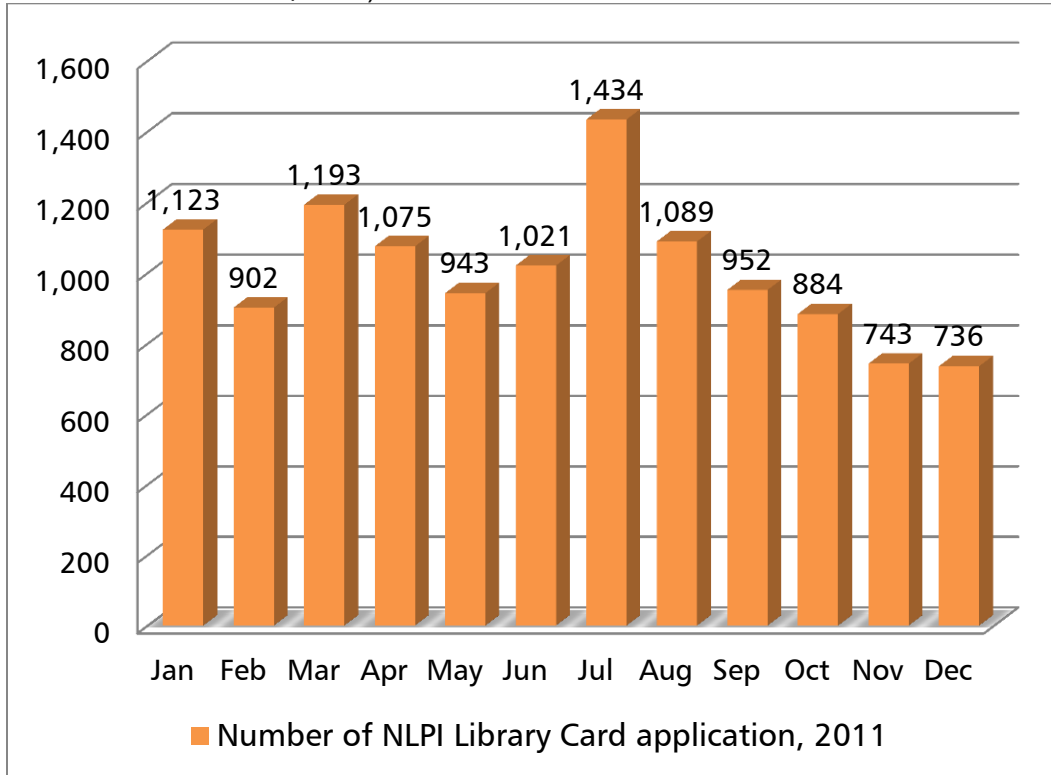


Chart 2: Number of people applying for NLPI library card, 2012 (Official website of National Library of Publication Information, 2013, also sorted by the research)

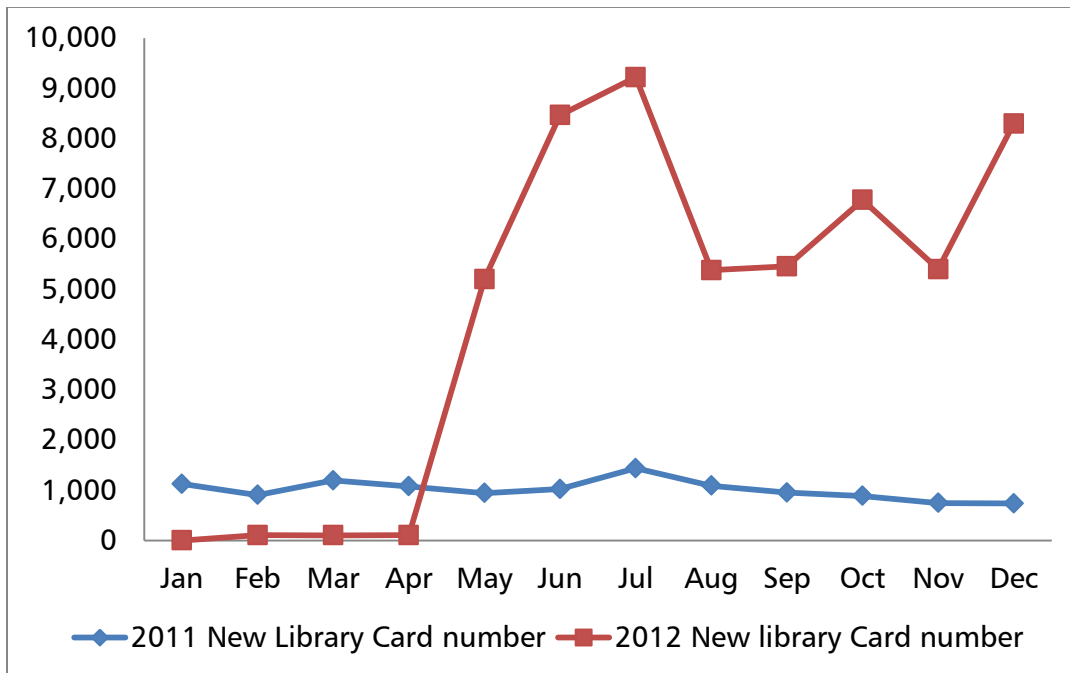


Chart 3: Number of new NLPI Library Card application in 2012 (Official website of National Library of Publication Information, 2013)

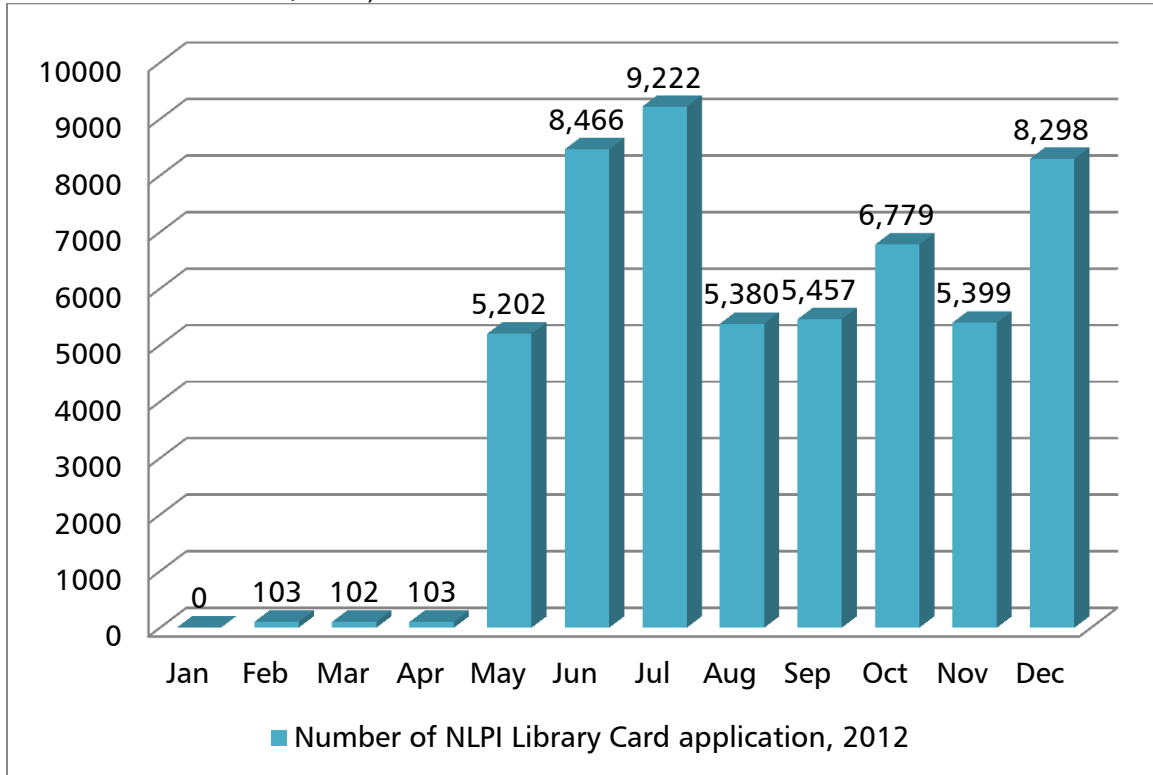
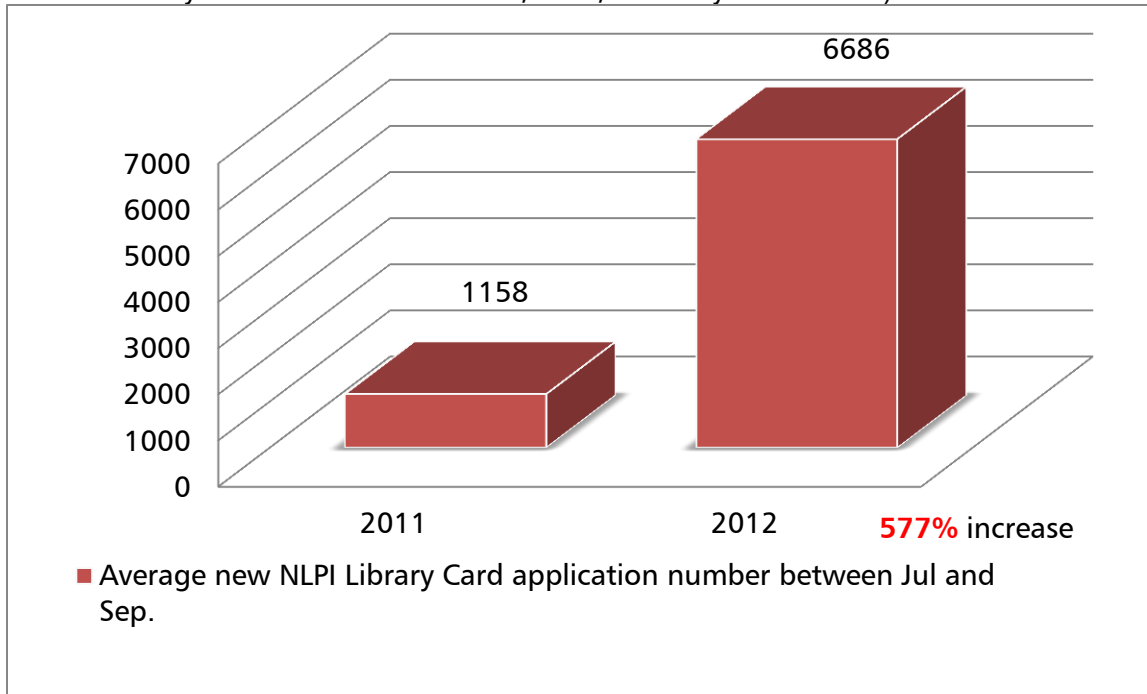


Chart 4: New Library Card Increase between July and September from 2011 to 2012 (Official website of National Library of Publication Information, 2013, sorted by this research)



Conclusion

Public Art Curator's New Role → to Librarians

Due to the bureaucratic red tapes and complicated implementation of public art administrative procedures, and it takes longer time from planning, reviewing to applying for selection process. For the lack of imagination and awareness of public art participation willingness, the library use art festival to promote public art for the first time. The executive officer was in face of the pressure to perform operations for its inauguration, so when the artist made more abstract artistic creative thinking involved in such programs, it was a challenge to the librarians of each space. And it was generally considered to be an artist's wishful cultural harassment and artworks' malicious invasion and occupation on library space; thus making public art librarian contractors to be forgotten in a fierce battle in the soldier's gunfire.

Therefore, curators' professional role in resolving the crisis and ability to become decisive factors affected the planning team in face of the rigid concept and impact of public service system, they did not completely abandon the performance of their professional ability and got trapped in compromising and catering to specific purposes, but with artists' unique, delicate and profound aesthetic qualities, carried out a quiet revolution, through the sharing of cultural energy constantly, penetration, regeneration and accumulation of strategic shaping of the value of librarians' self-realization, "public art" will be expanded to participating in the operation. This process of social participation led to the identity with public art and redefined public spirit of public art.

The Service Value that Art brings to Public Space → for Library

The curatorial team pondered and planned for venue space in all aspect, library space, the reader's cultures, service functions, urban territorial spirit as the key criteria for selecting public artworks installations. And put the artworks and peripheral activities into library service functions by utilizing the "space setting", "artistic disturbance", "collective creation" and other soft intervention. It feels like the launched artworks encounter is an art event instead of a function. Through the moving lines of art, makes the original library services and spatial integration link together for continuity and transformation of the original library service functions. In addition, encourage people to visit exhibition site and use library services, for the

readers, arts becomes a new reading experience as a city's creative imagination for both reading and writing.

Implementing Art Education, and achieving national aesthetic qualities → to National Public

Through a series of issue-based arts experiencing activities, art workshops, Guided Tour and Artist Talk, develop the "participation identity" and "collective consciousness" so that by making the display of artworks connect to daily life for the living arts education. The perspective of "Public first, then art" interprets the value of participation in artistic creation, and achieve the closer ties between art and the public, make the public space and exchange field for exploring and pursuing knowledge. Ultimately, it resorts more effectively to universal aesthetics, implements the conversion of art education, and achieves an over-all upgrade in national aesthetic qualities.

Appendix: Joy Reading Public Art Festival Program

Author 《Works》 (*Permanent Installation of Artworks/ Temporary Installation of artworks)		
Outdoor installation		Indoor installation
*Chia-Chi Lin 《Enlightening Books》 *Tsun-Chih Yang 《Infinity · Great Future》 A Chien-Jung Lin 《Sparkle · Light》 B Kuen-Lin Tsai 《Plus+》 C ImprovEverywhere 《MP3 Experiment—Exchange Reading》		*Tsung-Chieh 《Contact》 A Yu-Ting Lin 《About Reading, What I Want to Eat is...》 B Che-Yu Hsu 《100Techniques of Reading》 C Pei-Ying Huang 《Collaging · Reading》 D Chi-Cheng Ho 《Guide Book for New Life in Digital Era》 E Yannick Dauby & Wan-Shuen Tsai 《Soundscape Reading》 F Tzi-Chin Huang 《Not Books, Neither Chairs》 G Yung-Yen Tsui 《One Book · One Cloud》 H Ho-Jang Liu 《Ash Magazines》 I Chao-Tsai Chiu 《Reading Millage》 J Alice Wang 《Quote Vending Machine》 K Howard Chen 《Diverting Persistence of Memory》 L City Yeast 《Street Views Bookmarks》
Public participation project		
Art experiencing	Workshops	Event series
A 《My Delicious Book—Tasty Reading! Licking Good》 B 《Reading Fun in Collage—Collage Fun! Knowledge Fun!》 C 《The Story of Sounds—City Wave Adventure》 D 《Light Up Your Life—Green Trash Lighting》 E 《Art Keywords—Banner Selves》	A 《Impression of Joy Reading》 Dust Cover Making Workshop B 《Impression of Joy Reading 2》 Sunlight Development Bookmarks Workshop C 《Make Your Own Book》 Creative Hand-made Book Workshop D 《Cut A Piece of Poem》 Paper-cut Poem Workshop E 《Stamp Fun》 Rainbow Stamps DIY Workshop F 《Yours/Ours Poem Film》 Film & Poem Reading Workshop	A Artist Talk B Public Art Section Lectures C Artworks Guided Tour D Reading Urban Skin—Hand-make Book Competition

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76 Working Like a Real Artist: Promoting Authentic Learning in a Graduation Art Exhibition Project for 6th Graders

Ya-Ping Chang and Shu-Hua Lin, Doctoral Student, Department of Fine Arts, National Taiwan Normal University, Taiwan

Ya-Ting Chang, Masters Student, Department of Fine Arts, National Taiwan Normal University, Taiwan

This study aimed at creating an authentic art learning experience for 6th grade elementary students during their final graduation portfolio exhibition show. The student artists were instructed to make art works and present them in professional-like exhibition setting. They collaborated as curators and gallery professionals with each other during the art show. This curriculum was to explore the theory and practice of authentic learning in art classroom. The research method was case study, and research data was collected during the exhibition project, including teacher's observational field notes, student interviews and group dialogues during artwork critique sessions. The curriculum outcomes were exceptional. Students were fully engaged in the project and showed extreme enthusiasm. The resulting research analysis has demonstrated the followings. First, the total learning experience mimics real world experience for students and therefore the learning is multi-perspective, as opposed to fragmented or isolated from real world artist life reality. Secondly, although students encountered many difficulties and problems, they learned to take adventures during the big project and helped each other in problem-formulating and problem-solving interactions. Third, students learned how to share and show their creativity to the community outside the classroom, and make communication through art with larger audience.

Keywords: Authentic learning, art exhibition project, art and community interaction

113 Museums and Galleries in Second Life - a Platform for Education

Veronika Jurečková Mališová, Palacký University Olomouc, Czech Republic

This paper presentation deals with one of the possibilities of edutainment, by which museum institutions are addressing schools and the general public. This contribution is aimed at presentation of the museums and galleries in the online virtual world of Second Life, and the forms and methods of their presentations. Second Life is an online virtual world shared by people around the globe and currently has over 20 million registered accounts. It is designed not only for entertainment, but is also used by many institutions, such as colleges, universities, libraries, and last but not least, museums and galleries, as a platform for education. In this contribution we try to explore and subject to critical analysis how museums and galleries are using the communication environment of Second Life. We focus on the selection of specific examples of successful projects of Second Life. There are imprints of real existing

museums and galleries – such as the presentation of US Holocaust Memorial Museum in Washington, DC, for example – or on the other hand, museums existing only in this virtual world, innovative projects based on collaboration with artists – as we can see in the Spencer Museum of Art in Kansas, USA – or educational projects dealing with World Heritage Education. This text originated in the research project “Education of Art History and Presentation of Contemporary Czech Art Life in German-speaking Countries, Pdf_2002_002”.

Keywords: *Museum and gallery education, virtual and technological opportunities, second life, edutainment*

Session 4.8 workshop

25 Join us in the creation of a multicultural activity

Eleni Grafakou, Christiana Garofalidou and Chrisostomos Lefteratos, Hellenic American Educational Foundation Athens College, Greece

The presentation consists of two parts. During the first part, the interactive programme, which took place at HAEF – Athens College, primary school in Athens, Greece is presented. First and third grade students participated, who are six and eight years old respectively. The second part of the presentation is a practical workshop, where the rest of the conference participants will be asked to present their cultural identity through their local tales or fables. These stories also represent the personality of the teller, which adds another dimension to the work. The main goal of this workshop is to create and present an art piece as a group.

During the implementation of the above-described workshop, at our school, the youngest students practiced both their written and oral speech, while the representative group of the third grade students created a final group art-piece. Canterbury tales and the way they were created were presented to all of our students. Having as a starting point these tales, we focused on Aesop’s fables, which is a collection of fables credited to Aesop, a slave and storyteller who believed to have lived in ancient Greece between 620 and 560 BCE. Through these fables the Greek tradition is presented. As students studied and analysed these fables, they made notes of the symbols and concepts presented in them. In this way, the first grade student created all together their own tale by setting various tales within a frame narrative. The students presented their unique tale to the third grade students who had already analysed in depth Aesop’s main characters. Part of their study was to illustrate them. After the first grade students’ tale was presented to the third grade students, the last ones worked on their group art-piece aiming to share it with the younger ones. This interactive activity leads to a group discussion between the two grade students.

All the drawings and tales created by the students are part of a virtual exhibition presented through artsteps.com. Students can pilot through this exhibition through the Course Management System (CMS), which is a very friendly and easy program to use. They have access to CMS both from school and their own home. Through the above workshop, there was an interactive cooperation between the students' teacher in class and their art teachers. There is a potential cooperation with a drama and music teacher in order for a play to be held.

Keywords: Interactive activity, Painting, fables, Aesop, Narration, cultural identity

Session 4.9 Workshop

133 Clay workshop: Exploring the local environment through clay based projects.

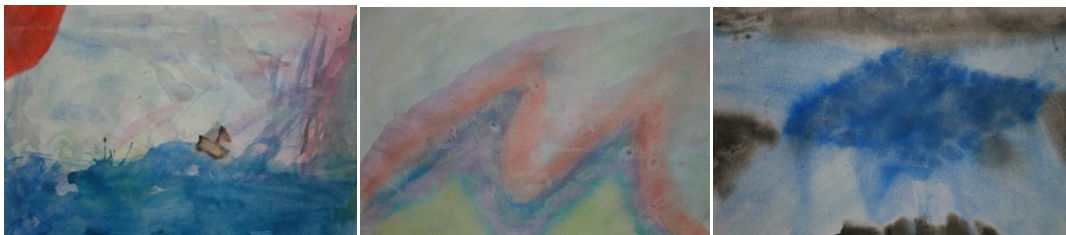
Louise Chopping, Canterbury Christ Church University, UK

Making a mark; art craft and design education Ofsted 208/11 noted that not enough teachers made enough of the outside environment as a resource.

Creating projects that are accessible, creative and fun, we use 'Canterbury' as a starting point.

This primary workshop presents a range of ideas on how architecture and nature might be represented in clay form. Through exploring the properties of clay alongside some simple clay processes, you will have the opportunity to design and make simple pieces that can then be adapted for different age ranges. The workshop will also cover the practicalities of working with clay and storing it in the school environment.

Keywords: Clay, classrooms, creativity



Session Five

3.45-5.15

Session 5.1 Panel discussion

15 Visual and textual stories from the Borderlands: Exploring self-image and identity of minority children and youth

Mousumi De, Indiana University, Bloomington, United States

Rachel Kroupp, Kaye Academic College of Education, Israel

Teresa Eca, Faculty of Fine Arts - University of Porto, Portugal

Georgia Kakourou, Chroni Coumantaros Art Gallery, Greece

Anniina Suominen Guyas, Florida State University, United States

This panel presents five case studies that explore self-image and identity of children and youth, belonging to minority communities, who live invisible lives in-between cultures or at the periphery of dominant cultures. These case studies are a part of an on-going InSEA Research project involving researchers from various countries, that aims to understand the lives of minorities more deeply, and give visibility to their borderland stories – stories by children and youth who have survived displacements of any kind, geographical, generational, cultural, religious or linguistic and are experiencing a disadvantaged life that restrict their development and wellbeing. By using content analysis of visual and textual narratives by minority children and youth, researchers seek to understand various aspects of minorities around the world, including their similarities and differences, their difficulties, and issues that are of significance to them. The study hopes to generate greater awareness and deeper understanding about borderland communities and their cultures, which can further contribute towards improving their lives. Additionally, the study hopes to contribute to the larger field of multicultural education.

Keywords: *Borderlands, minority communities, visual narratives, identity, multicultural*

Session 5.2 Identities of creative educators and practitioners

27 A student at school or a wolf in the forest.

Tõnu Talve

tonu.talve@laulasmaakool.ee

Tonu Talve, Kristjan Rikas (student form 7) and Elisabeth Dulger (student)

Laulasmaa School, Harjumaa, Estonia

Additional texts and fotos of the students' and pupils' artworks of Laulasmaa School, Estonia. Done in 2012 – 2013, as a special project for the thematic exhibition.

**A wolf - a friend, or a master of
estonian scene?**



PACK CREED

From net found by Kristjan Rikkas

I ask you,
why do you betray your brothers and sisters,
why do you kill your family then move on
they have raised you from pups
they have taught and guided you
they have fed you, sheltered you, and protected you

yet you murder them in savagery
and you curse there names
the ones who loved you
were spit on in there grave
and you continue,
to kill others,
but then cry,

why does none love me?
your ignorance makes you lonely
your hate makes you cry,
but I do not speak of wolf in this ballad
I speak of man,
the most brutal of all,
who bring their own fall
only to claim of their innocence,



Moonwolf.

Once there lived a man in the mountain village. Stories about the Moonwolf were heard - Moonwolf shows up only at the full moon. Everytime, when the moonlight fell onto the village, it was full of dense fog and scared souls. All windows were locked and houses were dark. No living souls stayed outdoors. People talked, that the witch had cursed the village, so that who-ever went out during the full moon, became a wolf. A belief was, that Moonwolf was Witch herself.

Featuring a demonic femme fatale, who transforms from woman to wolf?

The man from the village did not believe this curse-story and tried to convince everybody, it is only a myth. In the evening, when the full moon was on, he went out and sat on the bench, waiting ... Everybody else stayed indoors. He waited until the moonlight hit the village and suddenly disappeared. People looked for him next morning, but found nobody. Two wolves´ howling was heard in the mountains during next full moon. One sounded like missing somebody and the other like ... wicked laughter



- Anna- Ly Sofie Ruusmaa, Kristin Antsmäe
- Laulasmaa School
- Form 7

- Translated from Estonian by Tõnu Talve

A cloud slipped away from the full moon and illuminated the figure, who suddenly seemed scared and was slightly shaking.

A woman, who else would have walked so quietly, uttered a silent wail and sank to her knees. She had thought this day was cloudy. Her blue eyes turned coal black, her chin and nose dragged longer and her teeth changed into fangs, nails to claws.

Her blonde hair became dull, fur grew onto the skin, boots flew off, her coat was torn and fell to the ground. The hat was gone long ago and now there was an animal not a woman, howling to the Moon. Susannah had become a werewolf.

The werewolf ran angrily snarling towards the castle, soil flying under her feet. She jumped easily over a high wall and broke off the heavy oak doors.

Up the stairs, candle showing light only a bit and shadows chasing, she ran along the deformed places as a stranger – up, until the black door.

Now werewolf stopped, as though being not quite sure. The target was close. But still, snarling and using all her strength, she destroyed the last obstacle and faced her enemy. Hesitation.., delay.., flash of light... Werewolf's appearance changed as she uttered her last howl – a scream!

„What do you want from me? You think of yourselves as people, but you're worse than predators. You say I'm werewolf? Yes - I am, after all, 'cos you don't want otherwise. Rather be a thousand times a wolf! A wolf among wolves in the woods, as a person, is no better than you“.

Wolf kills, when hungry and wolf doesn't kill a wolf for fun, but you ... you think, you are better, better than me? Here, a proud wolf does not embarrass herself!

But you - blood of slaves, stigmated branches on the ground, behind the gardens, for dogs to lick. A wolf is free! Does, what he wants. Comes, when he wants. Goes, when he wants. Loves and hates, whom he will. And will leave you, because he – detests you!



It's past midnight, when I step into the house. The wolves are running around. Through the fog resounds their hungry howling. Who knows, which one is an animal and which is a werewolf, teeth bitten to blood.

Swamp reflects my plaintive howling. Nothing could console me anymore. Peep through the nights, eyes full of dripping water. Strength and momentum running - gone.

My legs did not carry me like before, with agility. Sauntered pointlessly around, had nowhere to run anymore. Fell asleep like totally impressed.

Text by Elisabeth Rootare
Form 8
Laulasmaa School
Translated from estonian by T.Talve

For more on werewolves in ancient myth, legend and folklore see Werewolf

Text found from net by Marcus Eesmaa, form 7, Laulamaa School.

In medieval romances, such as *Bisclavret* and *Guillaume de Palerme* the werewolf is relatively benign, appearing as the victim of evil magic and aiding knights errant .. However, in most legends influenced by medieval theology the werewolf was a satanic beast with a craving for human flesh, featuring a demonic femme fatale who transforms from woman to wolf.

Sexual themes are common in werewolf fiction; the protagonist kills his girlfriend as she walks with a former lover in *Werewolf of London*, suggesting sexual jealousy.

The writers of *Wolf Man* were careful in depicting killings as motivated out of hunger.

The wolf in the fairy tale "Little Red Riding Hood" has been reinterpreted as a werewolf in many works of fiction, such as *The Company of Wolves* (1979) by Angela Carter (and its 1984 film adaptation) and the film *Ginger Snaps* (2000), which address female sexuality.

Nineteenth century Gothic horror stories drew on previous folklore and legend to present the theme of the werewolf in a new fictional form. In another, *Wagner the Wehr-Wolf* (1847) by G. W. M. Reynolds, we find the classic subject of a man cursed to be transformed into a werewolf at the time of the full moon: representing the split personality and evil, bloodthirsty, dark side of humanity itself.



68 With artists you get what is going on...

Judy Thomas, Northumbria University, UK

Identities of Creative Educators and Practitioners : With artists you get what is going on...

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Abstract

With artists you get what is going on...What is meant by artist-led and how does this make a difference? This ongoing research explores the influence and importance of studio practice, investigating the impact of artistic and creative activity, with an aim to identify attitudes that might inform making art with others. My principal argument is that artist-led approaches offer a distinctive methodology towards learning; creating supportive environments and conditions that enable participants to be creative, reflect, explore and ultimately learn. This study employs a complementary practice led approach.

By drawing upon empirical data, the research describes the current work of a variety of artists and organisations, unified through the theme and approach of artist-led. This explores studio, gallery and individual practitioners perspectives, recognising that this is a two way process in which both artist and participant can benefit. My conclusion discusses how the artist's own creative practice informs their work as educator and facilitator.

Keywords: Attitudes and Attributes, Art Educators, Roles, Gallery Education

Introduction

'With artists you get what is going on...' is a quote made by a participant, in relation to the experience of visiting a contemporary art gallery (taken from Annabel Jackson's (2012) presentation *the Quality of Experience*). Appropriate for the purpose of this paper because it acknowledges that artists bring something genuine to the experience. It also acknowledges, for me, that the artist offers something special.

This research is an investigation into artist-led approaches towards learning. It explores the roles artist's employ and the attitudes they think are necessary within their style of pedagogy. My principal argument is that artist-led approaches offer a distinctive methodology; creating supportive environments and conditions that enable participants to be creative, reflect, explore and ultimately learn. My conclusion discusses how the artist's own creative practice informs their work as educator and facilitator. It recognizes that this is a two way process in which both artist and participant benefit. This is a situation where play and collaboration join.

Artist teacher/artist facilitator/ artist educator – what is the difference? Whilst the research is focussed on the artist as facilitator, I am also making a case for and advocating the artist-teacher. Keeping up one's practice, as a teacher, can be challenging but I believe is essential to inspire, rejuvenate and keep the experience of teaching relevant, fresh and alive. As teachers we can learn from the artist (this includes the artist within).

In the review *Learning in the gallery: context, process, outcomes* (2006) Emily Pringle identifies that artists occupy a 'complex' position, where they are required to 'take a number of different roles (educator, collaborator, role model, social activist and researcher), requiring a broad understanding of the term 'educator''. Many roles are adopted in an organic way. The rules of how they are assumed are not usually formally taught. They usually grow out of the situation and form naturally. This is often an intuitive process.

During my research, different artists described their role in a variety of ways: 'someone who enables', as 'facilitator', 'guide', 'support'... rarely they described themselves as 'educators'.

Examples of quotes taken from data:

I facilitated but also guided a lot but eventually they worked very much on their own. I suppose very much like an art tutor does at college. (BALTIC artist, 2013)

It is a teaching experience in the sense that you are expecting to, to think, react, respond and then also create you know. I bring all of those, using their senses, their skills, whether it is through communicating an idea or thought in a discussion or it's bringing together two bits of materials to make an artwork and then, yeah... (BALTIC artist, 2013)

I think it is a different type of teaching. (BALTIC artist, 2013)

I don't think the language is that important. You run a session... You know BALTIC does not call them workshops but calls them artist led sessions so you know I am leading a session, but... it's just deciding what language is appropriate but it is doing the same thing. You are directing, more than anything and providing the resources and explaining. It is like...facilitating... (BALTIC artist, 2013)

What is meant by artist-led? In this paper "artist-led learning programmes" are used when describing learning programmes that have been facilitated by artists, as opposed to those working as members of staff at cultural institutions or teachers within formal education (schools or universities). Whilst these roles are equally important, the main focus within this research has come from the inspiration, motivation and direct lead of an artist or artists.

Method

The methodology is predominantly one of comparison. Validity lies within transferable opinion and approach, taken from external perspectives. This has informed, tested and often challenged my own insight, understanding and opinion.

A selection of artists were chosen to observe and/or interview for illustrative purposes. Their perspectives have provided invaluable insight from those working within the field. Observations have been made from BALTIC sessions, CCE inductions, Waygood Gallery and Studios, Site Gallery and Spike Island. I have also been able to reflect upon my own practice, alongside critical analysis of relevant texts.

Most of the artists I have worked with through a professional capacity as gallery educator. These are artists that I considered to employ 'best practice'. The definition of best practice is articulated within their approaches towards participation and towards learning. These are artists who facilitate well-structured, meaningful sessions, in which participants gain considerably and evaluate the sessions highly.

In addition a complementary interdisciplinary practice has also been undertaken. This has developed over time and become more collaborative during the course of the research.

Discussion

Roles and practice. My practice is threefold:

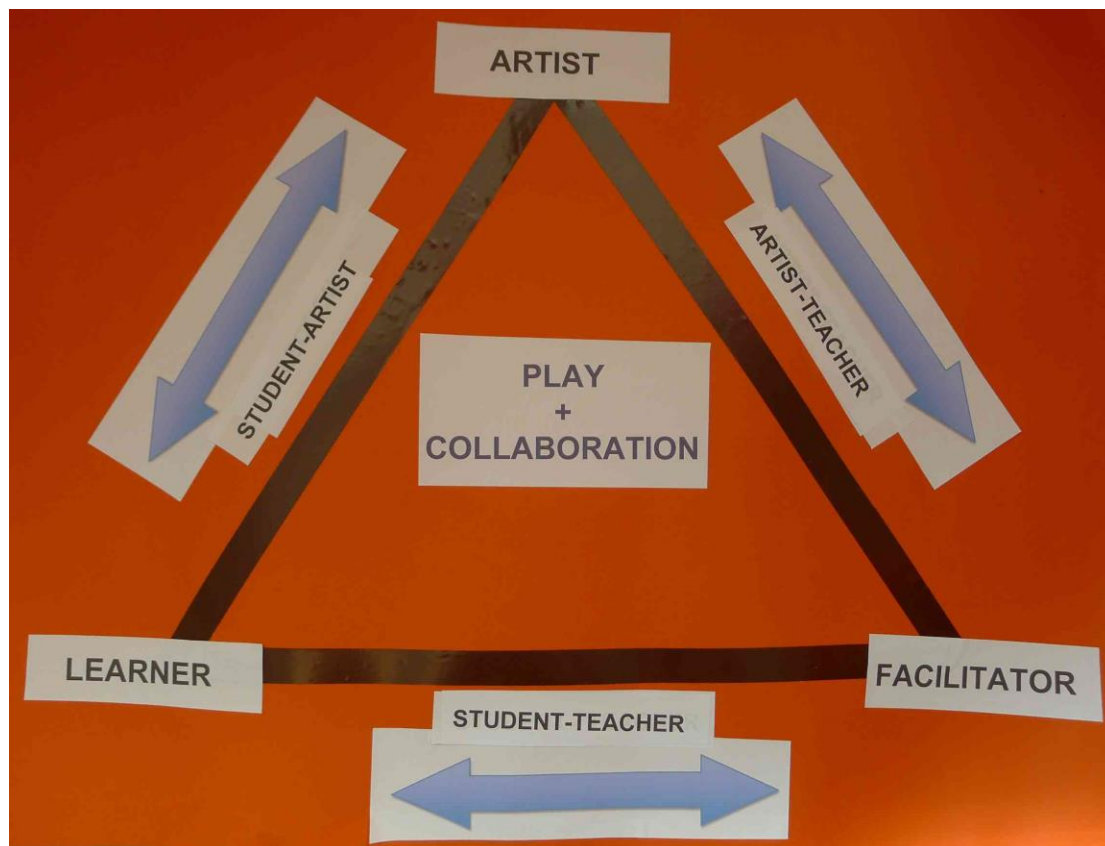
- Research
- Learning
- Facilitation

I take on multiple roles (Artist, student, facilitator/teacher). At times I undertake these roles separately but usually it is a combined approach. The desired position is to place myself in a situation where each area of my practice is undertaken:

FACILITATION + RESEARCH + LEARNING

This triangle articulates the relationships applied to those who undertake the artist facilitator role. My ongoing study looks at the relationship between these roles.

Figure 1: Relationships applied to artist facilitator role. © Judy Thomas.



©Thomas, J. (2013) *Relationships applied to artist facilitator role*. Gateshead: presentation, diagram. ©

Judy Thomas.

Artist. Sullivan describes art practice as research:

Art practice is, in and of itself, a specific form of research. In the arts the very idea of a qualitative-quantitative becomes irrelevant because by its distinct nature arts research calls for a different set of categories where the arts do not search for stuff or facts, but they generate it. (Sullivan, 2010)

It is research that gives me permission to be creative, to make art. It shouldn't require permission but this is the part that often gets neglected and suffers. The knock on has an impact upon other roles and practice. It is not only about generating 'stuff or facts' it is also about making connections. This is a communication, which draws upon experience and the emotional. The art within. The artist draws upon notions of desire or the soul. It is also about freedom. Freedom implies a lack of restriction. It implies independence and self-determination. When allowing myself to be disproportionately engaged with my professional role (of full time employment) it felt as though there was a severe lack of freedom, as a result my reflective practice and creativity suffered.

Time as a key resource is often a big challenge. This is familiar to those who teach (especially those teaching full time). It is possible to snatch momentary opportunities to reflect or be responsive, but not always easy to allow the '*immersion or absorption: the time and space, environment and resources to enable concentrated, sustained and extended work*' (Addison, 2010).

Taking time out, in Lithuania last year a deliberate chance to place myself away from daily distractions and people. This deliberate act of placing myself in *the unfamiliar*, allowed me space to reorganise my thinking and consider my practice as an individual. Having to draw upon myself, solely for myself and not have to respond to professional demands or the needs of others, forced me to connect, with myself, emotionally. This emotional investment is essential for the creative process. Finding that autonomous, creative, critical and protected space is essential and worth fighting for. When one is too busy, it is easy for this to be undervalued and overlooked. Without the ability to draw on one's emotions, the ability to truly connect with one's imagination is limited.

More recently walking has become important way to connect with the imagination...

Thinking space. Walking provides time to reflect, a sense of freedom and space to think. The landscape provides an escape from our complex, never ending, high-speed world of screens and digital overload. We spend so much of our time indoors. Taking ourselves outside (literally) connects us to mental, physical and spatial landscapes.

'The rhythm of walking generates a kind of rhythm of thinking, and the passage through a landscape echoes or stimulates the passage through a series of thoughts. This creates an odd consonance between internal and external passage, one that suggests that the mind is also a landscape of sorts and walking is one way to traverse it.' (Solnit, 2001).

Each walk brings about discovery, looking at the world with a new perspective, the opportunity to reshuffle thoughts, air ideas, absorb and encounter. By engaging with the landscape there is an awareness, of the world around and also a heightened sense of oneself. There is a reflection of thoughts, moments, memories but more immediately is a sense of the here and now. 'Grounding' (Solnit, 2001) oneself and being in the moment. Walking creates an opportunity to be mindful. Through this process of discovery, there is a making sense of the world. Emptiness is something we rarely experience. Addison thinks imagination is how we make connections:

'through imagination that people are able to intensify habitual ways of perceiving the world to transcend the limitations of their current situation. Through the application of imagination, people reorganise existing cultural resources to reconceive that which is. They do so both as a means to propose that which might be and as a process of transformation through which they realise the new.' (Addison, 2010).

The artist, as researcher, is well positioned in the role of learner and in situations of learning, through their very nature of being an artist. Familiar with the situation of finding things out, with experimentation, with the process of enquiry, the artist combines this with imagination. In agreement with Dewey (1934) 'imagination' is the gateway to understanding experience and that is how we create meaning.

I am not suggesting this has to be a solitary experience, far from it. I believe collaborative processes expand experience and therefore expand the enquiry, connections, insight and understanding. This is the two way process, which I have over the past year been deliberately

introducing into my creative practice. Addison creates a list of characteristics that are presented by imaginative activity:

- Making associations
- Inventing rules
- Combining materials to make new forms
- Combining elements from past experiences
- Risk taking
- Seeking alternatives
- Empathising with others, imagining how others feel
- Discussing and representing past, presents, futures

(Addison, 2010).

These are characteristics we all naturally draw upon as artists, whether in collaboration or working alone. These should also be employed in situations of both facilitation and of learning. This generally is what artists do and has been confirmed by the data collected. These are the links on the triangle between Artist and Facilitator (Artist-teacher) and also between Artist and Learner (Student-Artist).

Learning. John Dewey (1934) suggests that all art communicates because all art expresses. Whilst the act of making art is often solitary, this creates an aesthetic experience and the outcome is usually shared. This is where the nature of art practice becomes 'impermeable' (Dewey) and offers the potential to create new experiences and meanings.

Regardless of whether the practice is singular or shared; art practice creates new experiences and develops communication. Even in a solitary situation a dialogue begins (this may be an internal dialogue, held only with the artist herself/himself). Dewey recognises that meaning is made through experience. It is something deeply felt. All experiences are understood through the knowledge of other, prior, experiences. This is a process of learning, in which each experience scaffolds and supports new experiences.

Burgess recognises this dialogue as a reflective process, this is what the artist facilitator brings to their relationship with participant or student: 'The primary focus of reflexivity is not individual analysis (introspection) or self-reflection, but a recognition of the social and intellectual unconscious embedded in practice' (Burgess, 2010).

Pringle (2006) identifies a model of creative practice employed in galleries in which three elements are outlined. This includes the reflective process:

- Artists have the ability to take risks and experiment and they feel comfortable with ambiguity and uncertainty
- Artists engage in 'reflective practice', wherein they simultaneously engage in the manipulation of materials and processes whilst also critically appraising the work in order to progress it. The creative process is thus seen as a dialogue between the artist and the work.
- Artists are involved in 'experiential learning' which takes place through the connection of past experiences with new phenomena, and moves from reflection to active experimentation.

This creative practice is the very kernel of what makes an artist an artist. This is what makes an artist unique, especially in situations of learning. Pringle recognises this, suggesting, 'Artist educators have identified that, as creative practitioners, they embody the approaches they wish to develop in the learner.' As a result they offer a distinctive form of 'artists' pedagogy' (Pringle, 2006). This is process that Sullivan (2010) recognises this as a situation of 'research'. These are the links on the triangle between Learner and Facilitator (Teacher - Student) and also between Learner and Artist (Student - Artist).

Facilitator. Throughout my observations and interviews the themes of curiosity, dialogue, flexibility, ownership, play, passion, risk taking and trust have been common from an individual and an organizational perspective. This has provided a consistency across the duration of the research.

The artefact becomes a catalyst between the student and the learning. The facilitator becomes the link. These are also the links between Facilitator and Artist (Artist Teacher) and Facilitator and Learner (Teacher and Student). I have summed these up in the following table.

Table 1: Key themes, artist facilitator.

Skills	Uniqueness / Attributes
Collabouration	Openness / flexibility
Mediation	Diplomacy
The ability to mentor	Empathy
Enquiry	Curiosity
Experimentation	Creativity
Communication	Connection
Emotional investment	Sensitivity
Self awareness	Intuition
The ability to let go	Trust / Risk taking
Catalyst	
Learning	

Play. Play could indicate a recreation or participation, which builds upon the looseness and liberty granted by freedom (which was mentioned earlier). This something that comes easily to a child but becomes challenged when adult.

Permission-giving by the artist, to nurture that sense of play or playful enquiry in an unrestricted way, leads to experimentation, which is shaped by experience but also creates experience and gives meaning. Dewey suggested that 'playful attitudes' are key in transforming concepts and materials resulting in 'developing experience' (1934).

Play also indicates movement. When there is 'play' something shifts. If there is no play this indicates solidity, rigidity or a block. The shifting or movement is a state of transformation or change. This is the moment of potential or a release. I believe this is an essential requirement within the approach and pedagogy of the artist facilitator.

Collabouration. Collabouration is a complicated and layered term. Helguera (2011) suggests 'there is no general, agreed-upon definition...' offering that this 'presupposes the sharing of responsibilities between parties in the creation of something new.' Sharing is significant here and could indicate an active process. Although, I would argue that it is equally a passive interaction and '[t]he sharing of responsibilities' implies both a conscious or deliberate state of actions and also one that can be unconscious, unintentional, automatic or intuitive.

Like Helguera, the definition given by Watkins (2009) recognises this as a process of creation but this distinguishes it as 'something greater', rather than the 'new', although newness is arguably inevitable. The generation of knowledge is always 'new'. Even old or existing knowledge becomes 'new' because this will change on every occasion or situation. This creates different layers depending on who is involved and the context.

Like play, this indicates a movement and therefore collabouration shifts. Interchangeable roles operate and this requires flexibility. It does not seem that there is a ready-made formula that can be applied to all situations. How the individuals involved understand this is diverse and taken at different depths.

Individual and collaborative experiences offer different levels of connection. The experience of discussing work and understanding with others is an approach I strongly advocate. The sharing of ideas transforms the depth and experience of learning and engagement. Here, the interaction of personality, within a social environment, is used to inform values, process and impact. A collective body or social process can act as a support network that can have positive benefit. The artefact/art objects become catalysts for the experience. Facilitators are the interface for that experience and the learning of the participant.

Conclusion

What is unique about the contribution of artists relates to their own aspects of creative work and production. This is the practice where there is a synthesis between process and ideas (research). The social space enables artists to evaluate their own work and build upon the work and input of others. What is special about this is the impact of artistic practice and creative thought. This has provided me with an opportunity to consider the value and impact of dialogue, at a very simple level.

We need to give ourselves the permission to let this happen, this requires discipline. To be *artist-led* makes a difference. The impact of our own dialogue, self-awareness, connections to the world and our reflective practice, builds skills, values and knowledge. By placing ourselves in the position of '*learner*' we are enabling ourselves to become better *facilitators, educators, reflectors and connectors...*

As facilitators, educators, reflectors and connectors...artists have the ability to engage those we work with on a conscious and subconscious level. Our creative practice permeates! The process of research opens enquiry up into a pedagogy that supports artistic practice as well as facilitation practice. With artists you get what is going on and, if the balance is right, the equation should add up:

FACILITATION + RESEARCH + LEARNING = PLAY + COLLABOURATION

PLAY + COLLABOURATION = FACILITATION + RESEARCH + LEARNING

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72 Re-designing reality and art

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The developments of humanity, adaptation to nature, and change in nature itself have all been part of the story of visualization of ideas. Ideas are essential in the process of fostering individual expression which constitutes one of the main principles of art education. The differences in individual expression can only flourish through flexible instructional strategies. Innovative teaching strategies can only be possible through sufficient consciousness of one's place, time, and age. While past knowledge is important in the continuously updated information processes, it can become an obstacle for creative ideas when not updated. The changing materials and possibilities

make essential differences in individual abilities and idea processes. This change and development is visible in all disciplines of art when we look back to history of art and methods of production. Today, it is more important to raise artists who can, like Rembrandt and Goya, express themselves in the ages they live and visualize their ideas than artists who paint like them. The difference between the age in which we live with the past is the increase in the possibilities of visualization of ideas. Today, we can all agree on the fact that social media such as Facebook and Twitter are examples of how little ideas can become leading creative ideas. Internet technology and virtual world, robot technologies in between the cycle of production and consumption, most of which we could not even dream 30 years ago, causes the birth of innovative ideas in art education and its production.

Keywords: *Ideas, Innovative teaching, studio teaching, expression*



Session 5.3 Art and well-being

17 Chance or Necessity? A tale of interdisciplinary team teaching in visual arts, music and drama.

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Marco Ramos, Universidade de Sao Paulo, Brazil

In the beginning there were two young teachers, one from music and other from visual arts. They had never met before that first day in their new school. In the beginning there was a school with a curriculum with separated disciplines with

teachers working isolated in his/her own classroom. As is often the case, the timetable for art and music classes was linked.

In the first day the art teacher and the music teacher encountered each other by chance, before entering in their own classroom. Were there advantages in putting the two groups together? Could teaching the larger group for two hours work with two teachers sharing the class?

There was a chance of success, but also the risk of failure. Were they opening the door to chaos? They barely knew each other, they had different backgrounds and "subjects" to teach, but they decided to try.

The need to find an interdisciplinary way of teaching led them to face several challenges. The experience began in a private school in Sao Paulo, Brazil, with students aged from 13 to 15 years. It lasted four years and ended up transforming the art curriculum of that school.

Thirty years later, the two teachers are now university professors in different Institutions. They have joined, once more, willing to share the story about how their openness in that very first day changed their way of understanding art and teaching, and continued to inspire contrasting projects in their individual careers.

Keywords: interdisciplinary art project, visual arts, music, drama, understanding art and teaching

41 A Window to the Tale

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Research shows the experience in the work with youths who have different stages of intellectual disability and who attend the art studio of the social rehabilitation centre "Saule". This studio represents Latvia in the worldwide organization "Very Special Art". The project was created in 2012 with an aim to unite youngsters and find an activity suitable for each of them by working together and developing them. A

Scandinavian tale about the King's daughter and White Bear was chosen, because of the strong characters and intensive action that youngsters could easily perceive and illustrate. Each work was intended to be shown in the form of a cardboard window, in the "glass" of which an illustration of the tale drawn on the silk would be seen. It was a complicated process to depict the heard in the concrete images; the imaginative thinking that is daily mostly unused for the people with intellectual disability was activated. An important aspect in the group was mutual support and division of the activities according to the abilities. Ready works are satisfaction for the authors, art educators and the parents of the youngsters, as well as the society. Works were exhibited in the Museum of the Pharmacy in the Old Riga.

Keywords: *Youngsters with intellectual disabilities, group uniting, world cognition, new skills, motivation to read*

99 The Blind and Visually Impaired Children's Creative Action in the Tactile Art Lessons

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Abstract

The ability of blind and visually impaired to deepen and expand the notions as much as possible investigating forms, creating and reading their own tactile works and on this basis develop imagination. The aim is to improve well-being, opportunities to learn and ability to solve social problems in future.

To improve the learning process for the blind and visually impaired children, we use kynesthetical skills including tactile skills, we give to the perception as much information as possible to form rich enough and adequate notions. Visually impaired children use vision which is still available, using different materials and devices, involving tactile and kynesthetic abilities and other.

The aim is to involve all sensory skills to activate the cognitive processes, forming adequate and wide enough notions, improving imagination to promote creativity.

We use motivating methods with stories about artists' and designers' creativity and methods which develop creativity, using tactile skills and practically working with simple forms, from which other forms can be made so that the children can realise their ideas.

In the practical work of modelling a new method has been found how to use foam plastic, so that glue is not necessary, which is also unpleasant for touch for the blind and reduces the sensitivity of the fingers.

Key words *Creativity and sensory integration, development of abilities and well – being, imagination and creative activities, tactile art lessons*

Introduction

In the given article we will examine methods for increasing blind and visually impaired students' creativity in tactile art lessons, which take place in accordance with comprehensive schools' visual art programme adapting the principles of pedagogy, methods and tasks to the perception and abilities of blind and visually impaired students. Adaptation of visual art programme includes big amount of tactile art creative methods and tasks in lesson plans, and putting emphasis on 3D modelling, 2D drawings and drawings with markers.

Pedagogical approach is maximally brought closer to creative pedagogy with methods which promote creativity with an aim to involve students as creative people (Mazzola, 2011). It is done not taking into account contradictions which arise during pedagogical process which is oriented to teaching the child (Warren, 1994)

Contradictions in visual and tactile art can arise between evaluation of the students' works as only a „tidy“ and reproductive work or a „smeared“ and expressive work which better helps children to express themselves, and conventional and unconventional usage of methods.

Goal

To examine theory and practical work methods which make students think divergently involving them into different creative activities and effectiveness of methods which show achievements of children's works.

Tactile art lessons are practically visual and tactile art lessons at first because in forms there are not only blind students but also visually impaired students therefore a united and appropriate environment is necessary.

Methods include tactile, kynesthetic and finger sensitivity perception for the blind and vision perception in combination with touch and other existing senses for the visually impaired because the existing vision is used.

Theoretical literature about some principles in pedagogy that promotes creativity has been examined (Torrance, Mazzola, 2011) and also the possibility of creativity of the blind and visually impaired students in pedagogical process (Warren, 1994).

The perception of the blind has been researched, as well as notions and imagination (Ļitvak), which in a complicated cognitive process together with the emotional perception is directly connected with promotion of creativity (Выготский, 1986). The psychologically complicated cognitive and emotional process of formation of aesthetic notions has not been examined in depth, attention is paid only to the aspects which are the most necessary in the process of planning pedagogical work.

Creativity promoting methods and tasks for 3D modelling have been described and observation and interpretation have been performed.

There is an insight in 2D work methods where the most important issue is not to restrict students' creativity and observation and interpretation have been performed.

Some creativity promoting tasks have been used, for which Torrance tests have been taken as a basis. They are not used as tests because they are not adapted in Latvian, and here it is not the goal to research creativity of students, but methods, so the ideas taken from the tests have been used as game type tasks.

An additional method is applied in methodology - a narrative about creative personalities – artists – with the aim to encourage also students to work creatively, better understand their way of thinking and the choice of artistic means.

After the practical part there are the conclusions of the practical part but at the end of the article there is a summary of both – theoretical and practical part which includes a discussion about benefits of this realization.

Appropriate approach for creative pedagogy, suitable methods, creative learning environment is consolidated with tasks appropriate for the blind and visually impaired.

In tactile art lessons the blind gain information in a suitable way for the blind – with touch and movement directing the hand and fingers along the object, and also with the help of sound.

The blind who have visual memories have also richer imagination (and consequently also aesthetic notions, author) than congenitally blind (Литвак, 2006).

In modelling higher achievements are for those blind students who have a higher motivation to risk, experiment, and who understand that they have started thinking more actively.

„Art since ancient times is considered as an educational factor, which influences our psyche and body in a long term.“ (Выготский Л., 1986, 320)

Students get experience in the creative process, which stays in their mind, memories and imagination for a long time, usually lifelong.

Criteria of observation:

While observing students at work one can notice by the students' facial expressions and movements if the student is excited by the work and if he/she is gaining emotional and mental well-being.

Conversations with the student and feedback show the student's way of thinking, comprehension and formation and deepening of notions.

The fine motoric skills development has been observed during several years' time, since the 1st form.

It is possible to notice how the teacher's narratives about artists' curiosity and creativity encourages the students to be more inquisitive and perform creative activities.

There is a comparison of works created by congenitally blind students and those who have lost sight after the age of three and observations about abilities to express their notions in 3D modelling and 2D tactile drawing.

Methods have been tested in tactile art lessons at Strazdumuiza Residential School – Centre of Development for Blind and Visually Impaired students.

Students from 1st till 8th form were involved in the process.

Photo materials of 3D modelling are related to the period of 2011 - 2013.

Photo materials of 2D tactile drawings are related to the period of 2011 - 2013.

1. Creativity in pedagogy and blind and visually impaired students' opportunities to be creative

"A first-rate soup is more creative than a second-rate painting." (Maslow, 1968)

It speaks about creativity in every field including blind and visually impaired students' activity in tactile art lessons.

In pedagogy the process of attitude formation is also important: creativity is connected with the formation of the way of thinking, which can be achieved in many ways.

Amabile's definition of the creativity: "A response will be judged as creative to the extent that (a) it is both a novel and appropriate, useful, correct, or valuable response to the task at hand and (b) the task is heuristic rather than algorithmic. Teresa Amabile" (Goldberg, 2007)

Creativity is connected with environment. A person has demands to adapt the cultural environment according to their new, always increasing needs and it stimulates creative action. "Psychology long ago established a law according to which the drive to create is always inversely proportional to the simplicity of the environment."... „No matter how individual every creation is, it always contains a social coefficient. In this sense, no invention will ever be individual in the strict sense, it will always involve some element of anonymous collaboration." (Vygotsky, 2004) "The first such factor is always, as psychological analysis has established, the human need to adapt the environment."... " Thus, creation is always based on lack of adaptation, which gives rise to needs, motives, and desires." (Vygotsky, 2004)

Creativity in education means to work out the ways how to improve thinking about things, making it more effective and find the right solution.

"I know that it is possible to teach children to think creatively and that it can be done in a variety of ways." (Torrance, 1972)

The concept of a **creative pedagogy** as an approach to creative teaching was introduced by Andrei Aleinikov in 1989 and is defined as:

"Creative pedagogy that includes educational influence on the learner for acquisition of certain study material (subject) [as pedagogy in general] and differing from the above by the fact that in order to achieve higher efficiency of learning, the pedagogical influence is provided on the background of centrifugal above-the-criticism mutual activity in which the learner is raised from the object of [pedagogical] influence to the rank of a creative person, while the traditional (basic) study material is transformed from the subject to learn into the

means of achieving some creative goal, and the extra study material includes the description and demonstration of the heuristic methods and techniques." (Mazzola, 2011)

"The learner is no longer an object of pedagogy, but becomes a creator in the field being taught." (Mazzola, 2011)

In this process students' personal experience is the most important issue.

"It is important to lead students into new experiences but allow them to discover things for themselves. They must learn to perceive their environment in their own ways." (Mangold, 1982)

In the creative process of art activities students express their uniqueness and it enhances the students to be themselves.

"Creative functioning results when students are given the opportunity to explore their environment, experiment with objects and media in their environment, and grow comfortable with their originality, even when it differs greatly from the functioning of those around them." (Mangold, 1982)

A challenge for teachers and also a task of a lessons is to „provide meaningful experiences of students with visual impairment in visual arts lessons and its tactile adaptations" for their tactile perception „in a way that expands their aesthetic knowledge and skills" (Holbrook, Koenig, 2000).

The basis is learning of visual arts methods of artists, generally modern art artists, which gives essential understanding of depiction of the world around us through their individual aesthetical experience. Learning realised with a teacher's guidance, experiments with qualities of materials, their texture, plasticity or hardness and stories are things that provide the students' curiosity.

The ability to think divergently usually stays for the whole life, helps to solve social problems successfully and in result provides well-being, especially for the blind and visually impaired people because they do not learn intuitively, without a special guidance so much and so quickly as their sighted peers.

„I have seen children who had seemed previously to be „non thinkers" learn to think creatively, and I have seen them continuing for years thereafter to think creatively." (Torrance, 1972)

„Perception involves elements that generate experiences, and elements are restricted in their powers to evoke experiences." (Kennedy, 1993, 300)

„For the blind it is partly possible to substitute the lack of visual characters by notions about visual characters, their types, spatial relationships made with the help of hearing and touch. In this process an essential part is given to cognitive compensation mechanisms, which allow to form maximally precise character of the object with the help of information acquired by thinking, hearing or in a tactile way.“ (Landra, Tübele, 2011)

Dr. Warren has summarised data of researches about the creativity of blind students and people.

Dr. Warren concludes „that many aspects of delayed development are not the result of visual impairment itself, but rather of environmental variables that tend to accompany visual impairment.“(Warren, 1994)

Creativity is a dimension of a cognitive function, which must be investigated in connection between the aspects of cognitive and artistic creativity in practical pedagogic work performing observations of case studies and interpreting them.

Dr. Warrens makes a conclusion that it is really necessary to get acquainted with the evolution of blind children’s creativity. The existing studies allege the evolution of the studies.

In 1972 Halpins tested blind children using the Torrance test 61 children aged 6 – 12 were tested. In the study it was concluded that the blind students of night groups were not very much used to definite norms of behaviour. In the study a hypothesis was put forward that active blind children want to involve in activities which are connected with risk, they show more interest in divergent thinking, in comparison with day group blind students. (Warren, 1994)

In the test it was stated that sighted day school’s (a usual comprehensive school) students have more been taught to think and act in a usual way, therefore do not choose unusual way of thinking and do not plan their actions in an unusual way. (Warren, 1994, 185)

In 1950 Revezs was studying blind people’s sculptural creativity and writes that it is in rudimental state but he assessed it from the point of view of a sighted person, therefore the result can not be considered as precise. (Warren, 1994)

In 1968 Witkins was studying blind people’s modelling of figures in clay and stated that the work of blind people was not as representative as sighted people’s work. He concluded that blind people do not have adequate notions about a person’s shape and they cannot reproduce it in an acceptable way. (Warren, 1994)

In 1982 and 1983 Kennedy (Kennedy and Domander 1981), while studying adult's and children's skill to depict the world around them, mainly focuses on the character of representation. Kennedy concludes that blind people who have lost sight some time ago are able to recognize tactile drawings worse than those who have lost sight later in life. Some universal spatial perception principles work better than skills which have been taught to perform definite actions. (Warren, 1994)

Vygotsky in his work *Imagination and Creativity in Childhood* has written:

„Drawing is no longer a mass, spontaneous, self-initiated creative activity on the part of children, but rather becomes creativity associated with ability, with certain creative skills, with mastery of the material, and so on.“ (Vygotsky, 2004, 82-83)

“The data Kerschenshteiner cites can be used to give a picture of the relative distribution of the four stages according to age: we see that all six-year-old children are at the first stage of pure schema. After eleven, this stage is less common, as drawing improves, and, starting at thirteen, we get real drawing in the full and precise meaning of the word.“ (Vygotsky, 2004, 83)

“Unfortunately, traditional education, which kept children far away from work, allowed children to manifest and develop creative capacities primarily in the area of art.“ (Vygotsky, 2004, 87)

The theoretical study allows us to conclude that:

The creativity of blind students in pedagogy has the same problems as the creativity of sighted students.

The creativity and divergent way of thinking of blind and visually impaired students is influenced greatly by the environment, more than blindness and visual impairment themselves.

The development of divergent way of thinking of blind and visually impaired students happens in the same way as for their sighted peers. On the contrary, blind and visually impaired boarding school's students can be more free to take a risk and think in an unusual way, therefore search for and find original solutions.

The students who have lost sight after the age of three and have notions about characters of objects are more creative.

The main conclusions applicable in pedagogy

In order to give blind and visually impaired students opportunity to work with any object, it must fit them by size, shape, even by touch. Only then it will help them to gain an impression which can be preserved in their memory. Students can use their experience afterwards in making their own 2D drawings and 3D objects.

Visual and tactile art encourages blind students to depict the world around them creatively, using the senses they can.

Those students who have lost sight till the age of three can work more appropriately in lessons because of better perception.

Deepening und expanding notions in the development of imagination in creative activities in tactile art lessons also is necessary.

The perception of space and objects has peculiarities and depiction also has peculiarities, which will be discussed in the following description of the practical work.

There will be given a description of tasks for blind and visually impaired students to improve the process of studies in and through art education.

Main suggestion

The creativity of blind and visually impaired students must be developed and promoted in the study process of visual and tactile art according to the same principles as those meant for the sighted students, additionally developing the blind students' skill to perceive the room and objects, form notions and this way create the basis for imagination.

2. The tactile and visual art methods promoting creativity

2.1. Promoting creative approach for blind and visually impaired students' 3D modelling

In visual and tactile art lessons it is possible in an experimental way to operate with objects, their placement, different or similar materials, defining their qualities: texture, solidity and smell. The lessons are planned and organised to give rich material suitable for perception of senses for blind and

visually impaired students, helping to form and deepen notions, which promote students' imagination and therefore also creativity.

The adapted story for blind and visually impaired students is about Bauhaus, about ideas how to teach designers to work with simple forms, from which other forms can be made. Story includes my personal education experience in the Academy of Arts of Latvia in Designers department. In conversations students are asked questions and encouraged to ask, which promotes problem solving skills.

First students are **encouraged to explore** the material and form. They are asked to try to find associations which are created by material and form. Because of the size of the plastic foam piece, the blind girl Maya tries to touch the entire piece and this way she overcomes her indifference, starts to move actively and the process activates her perception (Picture No. 1). She is encouraged to do it independently because of her own experience. The teacher must overcome the wish to give advice and wait patiently while the student gets his/her own experience.



Picture No. a., b.

- a. A student is given a task to depict a 3D model of a house. Using touch a blind student is exploring a piece of foam plastic and soon finds out the similarity of a window and a door, and then generalizes that it could be a wall of a house (2nd form).
- b. The given material and also the form and size promote perception and possible associations. 3D model of a house.

Modelling from foam plastic

The blind students are given a task to make furniture from foam plastic using their imagination which comes from perception and associations.

The method has been found in practice which in comparison to usage of glue protects the sensitive fingertips.

Parts are fastened with wooden sticks which are made from wickers (willow – twigs).



Picture No. 2, a., b.

- a. During the lesson the 3rd form blind student Elena is modelling a table, she already has some previously acquired necessary skills. Elena says: „If I understand, I can do it.“
- b. Elena uses existing previously acquired fine motor skills.

Observation and interpretation:

Student's facial expression and movements show that the girl is interested in the process.

Although creativity is a congenital and developed individual's quality, which means ability to work out ways how to improve thinking, while observing Elena's behaviour one can conclude that her ability of creative thinking is improving.

Comparing to the first school year the fine motor skill has developed significantly.

The blind student does the task using the existing sensory skill – touch. Theory about sensory integration approves in practice.

It is essential that the student understands the value and the role of cognitive process. The second model is made differently (picture No. 2, 3).

The blind student has found a solution how to make the construction of a table connecting the parts with wooden sticks. Here a student's logical thinking is much in demand.



Picture No. 3, a., b.

a. Elena is making a model of furniture.

b. Denis has chosen the modelling object himself, he is making a lift.

Observation shows that the posture of the body is not so tense; therefore we can conclude that she is interested and feels comfortable completing the work.



Picture No. 4, a., b.

a. A 3D model of a house. A 4th form visually impaired student Linda is working with foam plastic, she is making a model of a house. Linda says while working, that it is the residential school where she is living.

b. In the teacher's observation Linda's smile shows that she is satisfied with the work she is doing.

A 12th form student Lauris made a model of a house from wood to help younger children to understand the concept of a house.

In reality a house is such a large object that cannot be explored by touch as a whole.



Picture No. 5. In a lesson two 4th form blind girls start to explore the model of the house by touch.

Visually impaired student Lauris used his experience in drawing and modelling houses, which was his special interest since the first form. Lauris really enjoys drawing 2D houses and making 3D models of them.

2.2. 2D graphic depictions - using raised lines, raised silhouettes and tactile outline drawings

Depiction of 3D objects in 2D plane is also a peculiarity of tactile graphics, even if quite a high relief is used.

„Graphics which, depicting the three dimensional, keeps the page’s flat character is perceived both as a three dimensional depiction and as a game of lines in a plane, this double perception is peculiarity of graphics.” (Выготский Л., 1986, 299)

Blind students have to be specially prepared for making 2D outline drawings. To depict a 3D object in a plane, the teacher must give an appropriate task.

For example, a student encircles or makes a discontinuous line in Braille around a 2D cardboard model of a cat made by other students, and the teacher has to explain that the depiction of the cat in a plane has two dimensions: length and width. The outline (silhouette) of the cat is suitable because all 1st grade students say that they can stroke a cat, picture No. 6.



Picture No. 6. Drawing an outline tactile graphic in Braille by a 1st form student, 7 years old.

If children depict unknown animals, the process of forming notions is important, they must be compared to the animals they know, at first in terms of size, secondly, in terms of associations and it can be supplemented by fragments of literary works.

There are two ways of depicting outlines – graphic silhouette and texture solutions.

The beautiful can be perceived in a tactile way, which helps to enrich aesthetic notions. “Each material and each different surface have their own aesthetics.” Thanks to these qualities objects can give joy, make us wonder, excite or just opposite - leave indifferent or even cause unpleasant feelings. „Objects with their qualities in a way talk to us, address our senses.” (Майданов, 2010, 106)

The tasks with outline depiction are different but for blind students the raised picture technique is always used. Different materials with different textures can be used, which can let students feel the contrast among the given textures, picture No. 7.



Picture No. 7, a., b. A 5th form blind girls Zanda and Linda is making a composition from different textures.

One can acquire a skill to depict 3D objects, using easily applicable real life objects: for example, spring flowers, which can be used to touch; one can feel the characteristic smell of the flowers. A notion of a flower can be acquired by working with herbarium, which helps to perceive the connection between 3D and 2D forms (Picture nr 9). Making composition using outline: At first the blind student draws a dot-line in Braille technique on toned paper.



Afterwards he/she colours the picture with oil crayons touching and not crossing the borderline (picture No. 8, 9).



Picture No 8, a., b.

a. A silhouette of a flower can be used for depiction in tactile art as a Braille drawing – making an interrupted line, which can be used in conversations about colours in nature and colouring.

b. In the picture there is a work done by two students together. A 4th form blind student Karlis and a 9th form visually impaired student Zanda worked together. Karlis coloured the leaves and the blossoms of the

daffodils and the iris but it was completed by Zanda, choosing colours and holding his hand. This work was appreciated by teachers and students in the whole school (Group of interests' lesson - afterschool activity).



Picture No. 9, a., b., c. The autumn flowers in Braille, 8th form blind students: Alida (congenitally blind), Valdis (vision lost after the age of three), Maira (see the light and can detect large objects).

The blind students can express those creative ideas in Braille also. The story, discussions and source of inspiration is geometric surrealism in Paul Klee works. What Klee appreciated above all in children`s drawings was their unspoilt view of the world." Klee was enthusiastic about drawings of his early youth - "highly stylish and naïve". (Faas M., 2006) 7th form student Beta's work "Japaniese" and 8th form student Valdi`s works "Grandmother`s yard" after teachers narrative about Paul Klee's works (picture No. 10, 11).



Picture No. 10. A 7th form blind student Beta is realizing her creative idea in the work: *Japanese*.

Braille tactile graphics without outline equipment and with usage of colours

There are some blind students who are able to do the work without usage of any additional outline equipment and in mixed Braille tactile graphics technique with colours, picture No. 11.



Picture No. 11. An 8th form blind student Valdis has depicted his memories about grandmother's countryside house yard: *Grandmother's yard*.

Observation: students were interested in depiction of personally important, emotionally stimulating themes.

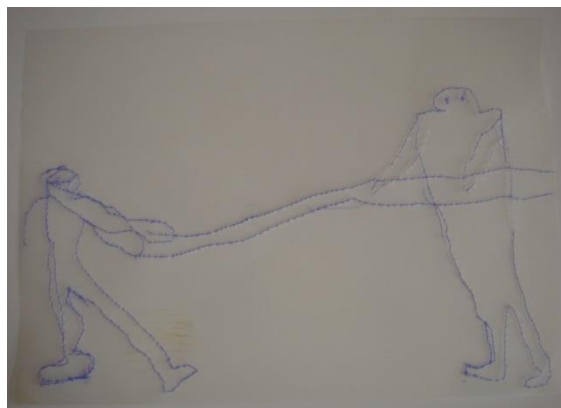
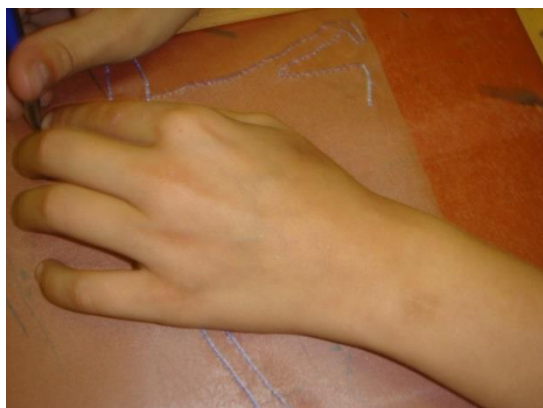
Interpretation: real stylized objects have been depicted, which means the ability to abstract.

It is important to mention that there is a difference between congenitally blind students and Valdis because he lost the sight at the age of ten after, that is after the age of three and can see the light and has visual memories.

Tactile graphics on a plastic sheet

Blind children better draw tactile graphics on a plastic sheet drawing lines with a pen or a wooden stick, picture nr. They say: "You can quickly draw and touch it at once. You can easily find a place where the line ends (not as slowly as making a dot line in Braille)," picture

No. 12.



Picture
No. 12,
a., b.

- a. A 4th form student Dainis is drawing with a boil-pen on a plastic sheet put on a rubber board.
- b. The drawing by Dainis on a plastic sheet: *Sports*.

Coloured window and raised silhouette

It is important to involve students in different activities, not only in making outlines in Braille.



One can make a textured, raised collage as well (picture No. 13).



Picture No. 13, a., b.

- a. A 1st form blind student's work. One of the easiest ways for a student is to colour a silhouette window with finger colours, which they usually enjoy.
- b. A 5th form blind student Antra's work. She has filled a silhouette window with pieces of cardboard.

In case of such an activity the ability to find and put in suitable forms pieces and stick them is vital.

Observations show that if the students are interested in the process, they use analytical skills and, having done such a task, they prove that they have the necessary skills.

The students' works have been exhibited in the school, therefore there is an opportunity for the students to explore their and other students' works with touch and they can be appreciated by everybody. Thus, they provide some value.



Picture No. 14. "Blind and Visually Impaired Children's Creative Action in Tactile Art Lessons".

Conclusion theses of the practical part

Modelling either from wooden blocks or from foam plastic, connecting them with sticks arouses greater aesthetic satisfaction for all children, especially for those who are active and like sport lessons.

Children feel pleasure and concentrate on expression of their ideas if there is an extra motivating reason and the work is dedicated to a competition in which they can find

inspiration (for example, about cartoon characters) or to a special person (for instance, teachers, writers) to give pleasure to them. The child feels necessary and important thanks to his/her work.

While working with outlines, one can notice greater pleasure and interest when children draw tactile graphics on a plastic sheet, drawing lines with a pen or a wooden stick.

Practical purposeful activity in visual and tactile art lessons working with blind and visually impaired students widens their aesthetic notions, improves their sensory integration and well-being.

The narration of the teacher using visual aids perceivable to blind and visually impaired children about artists, opportunities of means of arts and important discoveries in the history of art promotes students' thirst for knowledge

Stories about artists, their age and works and getting acquainted with artistic means motivate students to make a choice and depict something that is personally important to them from the impressions of the world around and through their prism, they learn creatively to search for an individual approach and artistic means of expression which would turn their ideas into messages.

Conclusion

Interest for creative activity is more important than accurately, but without interest completed work, therefore a teacher should not put on the brakes for a child's way of expression, which can be artistically expressive but in terms of neatness somehow careless. Students are able to find unusual ways of expression or unusual ideas, sometimes subconsciously or entirely accidentally but the teacher can promote it.

Theoretical researches and lesson observations show that it is possible to develop creativity for the blind, the same as for their sighted peers, which develops with the help of the teacher who directs the students into activity which asks for creative effort solving problems to complete a task.

Creativity, as imperceptible as it can be in the process of creating artistic characters, is connected with the way of thinking and the ability to use tactile art skills because one must be able to express their ideas. In the education of the blind and visually impaired students the process is important but a creative activity is creative only when during the creative process a

new work has been completed, which can be considered as such that expresses something new.

Students like practical work, investigation of objects with gaining impressions of touch, movement, sound and smell, it broadens creative approach – putting into new combinations objects and details. Students express the idea that they like tasks which make one think and understand. For example, Erika, 3rd form, says: "I can do when I understand what and how I have to do it".

In the process of forming notions appropriately chosen examples help the students, they give rich material for perception of senses: are analogic or different by form, contrastive or similar texture, which can be pressed or make a sound, this way defining what is in the dishes or boxes. Such simple experiments are especially useful for 1st and 2nd form students.

Asking students about addition of character's perception with verbal teacher's explanation or reading a literary fragment or discussions, all respondents admit that discussions are better because one can express their impressions.

In the perception of art characters the teacher's narration and examples are a great help, which gives opportunity to perceive textures with the help of senses, for example, in oil paintings and exhibitions and museums of forms of sculptural objects, where they are possible to touch. From 1st till 4th form applied arts objects are very useful, which are available at school or made by students themselves, for example, ceramics and collages made of textiles.

The results show that the success of perception of information, formation of aesthetic notions and representation of the world around us is higher for the blind respondents with impressions of vision who have lost sight after the age of three and the difference is especially remarkable in depiction of the perspective.

Modelling and methods of modelling stimulate a more active way of thinking about interconnections in structure of objects (stimulating methods) and greatly improve motivation in 1/3 of the blind. The results in modelling are higher for those students who are well motivated either the blind ones or visually impaired students. The most important is the students wish to move, think, explore and do.

In the depiction of outlines all students achieve good and excellent results, especially in relief pictures on plastic, which allows to touch the drawing at the same time when the line is

being drawn. It is different from the Braille interrupted line, which can be felt only turning the drawing upside down – from the other side. All students are interested in recognising and depicting outlines and formation of compositions, which allows to express emotional experience forming new meanings using outlines, however, there is no active promotion of spatial thinking. Creative success is defined by usage of outlines in unusual but impressive compositions. Depiction of outlines is easier for the blind, which gives opportunity to combine outlines in compositions by choice. It is one of the ways of expression for the blind with only blind people's characteristic aesthetic quality and often they become an art message in the aesthetic world of the sighted, which indicates at the creativity of the process.

There has been an observation that while performing modelling tasks during the work process interest arises and motivation improves. In this field it improves more visibly in comparison with other fields, in questionnaires it is admitted by 1/3 of respondents.

In the depiction of the perspective the blind students with visual memory and residual sight – the blind who can see the light and big outlines – are more motivated.

There are two students with residual sight who are studying in Braille but can read enlarged text, they must be considered exceptional cases and their achievements in all three fields are higher. In this case it depends on the students' high personal motivation exactly in tactile art and personal qualities and well developed ability to think creatively.

Students who have become familiar with tactile art and perceive it as environment suitable for self-expression cooperate in adaptation of methods and promote the creativity of the lessons, which is always supported. Also exhibitions of students' works facilitate mutual enrichment and motivation to be creative.

There is a definite sequence: at first a suitable material for perception of senses is necessary, then using also verbal supplement notions are formed and broadened, and as a result imagination develops, which is necessary for creative process.

Creativity in pedagogy for the blind and visually impaired students must be developed the same way as for their sighted peers and this process has the same problems and a lot of different solutions.

The main suggestion which was put forward has proved true:

The creativity of blind and visually impaired students must be developed and promoted in the study process of visual and tactile art according to the same principles as those meant for the

sighted students, additionally developing the blind students' skill to perceive the room and objects, form notions and this way create the basis for imagination.

Acknowledgment

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Session 5.4 Policy, education and art.

47 Contemporary Ghanaian art response to the country's cultural policy: Its projected impact on art education in Ghana

Ebenezer Acquah, University of Illinois at Urbana-Champaign, United States

A major challenge that confronts many African countries in this 21st century is the legacy of educational policies and practices that impact on Africa's development. This challenge is confronted by advocacy and the introduction of cultural policies in some countries in Africa, within growing multi-ethnic communities. These policies transcend many aspects of life including contemporary art practice and art education. In Ghana, for instance, the official Government policy is that artists and art teachers are expected to transmit and preserve traditional values, as opposed to adapting to the influence of the contemporary global artworld. But how do art teachers teach art in the midst of "apparent tensions" that could evolve from individual choices versus societal values and ethnic values versus national policy. This paper presents an observatory study of how contemporary Ghanaian art is responding to Ghana's cultural policy and how this could impact art education. This observatory study may help policymakers, administrators, artists and educators to understand value choices

in multicultural setting and could provide an avenue for a national discourse analysis of Ghana's cultural policy while attempting to examine its relevance.

Keywords: *Artworld, contemporary art, multicultural, multi-ethnic, policy, traditional*

69 The never-ending Australian Curriculum Story

Marian Strong, Art Education Australia Inc., Australia

During the 1990's the Australian government developed what was to be a national curriculum in all Key Learning Areas, including The Arts. This never properly eventuated for a range of reasons. In the 2000's the federal government decided to try again.

My paper will discuss the development of the new Australian Arts Curriculum and its impact upon the Visual Arts from the perspective of the national professional art educators' association. I will review a range of issues we encountered, including advocacy, political alignments, agreements and dissenters, policy pressures as well as the creation of a triumvirate of government education 'companies'. The current Arts framework will be critiqued including rationales, key organisers, content descriptions, elaborations and achievement standards.

Keywords: *National Curriculum, development, issues, impact, policy, advocacy*

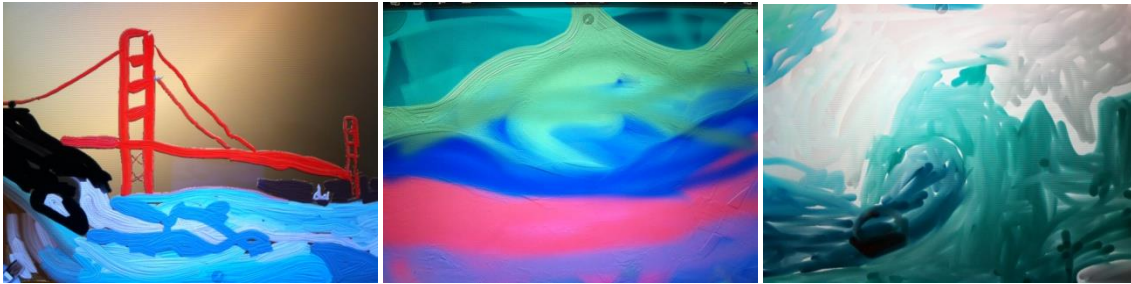
71 Traces of famous historical persons on canvas

Necla Coskun, Anadolu University, Turkey

When one examines the fine arts-focused high school curricula regarding basic design, one detects the similarities between them and the pre-service art education curricula on B.A. level in Turkish higher education institutions. Moreover, one can easily observe that the similarities in the transfer of both curricular contents into instructional activities influence student motivation negatively. To focus on this problem, in the frame of the basic design course I taught in the department of fine arts education at Anadolu University in the autumn 2012, we started a project with my B.A. art education students to express visual culture images through line as one of the basic design elements. I chose such a project in order to develop solutions to the problems I came across in student work in the earlier semesters. I thought adding variety both practically and theoretically to the teaching of basic design which has similar objectives on almost all levels of art instruction could be useful for the solution of these problems. In the frame of this project, students investigated the visual culture images of artists, authors, philosophers, and scientists who had great historical importance. Departing from their investigation in the design phase of the project,

they visualized their own interpretations of images they chose. As a result, documentation and analysis of these “portrait studies with lines” provided me with conclusions toward determining the effect of such project on student motivation. For this purpose, I conducted semi-structured interviews with students which form the basic text of this study.

Keywords: *Visual culture, Portrait, Motivation*



Session 5.5 Engaging learning in and through art education

42 Reaching polyphony through ‘free play for individuality of experience’

Ismail Ozgur Soganci, Anadolu University, Turkey

In my almost two-decade art schooling experience, both as student and teacher, I recently found myself in a semi-deliberate leaning toward John Dewey’s “free play for individuality of experience”, a set of words which first appeared in his “Experience and Education” published in 1938. Conventional education terms such as instruction, standards, classroom management and the likes start folding in my art education classes while terms such as polyphony, multiplicity and ambiguity gained almost all authority. This change was partly due to my frustration with traditional modes of art instruction on a personal level, and partly because of the postmodern climate manifesting itself in the cultural atmosphere on a global level. In this study, I would provide my colleagues with a theoretical framework that led to crafting a course whose sole outcome proved to be respect for polyphony through individuality of artistic experience. In addition, based on an earlier study which dealt with “travel” as the main metaphor for a visual culture course, an analysis of student opinions accompanied with a fruitful portfolio of student work will be included.

Keywords: *Visual culture, teaching polyphony, curriculum development*

109 Czech Art Education and Digital Technologies - Theory and Practice

Vladimira Zikmundova, Faculty of Education, University of West Bohemia in Pilsen, Czech Republic

Since 2004 the use of digital technologies in Art Education has been obligatory in the Czech Republic. What has changed until now in the practice of the subject? Is it true that Czech schools are using multimedia for creative work? And if not what is the reason? The author of the paper describes the contemporary situation concerning the use of computers in Art Education with regard to the West Bohemia region. She presents partial results of the research focused to examination of various graphic editors ranging from commercial and professional to open source programs in order to offer the schools alternatives usable in a teaching process.

Keywords: Czech Art Education, digital technologies, graphic editors, open source programs

137 Strategies for engaging with and supporting young Traveller people in education through art, craft and design

Lesely Butterworth, National Society for Education in Art and Design, UK

The Gypsy and Traveller community is recognised as the largest ethnic minority in Europe, arguably existing as a nation without a country. The artistic culture of the Traveller community is unique and vibrant, both in a historic and contemporary context. There is a real concern that this particular lifestyle and culture is in danger of disappearing, continually compromised by lack of understanding, and absorption by bureaucracy into a way of life unsuitable for their sensibilities, for example, small family units, static homes and unconsidered teaching and learning methodologies.

In the UK, a lack of mutual understanding and fear of the unknown prevents schools and Traveller families from gaining the most benefit from each other. Cuts to Local Authority provision are making an impact on the support that Traveller Education Services can offer to schools and Traveller families.

Ofsted have identified that access to education by primary age Traveller pupils continue to improve, but is less successful at the secondary phase. At least 12,000 Traveller pupils of secondary age are not registered at school.

What strategies might overcome this? The presentation combines the outcomes of two funded projects and desk research to offer evidence, generate debate and consider further opportunities to use art, craft and design to raise a positive awareness of the similarities and differences of Traveller culture in formal education.

Keywords: *Traveller, ethnic minority, historic, contemporary*

Session 5.6 Research and sharing knowledge

39 "Bricolage" in kindergarten

Martina Janssen and Margarete Dieck, Pädagogische Hochschule Weingarten,
University of Education, Germany

My research on "tinkering" develops within the framework of the PRIMEL study - Professionalization in Early Education (PRIMEL) . There, in 90 kindergartens the elementary educator offers a 30 min arts education which is videotaped. A selection of them will be analyzed in face of the subject matter of tinkering using qualitative research approaches. The literature distinguishes between "traditional crafts" , the tinkering of predetermined models, which leads to a safe and decorative result, and the creative concept of the "wild tinkering - the Bricolage" , based on the considerations of the anthropologist Claude Levi-Strauss.

"Bricolage" means: thinking with your hands, use of heterogeneous materials, collecting, dialogue with things, ambiguity of products, reorganization by naming, process, reuse, structuring.

"What kind of education potential offers "wild tinkering", as opposed to "traditional crafts", to preschool children?

Keywords: *Bricolage, education, video*

1 The study is a joint project with the Goethe University of Frankfurt, Leibniz University of Hanover, the University of Education Weingarten and the University Koblenz-Landau in cooperation with the University of Teacher Education Schaffhausen (CH) and St. Gallen (CH). The project is funded within the "Ausweitung der Weiterbildungsinitiative Frühpädagogische Fachkräfte" (AWiFF) by the German Federal Ministry of Education and Research.

Within AWiFF (Ausweitung der Weiterbildungsinitiative Frühpädagogische Fachkräfte) 16 research projects in the field of professionalization and qualification in preschool are sponsored by the German Federal Ministry of Education and Research.

1 Grundschulzeitschrift, Thema „Wildes Basteln“, Friedrich Verlag, Velber Feb. 2002 , S. 5

1 Levi-Strauss, „Wildes Denken“, Suhrkamp Verlag, Frankfurt am Main, 1966

120 Combining Curriculum Development and Research

The Images and Identity Project: Insights into Cross National Curriculum Development and/as Research

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Abstract

Images and Identity is a research and curriculum development project, funded under the European Commission Comenius scheme, with partners in six EU countries. The project has developed and produced curriculum materials linking citizenship and art education. In 2010 it published on-line training materials that include: schemes of work that integrate art and citizenship learning; suggestions for facilitating lessons in which school children used digital media to represent and explore their personal and group identifications with Europe; and a visual resource of images by artists and schoolchildren that facilitates teaching about citizenship. This summer a book about this first stage of the project is due to be published with contributions from participant researchers from all the countries. In this presentation the British and German national coordinators reflect on the benefits of cross national collaboration and using action research for curriculum development and on the project's focus on combining learning in citizenship and art.

Keywords: *art, citizenship, curriculum development, research*

Introduction

What we are going to say comes from working on the *Images and Identity Project* between 2009-12. Some of you will have heard us talk about this project at other conferences but we are exploring different issues today. We have located the presentation within the *Research and Sharing Knowledge* conference theme because our focus today is on the international collaborative dimension of the project and how it combined interdisciplinary curriculum development with research.

The project was funded under the EU Comenius scheme with partner universities in Germany, Ireland, Malta, England, Portugal and Czech Republic. It was interdisciplinary with the stated aim of combining art and citizenship education to explore and promote the notion of citizen identity in the European context. We are going to talk about Phase 1 of the project which resulted in online publication of 19 schemes of work and over 90 lesson plans, together with some teacher guidelines and

a visual data base of work by contemporary European artists (see <http://www.images-identity/eu>)

Project Management

Large-scale international projects are hard to run. The Project Director became acutely aware of this. So how DID we manage this one?

First, national coordinators were appointed at each partner university to set up and oversee the work of curriculum development teams. These teams consisted of professors and teachers of art and citizenship, an external evaluator and in some cases, gallery educators and artists. All the national coordinators were InSEA members so the Society played a key role in this regard.

Second, each university was responsible for a particular aspect of delivery and outcomes. Specifically, the project was managed at my university; the national coordinator at the University of Malta overviewed the design and development of the image bank; the national coordinator in Portugal was responsible for the curriculum development and training other national coordinators in data collection and analysis methods. The teams at the German and Irish institutions coordinated the Art and Citizenship aspects of the project respectively and the Czech team designed the website that hosts the training materials. (Sharing responsibilities across partner institutions is mandatory according to the Comenius funding guidelines.)

Third, the project experimented with using ICT both to facilitate on-going communication between the national coordinators and for curriculum development purposes. Colleagues at my university designed a web portal to facilitate cross-national communication between the coordinators with six country discussion areas for the national teams and set up a Flickr account to share images collected for the visual database. (Carl Peter will talk to the digital art aspect of project in the second part of this presentation.) Finally, the national coordinators participated in four three-day meetings over the two-year period hosted London, Dublin, Viana do Castelo and Prague).

Difficulties

I am not going to pretend everything was a success. (One of my "gripes" about the literature in art education is that too often it confuses propaganda with research.). With regard to ICT the virtual platform environment my university designed to facilitate communication between national coordinators was deemed unwieldy and underused. Only the British research team used their country-specific discussion area for collaborating with each other and schools. On the other hand Flickr proved to be a flexible, popular platform with everyone for researching and sharing visual images although its use was not permitted in some school systemsinstitutional. Keeping the project on target was difficult since numerous administrative problems surfaced as a result of inflexible institutional regulations and other sorts of constraints.

Benefits of International Collaboration

These difficulties notwithstanding, there are huge benefits to be gained from participating in cross-national curriculum initiatives. Far and away the most important one for me is the way they challenge entrenched national policies and force participants to engage with “foreign” theory and practice. I have always been uncomfortable with knowledge that is constrained by national boundaries. During this project my own cultural assumption about citizenship education art education and contemporary art education were continually being challenged and extended. By way of example, the six participating countries conceived of and delivered citizenship education in different ways.¹ My understanding that it seeks to reinforce citizen identity and involve learners in discussion of topics of civic relevance was challenged in particular by the Czech national team’s decision to create lessons that “direct children’s away from ideologies towards singularities and unsettle and undermine social and national myths”.

Working with European colleagues acquainted with contemporary artists of whom I was previously unaware. The Irish team introduced me Sean Hillan’s and the way the Irish team used his *Irelantis* series to inform a scheme of work that got me thinking about the way visual representations of landscape sometimes function as icons of national identity and turn into typifications of national landscape as a whole. Sadly I haven’t got time to elaborate on the contemporary art aspect of the project now and am going to finish my part of the presentation with a few observations about similarities and differences between curriculum development and research.

Is Curriculum Development Research?

The Comenius programme invites applications to fund “projects” but not “research.” (The EC has a separate funding programme for this.) Additionally my university was extremely reluctant to classify the work we undertook over the two-year period as “research”. I am curious about this reluctance to equate curriculum development (which I think we did) with research (which I also think we did). At this point I invite readers to scrutinize definitions of research and curriculum development below accessed via Google on the Internet and consider where exactly they differ and/or are the same.

Curriculum development - The process of creating planned curriculum, pedagogy, instruction, and presentation modes.

Research - the systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions

Broadly speaking I agree with John Elliot (1991) that new curricula should build on existing practice, involve practitioners in the designs and take place inside classrooms. Admittedly not all curriculum development resembles research in that investigations of new materials are NOT conducted methodically and do not seek to establish new

facts. But in our case the published curriculum materials that were the outcome of one whole year of classroom based experiments were systematically conducted, and evaluated in line with the fundamental principles of Action Research.

The Action Research Framework

Briefly the action research principles the project took on board were: that new curricula (i) set out to solve practical problems in real life situations; (ii) should be collaborative ventures; (iii) proceed through cycles of action and (iv) employ systematic methods of recording, monitoring and then evaluating experimental actions. Because I knew from experience that the teams would not find it easy, to apply them in practice the national coordinators all received training in action research method and in how to use the Flickr and WebCT platforms to facilitate sharing, decision-making and formative and summative evaluation.

Results

Coordinating action research in several countries is no easy matter. Once again I am not going to pretend everything about the classroom experiments was a success. The training in action research method was not snowballed to all team members, and in some cases the principles were not fully understood. (Classroom experiments were not recorded, thoroughly for example and/or team members did not reflect on and evaluate this data together in face-to face-meetings.)

However it was a requirement that each team write a detailed action research report of their classroom experiments. I understand the case studies that are included in shortened form on the project website and in the forthcoming book, as a real strength of the project since each one merits publication in an educational research journal in their own right. Moreover the European Commission's final evaluation of *Images and Identity* Part 1 was highly complimentary about the action research framework, implying that this had a very positive effect on the quality of the curriculum materials that were the result.

The Interdisciplinary Curriculum Focus

The *Images and Identity Project* experimented with combining art and citizenship education. Traditionally the relationship between art and politics has been close. The free, formal experiments of modern art severed this connection, but historically art was closely connected with political power as a medium for transporting religious beliefs and cultural values and has provided insights in society ever since the Baroque period. So art and citizenship education are natural partners for an interdisciplinary curriculum.

The key question the project posed was can contemporary art assist students' to reflect on their identities? It focused in particular on identities within Europe. The results suggest it is a fruitful medium for raising political, social and cultural issues in schools. Because artworks offer sensory impressions of topics, ideas and themes even

the younger students have opportunities to discuss abstract theoretical ideas. Images can achieve what abstract verbal texts do not. Visual perception of artworks stimulates emotion, empathy and imagination, inspires curiosity and critical reflection on their subject matter. Images have an ambivalent character: on the one hand they utilize the power of visual expression to manipulate emotions on the other they make unseen things visible. There are many reasons why art and citizenship education should work with visual images. As powerful manipulate tools they have always been exploited politically and culturally, but the ubiquity of images in the digital media today means this is happening more and more. Students must learn to engage critically with visual images. Both the abilities to analyze and create them are crucial citizenship competences for living in global culture in a digital age,

The lesson plans and case studies *Images & Identity* produced are proof that contemporary art can inspire lively discussion about citizenship topics in schools and stimulate reflection about personal and social identity. Quite complex topics can be explored this way. An example is the Maltese artist Norbert Francis Atard's photo-installation "Where are you from" (2008) (Figure 1), which was exhibited in a public area (St. James Cavalier, Place of Liberty, Valletta), and consisted of numerous portraits of individuals born and resident in Malta who appear ethnically very diverse. Reflecting on this installation provided Maltese students participating in the project with insights not only into the ethnic diversity of Maltese citizens, but also into the history of this small island situated in the middle of the Mediterranean that has been at the crossroads of European and African nations and cultures for centuries. It caused them to reflect on their cultural identity as inhabitants of Malta and Europe at the same time.



Figure 1

Whilst talking about art raises complex issues of identity, creating images is another learning process with its own problematic. The Maltese student work included on the *Project* website shows the possibilities and challenges the creative process offers in this regard. Typically students created works formed out of symbols, drawings, and

photographs they had collected to show the aspects of personal identity that were important to them. Unfortunately these images were full of clichés³. Three works by boys aged 14, exemplify this point.



Figure 2

Figure 2 consists of popular images from consumer culture - a sports car, Manga-figure, mobile phones, and football symbols. Figure 3 is a collage constructed from tourist images of the city of Bormlia, where the student lived, together with painted symbols (a cross and a fort symbolising Malta, and the European flag). Figure 4, a more imaginative work, represents the student as a sheriff in the American Wild West. However Figure 5, is a poster another boy created in the same class that references African refugees who come to Malta in great numbers. At first glance this does not seem to be about personal identity, but it is.-This boy reflected on an urgent, political and social problem in his home country, and explored it deeply when he thematized the issue of racism. To create the poster he searched for an appropriate photo, added a striking text and combined them in a powerful layout. Producing it involved a range of learning activities: (i) image-research on the internet; (ii) analyzing and judging photographs; (iv) thinking about and deciding on an appellative text, and (iv) creating

an aesthetic effect in poster form. He reflected on an urgent problem affecting his identity as a Maltese citizen whilst simultaneously working on personal identity. He did not stick with clichés but acquired knowledge about a current political issue himself. When he created the poster, he designed an image that expresses a reflective position on identity, because he encountered a new, pressing and concrete phenomenon that bothered him. Creating images that extend beyond clichés involves a complex learning process that can change an individual's view of both him/herself and the world.



Figure 3

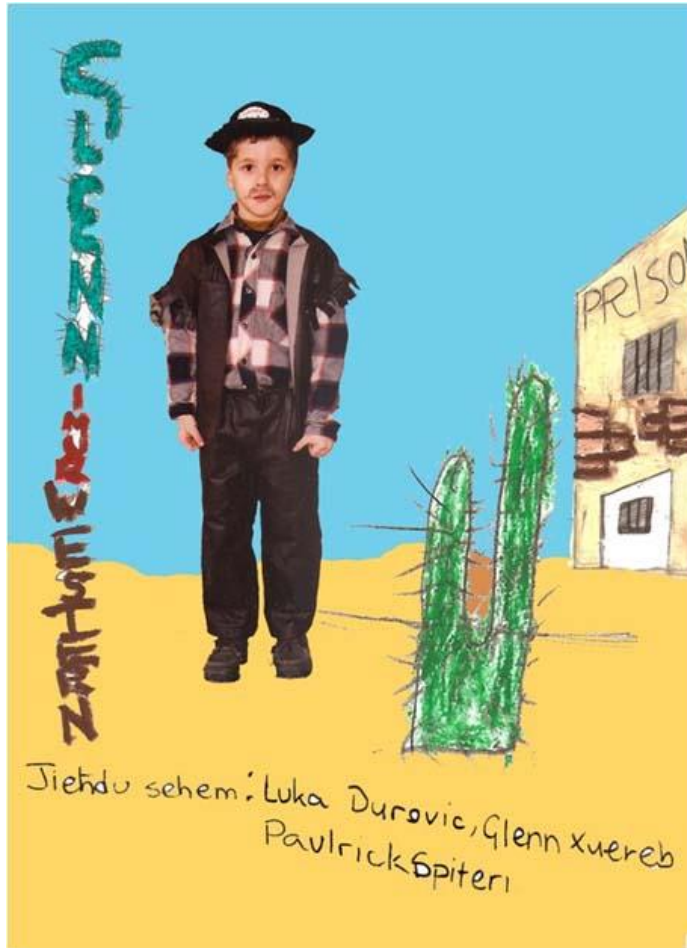


Figure 4

The Images & Identity Project confirmed that education underestimates the power of the creative process to combine different aspects of a theme and activate diverse mental skills. The poster-designer referred to above had to combine knowledge of a theme with creation, research and expression. He reflected on and discussed it with mates, the teacher, and the public when he presented his work to them. The final result communicated empathy with the refugees; and he used his imagination to identify with the imprisoned men, and drafted a scenario that expressed this situation. So the creative process activates emotion and imagination as well as cognition and combines them in a complex mental activity focused around a topic or theme. Creating visual images this way facilitates active learning in which individual students assume responsibility for their own work and educational processes.

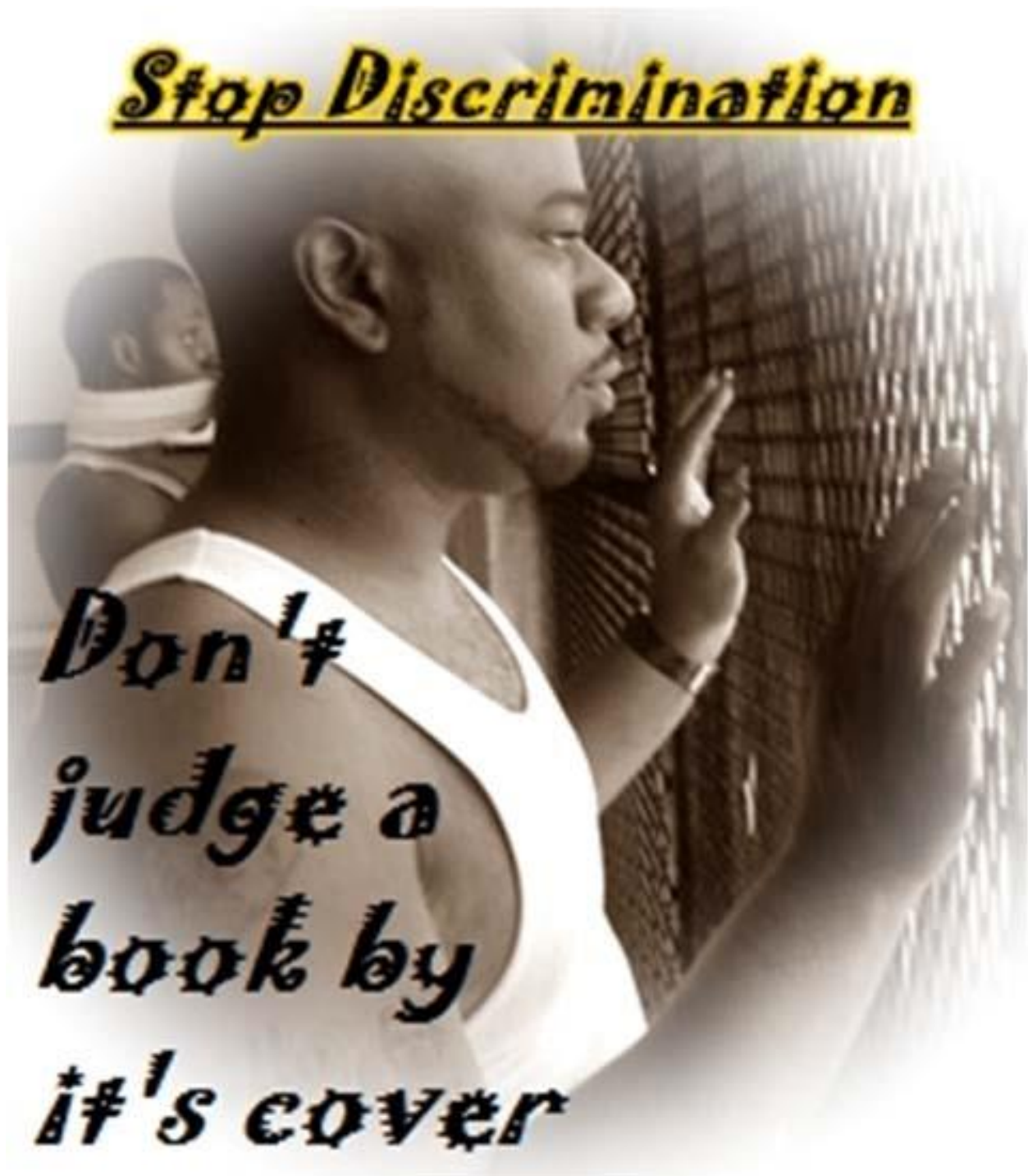


Figure 5

Students participating in the *Images and Identity Project* used digital media for the purposes of research, creation and communication. An important finding was that these media are democratic in that they enable pictorial communication without the need to master the technical skills of traditional media, like drawing or painting.

The classroom experiments in *Images and identity* used the internet as a resource for searching for images and information, engaged with global communication, and employed photo, video and computer-tools as a means for producing images. Digital media are democratic and make it easier for citizenship educators to work with images. A finding of the *Project* therefore was that competence in analyzing and creating images is vital given that images are a universal, global language in educational processes. Thus the competences needed in art education are central to the educational process in general. In *Images and Identity* art was taught in an interdisciplinary way and skills in creation were linked to examining a theme. *Images & Identity* produced valuable insights into relationships between the school subjects of art and citizenship and stimulated future interdisciplinary curriculum development.

Notes

1. In England, citizenship is a national curriculum subject - albeit statutory only in secondary education in state maintained schools. In Ireland, it is offered as a cross-curricular experience at primary school level and is a mandatory discrete subject within lower secondary (Junior Certificate) level. In Germany, Malta, Portugal and the Czech Republic it is usually taught in an interdisciplinary way, often through subjects such as History and Geography. In all the participating countries it is unusual to find teaching that combines citizenship with art.

2. Sean Hillan's body of paper collages known collectively as "Irelantis" challenge stereotypical Irish representations of place. For this series he used a scalpel and glue and sometimes a microscope, to mix fragments of postcards and other found materials into elaborate compositions that create fantastic but seemingly possible 'other places'. In *The Great Pyramids of Carlingford Loch* (1994) for example three huge Egyptian pyramids rise up out of a lush green Irish landscape with a winding river in for example. The landscape in *Collecting Meteorites at Knowth* (1996) contains a fantastical combination of megalithic sites, meteors and the observatory at Knowth. In the foreground two freckled-faced Irish children fill pannier baskets on a donkey with meteorites. (This is a pastiche of idealistic, nostalgic tourist postcard of two children filling donkey turf baskets with ginger baps.) Hillen's work featured centrally in a scheme developed for I&I at a special education centre in Dublin that compared it with tourist postcards and in which students used digital photomontage to create personal postcards representing their views of their identities as citizens of both Ireland and Europe.

3. The term cliché as used here refers to symbols or pictures presenting issues in a superficial manner – and/ or repeating commonplace viewpoints without questioning or deep reflection.

Reference

Elliot, J. (1991) *Action Research for Educational Change*. Milton Keynes: Open University Press.

List of Figures

Figure 1:

Name: Norbert Francis Attard

Title: Where are you from?

Year: 2008

Medium: Photographic installation

Photographic credits: Norbert Francis Attard

Figure 2:
Age: 14
Gender: Male
Nationality (country): Maltese
Medium: Collage
Lesson Title: Visual Culture and Identity

Figure 3:
Age: 14
Gender: Male
Nationality (country): Maltese
Medium: Collage
Lesson Title: Malta

Figure 4:
Age: 14
Gender: Male
Nationality (country): Maltese
Medium: Digital Image
Lesson Title: Your Life as a Movie

Figure 5:
Age: 14
Gender: Male
Nationality (country): Maltese
Medium: Digital Image
Lesson Title: Prejudice Reduction

138 Aesthetic experience and transformation: the case of schooling of Jewish orphaned children in Russia (1920-1927)

Yordanka Valkanova, Canterbury Christ Church University, UK

This paper looks at the implementation of some of the dominant ideas about aesthetic experience and transformation in Soviet Russia in the context of the education of orphans in particular. Jewish education in pre-revolutionary Russia was predominantly religious, and the arts were not included in the curricula. The leading pre-revolutionary reform movements in the Jewish community, such as Haskalah, Diaspora Nationalism, Bund Socialism, Zionism, and Bolshevism, emphasised the importance of modern arts education to the young Jews who lived beyond the Pale of Settlement. Professional art organisations were established by the Jewish community, around the same time, with a major goal to create a system of Jewish art education.

After the abdication of the Romanovs in March 1917, the provisional government abolished all restrictions based on religion or nationality, and brought about a significant transformation in the education of the Jews in Russia. The new Bolshevik government that came to power in October 1917 sought to unify all schools through labour education, communist morality, and aesthetic experience. Many school-communes were opened to accommodate the growing number of orphaned and abandoned children during the Civil War. This paper seeks to identify how the party doctrine was associated with the Jewish and progressives' ideas about arts education in the school-communes and analyses the writing of Leo Trotsky about aesthetics and transformation, Lev Vygotsky's theory of aesthetic experiencing, and John Dewey's work on aesthetics. The assumption of this paper is that something can be learned about the way political and cultural influences transform education by a systematic exploration of their common epidemiological ground (Vesely, 2004), achieved over the course of conceptual interaction. Overall, this study intends to contribute to the understanding of the policy construction process in Soviet education. Studying the formation of the Bolshevik's doctrine can provide insights into the transition of knowledge and ideas and their incorporation into the process of achieving political objectives. Further, an exploration of the search for a common epidemiological ground offers a new way to understand the process of accommodation of contradictory ideas into education practice. The principal data collection method is documentary analysis. The main aim of the analysis is to identify the 'new formations' that were situated in the process of schooling and how they were mediated by the artefacts, namely ideologies and symbols. Primary English, Ukrainian and Russian sources for this article were used including material from Eastern European and North American archives.

Key words: Aesthetic experience, Jewish Soviet education, orphans

Session 5.7 Innovative and opportunities

139 How to get your work published

Members of editorial board

During this session, members from several international editorial teams will explain the processes for getting written work considered for publication in prestigious academic journals with a particular focus on visual art education.

The session will be useful for a wide range of delegates - from those who have never had their work published and want to understand how to go about doing this, through to those who have published many times and would now like more details of

the books likely to develop from this year's congress and how they could contribute to them.

Those that attend will not be expected to write during the session or sign a contract to definitely produce articles!

Session 5.8 Workshop

19 Science Nature and Identity

Lucy Medhurst, Stour Valley Arts, UK

Science, Nature and Identity: Understanding the Value of Experiential Learning in a Land Art Context', sought to identify what educational outcomes emerge through the use of experiential learning in a Land Art context. The primary research material was drawn from two years of a Stour Valley Arts' project called Down Time, funded through a national initiative Chances 4 Change broadly focused on wellbeing. The participant groups came from a wide range of settings, including mainstream primary, PRUs, Young Carers, Young Offenders, a Health referral unit and special schools, allowing the research to look for common themes that might define the value of this approach and its possibilities for learning. Theory (including neuroscience and environmental psychology) and practice were examined including relevant examples from Galleries, Creative Partnerships and Forest Schools. The context of Stour Valley Arts is a 1500 acre forest which sites commissioned works of contemporary art and includes a strong environmental component. This strand of work has now continued for five years and is being developed further with partners to look at sustainability for the model.

The findings, gleaned from interviews, journals, film footage, audio recordings and sketchbooks, were reliant on the cooperation of teachers, teaching assistants, social and care workers, artists and participants. These indicated that there were favourable outcomes, particularly for individuals who did not normally thrive in a conventional classroom setting; a creative approach allowed for breakthroughs, which had benefits in terms of self-esteem and cognitive learning. The research also opened up questions about longitudinal studies and their importance in valuing and sharing such work more widely. The project built a community of learning incorporating professional development for all who were involved.

A wide range of documentary film footage is available to illustrate the project. This presentation for the InSea conference will explore the topic through a 15 minute presentation followed by a 45 minute practical workshop and discussion around experiential learning and the place of this work and research in a new curriculum

landscape.

Resources should include projector, screen, table and chairs. The presenter will bring her own materials for the workshop.

Keywords: *Art, environment, wellbeing, experience, education, art practice as therapy*



Wednesday 26 June 2013

Session Six

10.45-12.15

Session 6.1 Panel discussion

125 ENViL - Visual Literacy in Specific Situations

Franz Billmayer, Universität Mozarteum Salzburg, Austria

Ernst Wagner, Friedrich-Alexander-Universität Erlangen-Nürnberg, Germany

Christiane Herth, Université Paris-Sorbonne / IUFM, France

Solving problems in specific situations

The workshop draws the concept of competencies into the context of daily life. We propose to inverse the usual question: "Which competencies should visual art education develop in learning situations?" by considering the competencies from an opposite side: "Which competencies are required when the student is confronted with visually based problems in situations of 'real' life?" In order to develop this question, the discussion with the participants will be based on two selected situations, which involve the experience of visual reception as well as production. The analysis and

questions emerging during the workshop will be confronted with the current considerations of the ENViL group (European Network for Visual Literacy).

Keywords: Competences, visual literacy, European Framework for Art Education

Franz Billmayer (ENViL)

Visual Competencies Required in a Certain Situation

Report on an Annual Company Outing

In the European Network for Visual Literacy (ENViL) we are working on the development of a European framework for visual literacy. Trying to find relevant competencies in the field, we decided to focus on competencies required in certain situations. By focusing on one specific situation we hope to find common competencies that might otherwise get overlooked.

The situation

Competencies are described as a set of skills, knowledge and attitudes that enable us to act aptly in specific situations. A situation is a set of circumstances involving a set of resources and limitations. We might say situations very often appear to us as a set of problems. We always act in situations; the specific circumstances influence how we are going to act / react. Looking at these circumstances and problems and the way they are solved can give us a useful tool to filter out general competencies required in visual (multimodal) communication. This is a pragmatic approach: competencies are needed for problem solving.

For the ENViL meeting in Copenhagen in January 2013 we made a short list of situations to analyse and discuss:

1. designing a bag for working on a ladder
2. taking a holiday picture for sending to family back home
3. meeting an unknown work of art at an art museum
4. welcoming a colleague back to work after a prolonged hospital stay
5. illustrating a fictional text
6. making a design for a corner seat
7. drawing a location plan
8. acquiring information about hotel rooms from the internet
9. making a report on an annual company outing.

This paper takes up the “report on a company outing” and the competencies required for producing a corresponding visual documentation. Such a report is multimodal (Kress) with different components such as images, text, fonts, composition and colour. All these components have to complement each other.

Case Study: Someone is working for a company or a school. The principal / boss asks for a

report on the annual school excursion / company outing. It could be for the staff room, the company's facebook site, or the company's annual report. When discussing the competencies needed for the job we came no further than that it has to be done in an apt way related to the situation of that particular company. So in my presentation I am trying to draw a clearer picture of this aptness ("aptum" as the ancient Roman rhetoricians called it). I would like this to be understood as an exemplary research/inquiry.

Dimensions

In step one weⁱ were looking for dimensions where competencies showed up or were needed. These dimensions are important not only in visual communication, but in more or less any situation where images and pictures are used.

Genre

Utterances are realized in a framework of rules and expectations. They are realized in a genre. It defines the rules or conventions to be followed in a specific type of text (communication, documentation, fiction, rituals etc.): what can be expressed and how this has to be done. In a way the genre is a kind of meta dimension. It more or less influences all the following dimensions.

Content / Story

A report or documentation is always intended to reduce complexity. Putting together a report or documentation in an apt way therefore means you have to make decisions: how much and what information will be included and what needs to be cut. PR texts for example will focus on different aspects of an event than newspaper articles.

Form / the way the story is presented

In communication possibly the main task of form is to show us what genre of the utterance, so we know how to understand what is said, how it is framed. The speaker's tone tells us whether the meaning is ironic or serious. The sharpness of a photograph tells us if it is an ad or a journalistic image. The colours of a drawing indicate if it is meant for children or for adults.

Rhetoric / generating attention – showing attention

Rhetoric is the art to convince an audience by "speech" and arguments. To begin with you have to get the attention of the audience; but you also have to show attention towards the audience so they trust you.

Technique / the way pictures and text is generated

The technical aspects of the report are on the one hand important for the documentary purpose (sharpness, lighting and size of the images, readability of the fonts and so on). On the other hand they also generate meaning. This meaning is mostly rhetorical: the person who made the report is capable, focused, thorough, accurate ... In a wider sense these characteristics are then transferred onto the company by people from outside (customers).

Legal Aspects

When you do such a report – especially when it is posted on the internet – you have to comply to the so called rights of the individual.

Ethics

Photographic images are fleeting moments cut out of the flow of time - shorter than a wink. In the image those moments are frozen for a long time. The publication of images, especially when they show people, always has an ethical impact.

Culture

Culture can be described as a set of values, beliefs and behaviour patterns within a smaller or larger social group. Thus culture is somehow similar to genre. For apt communication one has to be familiar with the culture of the audience. So even culture can be described as a kind of meta dimension important to all the other dimensions. Cultural circumstances are the limitations of what is possible and apt in specific situations – what you can do or express in a special genre. For example during the 1970s there was a much higher content of sex and erotic scenes in many Hollywood movies than there is today – the genre was the same but cultural circumstances were different.

Report on an annual company outing as genre

Such a report can be understood as a documentary or report subgenre. Initially I thought there was some kind of reference model for the (main) genre with the subgenre being a variance of this and then the single report in turn being a variance of the subgenre. The aptness – I thought – can be expressed in the variation of the reference model. But how could we possibly define the reference model without stressing the impact of a specific social background and thereby the question of power and politics? Therefore I found it more useful to work with oppositions. In the report I stressed “serious – funny”, “positive / friendly – critical /negative” and “prosaic – poetic”. (fig. 1)

The report on an annual company outing needs to be friendly and positive and usually kind of funny, playful or “easy”. By contrast a newspaper report is expected to be more critical.

The aptness depends on what the report aims to bring across and who the target audience is:

4. representation of the group / company
5. communication (towards the company and towards the customers)
6. (historical) document for the company’s archives

Content, form and technique but also legal aspects and ethics are depending on what the aim is. Very often we have a combination of the aims mentioned above. The report can be made looking to be addressed to an inside audience (the company) but in fact its target are an outside audience (the customers of the company). And there are countless possibilities to make mistakes (fig. 2).

Aptness and content

Theoretical background: photos are made with a camera, thereby documenting reality with the help of an apparatus. Photos therefore count as proof of reality. The images represent the people pictured, so they make utterances on social relations.

An annual company outing plays an important social role for group or team building. One of the intentions is to make forget the hierarchy. For the content this means that equal representation of the participants is a basic rule for all types of reports on annual company

outings. These outings usually follow some kind of rituals. The images in the report have to depict situations and places central to the story: landscapes, landmarks, places of interest, shared meals, adventures and funny situations. They have to show laughing, happy people and natural gestures in relaxed situations; and beauty of course: landscapes, buildings and sites, everything shown in the pictures has to be beautiful. What gestures are apt and how beauty is defined may depend on the company's culture (fig.3)ⁱⁱ.

It depends on the circumstances if the report has to be more serious or funny. On the content side the gestures and situations that are chosen decide if it is nearer to the one or the other. It is the same with the oppositions of prosaic (chronological report) or poetic (aesthetic impressions), even if prosaic or poetic is very much depending on the visual form.

Aptness and form

The aptness in form can also be described in opposites; here: serious – funny. In a way “funny” very often means a kind of deviation from standard.

	serious	funny
lens	standard	side-angle; special effects
camera angle	distant; at arm's length	close up
point of view	breast height	bird's or worm's eye view
images	rectangular	cut outs
fonts	standard font	decorative fonts
colours (photos)	natural	manipulated
colours (fonts)	fewer; monochrome	lots
intersections	none or few	lots
composition I	parallel, rectangular	leaning
composition II	empty spaces	dense

NB Funny and serious are always social categories.

It is possible to describe the formal code used in different purposes. This code can be taught and learned.

Rhetoric

Generating attention in general means to make the audience look at the utterance and involve them in the story. Size, content, colours etc. used to attract attention depend on circumstances and target audience. To convince an audience one also has to show that the message is important. In this context it is important to show that the report was carefully arranged. This means that it looks tidy, neat and well thought through. In short the code for this extravagance: spending more resources on it than is usual with regard to the amount of time, money, discipline ... (fig.4) that is put into it. This is mostly valid for analogue communication. What does this mean for the digital world where a neat and tidy presentation is easy to achieve and an untidy and irregular look needs a lot of extra work in

programming?

As mentioned above this kind of report may be aimed at a different type of audience, so it can be difficult to find the right content and tone to attract a wide-ranging audience.

Different audiences may have different aesthetic models. Architects for instance may possibly be more attracted to the idea that “less is more” or to empty spaces, while employees in a florist shop might prefer decoration and density of information.

What else is the challenge of reporting on an annual work's outing telling us about competencies?

By investigating this specific situation we found some additional dimensions of competencies:

- For acting correctly (aptly) you have to know the company's culture. If you are new to the company you have to ask.
- You have to be aware that every decision made in the field of design and semiotics is producing meaning which you cannot fully control.
- You have to be aware of differences; that means you have to know and accept that other people may use different semiotic resources in different ways.
- You must be able to argue your point for the decisions you make. That means you must have a set of technical terms you can use.
- Decision making requires thinking and thinking requires (technical) terms.

Conclusion

Thinking about competencies needed in the context of specific situations is productive, because it allows us to see aspects that might otherwise easily get overlooked. The competencies identified can be transferred onto other domains. You can practise them and work with them on.

Reference:

Gunther Kress, *Multimodality- Exploring contemporary methods of communication*, London: Routledge, 2010.

Images:

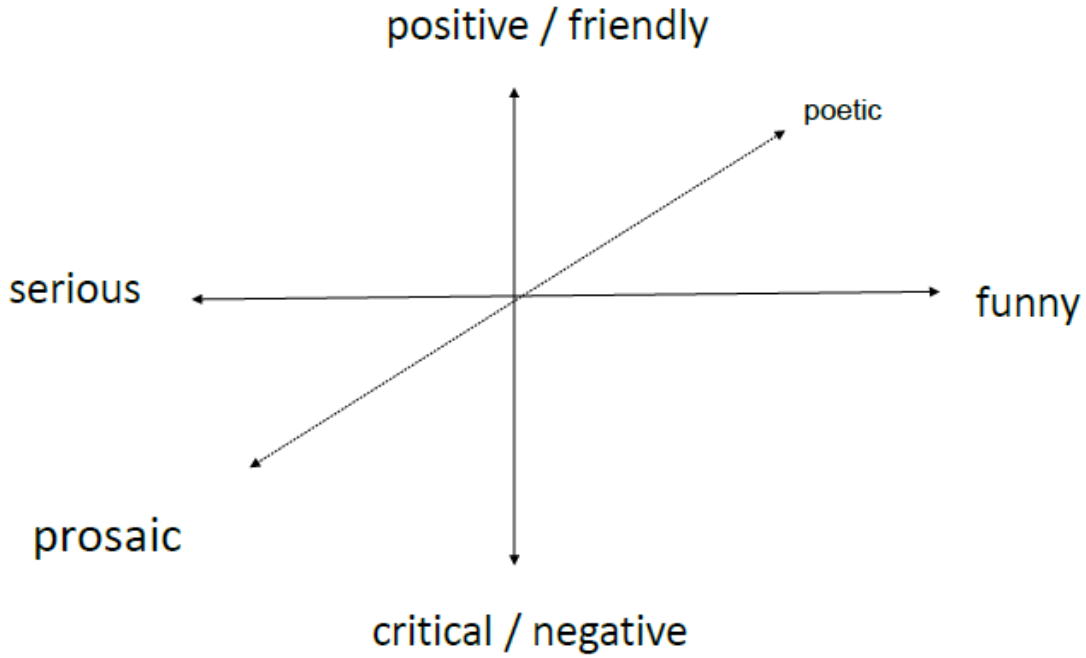


fig. 1 Possible oppositions in documentary genre

Oppositions

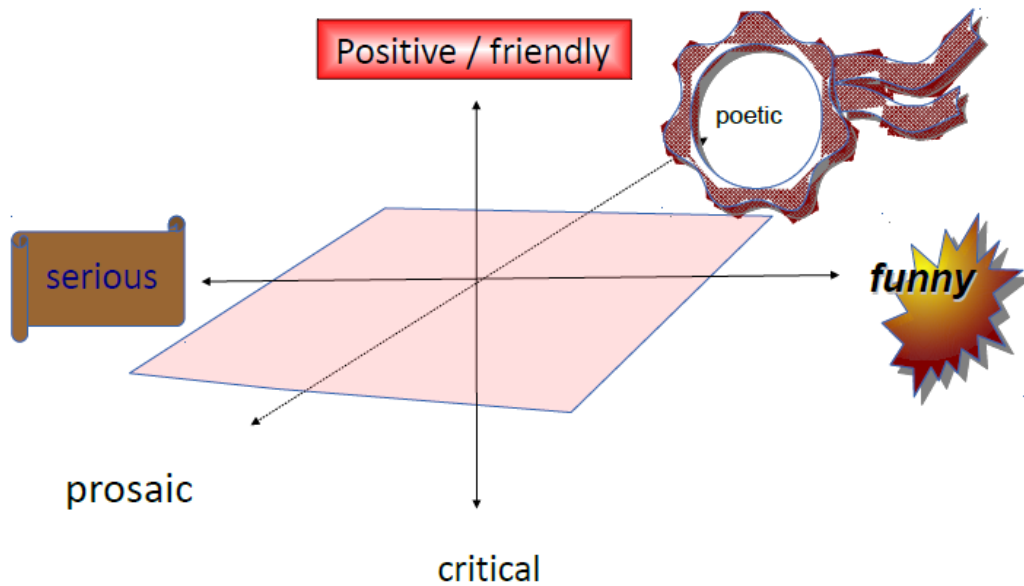


fig. 2 ... there are countless possibilities to make mistakes by using decoration in a scientific presentation like this.



Fig.3 copyright Axel Brocke

<http://www.flickr.com/photos/abrocke/1478229268/sizes/l/in/photolist-3fCj4w-4L3U4N-acViA4-5wuZzr-6sS8T6-dmaBwn-6sS8Nk-uX2p2-6DAWhQ-4Nspoj-2jZfMV-8uBGr-57qSp6-57v5RE-57v5eu-57qSta-57v5UA-57v67d-57qSEF-57v61j-57qSMc-57qSgZ-57v4FA-57v54m-57v4QE-2Hsish-5o635K-c8btny-4wjLxW-3fZSDw-4o4aBm-8GgGMt-9VQehz-eUvRvR-dzdtG5-ekfbM5-7Ep1eg-ek9qu2-dz9bKF-bLkci4-9i7sNZ-9UfNpS-9UfNn9-9UfNhy-deMS5k-8gp3N8-9ad1GU-4vDaSQ-4vz2Wr-4vz3xD-4vDae7/>

Showing attention

<i>Sign / symptom</i>	<i>extravagance</i>	<i>phenomena</i>
cleanliness	time	No stains, no marks,
neatness	time	
exactitude	Time / technical skills	Directions, „gluing“, style
material	Expensive, difficult to handle	
technique / medium	Traditional, difficult to handle, new	
decoration	Time to produce and to look after	Style, symbolic, details,

fig. 4 Showing attention means extravagances in different fields.

1 With my colleague Karsten Arvedsen from Copenhagen

1 By the way. The woman with the child on the left side of the image is not part of the group. This is "content mistake".

The Concept of Competencies in Art Education and a possible "Common European Framework of Reference on Visual Literacy"

Ernst Wagner

Abstract

The following concept has been developed within ENViL. ENViL is an acronym, which means the "European Network for Visual Literacy". ENViL is an informal network, which has existed since 2010 and meets twice a year. The members are developers of curricula in the visual arts, on the one hand, and members of universities, responsible for teacher-education and teacher-training, or research in art education on the other hand. In the meantime, about 40 to 50 persons from 9 European countries collaborate within it. The board, coordinating the work, has 4 members from France, Hungary, Austria and Germany. The working language is German.

Quite early, in January 2012, ENViL changed its focus from just sharing and exchanging the experiences in the development of science based curricula to cooperating in a joint project, called the "Common European Framework of Reference on Visual Literacy (CEFR_VL)". The initial ideas for this framework were presented at InSEA's conference in Cyprus last year. InSEA's European Regional Council has supported ENViL's efforts officially since then.

The following text will focus on the concept of competencies and how this concept can be discussed in regards to specific levels (and situations where visual competencies are needed, published in the text, written by Franz Billmayer.)

Keywords Competencies, Visual Literacy, European Networking

The concept of competences – introduction

Since 2000, one has been able to observe a change of paradigms in educational systems, especially in the OECD countries: from input to outcome orientation. To clarify what this means, let me give some examples of input: Financial resources, curricula, and teacher qualification are typical input-aspects. On the opposite side, one can find the so-called "learning outcomes". They (and this is an OECD definition) are statements of what a learner knows, understands and is able to do - after she or he has completed a learning process. "To be able to do" – in regards to two aspects: to be able to act in a domain-specific situation - or - to act in daily life. (Whether these two aspects are nearly the same or very different depends

on the national cultural traditions.) "To do something", or "to act" means, in regards to our discussion, to solve artistic, creative problems - in the field of the visuals. The outcome of learning processes, the ability to act in this sense, can be described with help of terms developed in the discussions about the concept of "competencies". (Perhaps it is important to mention here that the new perspective of competencies differentiates between the output – which normally is a picture – and the outcome – which must be a competence/performance in solving an assignment, in solving a task, a problem.)

Competence is the ability of an individual to do a job / task / assignment properly (another way to say "the ability to act") - whether in a museum, a classroom or in a company. Competence can be learned, e.g. in schools. And it can be evaluated / measured by using predefined and differentiated levels. This definition of competence, developed in the 60s and 70s of the last century, can easily be applied to arts education, especially at school: already in former times students were given assignments where they were able to demonstrate their knowledge, skills and motivation by solving the specific task - and then graded by the teacher. So the concept of competence is not at all foreign to us art educators.

At the beginning, I called the change to outcome-orientation, a change of paradigms. So something must be really new. To find out, one has to take a closer look at the following, more concrete definition. To be competent, a person:

1. Should be able to interpret a situation where they have to act, e. g. understand the given problem and have an idea of strategies required to solve the problem.
2. Needs to have a repertoire of possible options to complete the given task and must be able to select the best possible option.
3. Must have the knowledge, range of skills and motivation, which are needed to carry out and fulfill the requirements of the task.
4. Has to evaluate this process and the results in a self-critical way (the metacognitive aspect) to gather information about how to solve similar problems in the future.

It seems quite clear how these four points of the competence-process can be adapted to assignments in art education.

But if one tries to adapt this rather abstract definition to visual arts, first of all one has to create a domain-specific competence model: What competencies are required in art education? A competence model describes the activities of a student, when he or she solves all kind of meaningful and reasonable tasks in the field of art education, by differentiating various dimensions of competencies. ENViL will develop such a model on a scientific basis in the coming two years. That is why I cannot present ENViL's results, but I can show in the

following figure an example from Germany / Bavaria, hoping that it may help here to make things more clear.

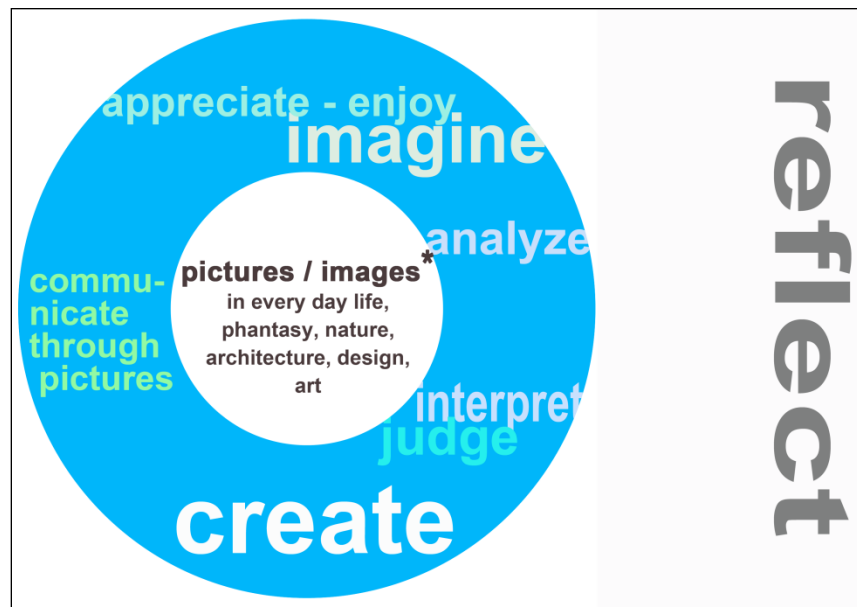


Figure 1: Competence Model, developed in Bavaria, founding the development of the next generation of curricula in art education

Levels of competences

What has to follow is how this model can be applied to the field of art education. It is of utmost interest to see how the concept of levels – which always belongs to outcome models – can be used. Let us imagine a situation in a visual art lesson with 10 year old students. A fictive assignment could be: "Think of a storyline for a fantasy film where a young person has a nightmare. Create a picture showing the most dramatic part of the dream from this young person's point of view."

It seems quite clear how the four criteria of a competent person mentioned above can be adapted to this assignment. At this point, it would be of more interest to see how the concept of competency-levels can be used. I would like to apply the Dreyfus five levels of skill acquisition in my discussion of the 10 year old's assignment. (Hubert L. Dreyfus, Stuart E. Dreyfus; 2008)

1. They identify the first level as a "Novice" and characterize it as "rule-based behaviour, strongly limited and inflexible". Solving the assignment mentioned above, a novice would be able to use learned schemes and patterns of representation to illustrate the thoughts, ideas and images he already has in mind before starting to work on the picture.

2. The second level is the “Advanced Beginner”, who “incorporates aspects of the situation”. This person would take what he or she already knows from experience and adapt it to the task, e.g. by using appropriate colours and forms of composition, and exploring new ways.

3. The “Competent”, the third level, acts consciously regarding long-term goals and plans. The Practitioner can develop a rather complex, output-driven strategy to solve the task e.g. in regards to the size of the picture, the materials and techniques to be used, time management, process planning (e.g. making various drafts, selecting, executing, doing corrections), etc.

4. The “Proficient” sees the situation as a whole and acts from personal conviction. Using the skills of levels 1 to 3 proficiently, this person is able to create an individual expression, showing his personal involvement in relation to the requirements of the task.

5. The fifth and final level is the “Expert”, who has an intuitive understanding of the situation and zooms in on the central aspects. The expert finds the right balance between personal expression and the expectations of the audience (teacher/classmates). He acts creatively in a spontaneous way and is able to focus on specific details without losing the overall perspective.

Reviewing this attempt of adaptation to an ordinary situation in arts education, it seems that these criteria to evaluate the outcome seem to fit properly. But something seems to be slightly different in regard to the traditional way of teaching (at least in Germany). The definition of levels shows that a new perspective of competencies differentiates between the output – the picture – and the outcome – competence/performance in solving the assignment.

Situations

Unfortunately, this is not the place to discuss all the challenges when one follows the outcome-model. One of these challenges might be stressed: Competencies are defined as being necessary to master domain-specific or daily life situations. So we have to discuss: What is a relevant domain-specific situation, what is an important daily life situation? Now and in the future? We must define the most relevant, exemplary situations in which our students will need visual competencies. Competencies they will need to cope with and master in these situations. Franz Billmeyer’s contribution in these proceedings will present and discuss one possible situation.

Conclusion

As already mentioned at the beginning: The discussion about competencies can mark a change of paradigms in arts education. I think we have to leave the realm of good theories and concepts, pathetic promises, wonderful curricula, prophecies of charismatic figures and personal convictions (Dirk van Damme from OECD recently called it the realm of believers). We have to enter the realm of reality, of actual results, of evidence based outcome - as clearly described and evaluated facts, not as hopes.

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Session 6.2 Identities of creative educators and practitioners

85 Exploring my own practices as an art teacher

Þorgerður Hlökkversdóttir, Icelandic Academy of the Art, Iceland

I am an art teacher in a primary school in Iceland. The school was established in 2001 as a leading school in a new era with emphasis on differentiated education, project based learning, teamwork and strong connections between school and community. Currently I am doing a master's study, exploring my own teaching wondering what we have been doing and how we might improve our practices. In the presentation, I will describe my findings.

Keywords: *Art education, art teacher, visual art, art and community, narrative, project based learning, teamwork*

87 Tales of Art and Curiosity: Art education made by Bernadette Thomas or how I meet my students arises creativity or not

Bernadette Thomas, Tulla-realschule (Secondary modern school), Germany

Art historical elements on the one hand and staged curiosity on the other side are the two main pillars of artistic work with children and young people.

Both together results in a tension bow, which should result in the best case into a creative process.

In my presentation I will show some examples of these creative processes and thereby explain my special approach closer:

For art history does not remain in the purely theoretical, it will be staged corresponding the age of pupils. An encounter situation is created:

With pictures, movies sequences, objects, issues, tasks or provocations. For this, the art room will be left sometimes or temporarily turned into a showroom / museum.

In this atmosphere arise moments of encounter between students and art that do not necessarily have first tangible, but can express themselves even in the first practical sketches or ideas.

In further lessons, this encounter compacted to a common history of "art history and students," manifest in the creative activity of the student.

During this process, the art teacher remains in the role of the companion, the interlocutor and the documentator: She must maintain the arc of suspense!

Keywords: Tales of art, curiosity, relationship between artist and student, documentation of creative process, inside and outside of the art-room

110 The Dual Identity of the Artist Teacher: What does teaching do to the artist teacher in the contemporary educational context?

Dervil Jordan, National College of Art and Design, Ireland

'Becoming a teacher may mean becoming someone that you're not. This dual struggle that works to construct the student teacher as a site of conflict' (Britzman 1991).

Artists who become art teachers can struggle with a dual identity as the demands of art teaching often impact on their ability to maintain a sustainable art practice. The realisation that in taking up a teacher identity the student teacher may need to suppress aspects of their artist identity can often be a difficult to accept for the novice art teacher, their artist selves having been all about identity formation up to this point.

This paper proposes to examine the identity formation of artists and designers who become art teachers in the Republic of Ireland and how they develop their teacher identities over time. In particular the career experiences of beginning art teachers, mid-career art teachers and end of career art teachers will be viewed through the lens of their particular model of art teacher formation. Using a life history approach it will examine 'what does teaching do to the (artist) teacher?' (Wallard, 1961) and it will examine the influences of their art education, their artist formation and their teacher formation on their teacher identity. In doing so, the study hopes to uncover the

tensions and synergies that art teachers experience in managing their teaching selves alongside their artistic selves using four paradigmatic models of art education.

Ultimately the research aims to shed light on the particular qualities that are particular to the formation of the art teacher and how this signature pedagogy (Shulman, 2005) impacts within schools.

Keywords: *Identity, artist, teacher, life history*



Session 6.3 Supporting each other: networks and advocacy

53 Advancing a multicultural art curriculum based on contextual self-expression

Ebenezer Acquah, University of Illinois at Urbana-Champaign, United States

In recent times, the teaching and learning of art over the world continue to experience some transformations in structure, content and methods based on values and ideas that art educators, art critics and historians, and practitioners have about the discipline. Some of these values relate to contextual frames in self-expression. A concept of contextual self-expression is linked with critical theory whereby the learner makes critical analysis of social and political issues with the ultimate goal of effecting development and change in almost obsolete educational practices. A multicultural art curriculum based on contextual self-expression could address the following issues: crises in reality construction, controversy over high art and low art, and conflicting interpretation of works of art. This paper therefore focuses on the teaching of art through the lens of multicultural education and presents a multicultural art curriculum with three weeks of lesson plans for high school. Various theories in art and curriculum approaches suggested by some authors and frameworks for multicultural education are also discussed.

Keywords: *Art, contextual self-expression, critical theory, curriculum, multicultural education*

117 Tales of Mystery, Art and Curiosity in the Eighteenth and Twenty First Centuries

Bryan Hawkins, Canterbury Christ Church University, UK

The paper will seek to explore, through the narration of a particular personal journey and through the presentation of drawing, art making and a particular relation to place, the contribution that visualisation and the imagination has made to learning historically and in the present.

The work submitted for 'Tales of Art and Curiosity' seeks to link the present and art education with antiquarianism and specifically the work of the antiquarian William Stukeley (1687-1765). Stukeley was the inventor of modern archaeology and a mystic, artist and friend of Isaac Newton. Stukeley dressed secretly as a Druid, travelled widely to abandoned sites, meditated on the secrets of the land and nature, talked with peasants, made mysterious trans-historical drawings and maps, valued mathematics and folklore, wrote poetry and believed in magic and the mystical 'first cause', written in the stone circles of Britain, as the fountainhead of all religion.

Emphasising the contribution Stukeley's drawings made to archaeology, science and art the paper will narrate details of Stukeley's visits to Avebury stone circle in Wiltshire and contrast these with details of a visit made in 2012 to re-experience and re-animate Stukeley's work. The results of this visit will be used to reflect on the importance of place, imagination, experience, drawing and the poetic and the extraordinary in art education.

118 Extend: understanding and supporting leadership for education and learning colleagues in the arts and cultural sectors

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Abstract

This paper focuses on the potential for education and learning colleagues to take a leadership role in the arts and cultural sectors. Research from the Cultural Learning Consortium, Arts Council England and Creative and Cultural Skills showed that colleagues in education and learning roles in the cultural sector, with some notable

exceptions, do not rise to leadership positions. As a consequence many arts and cultural organisations in the United Kingdom fail to value education and learning as central to their mission and do not provide adequate support for their education work.

In response to this engage, the National Association for Gallery Education, developed Extend, a cross arts leadership programme for colleagues in the arts and cultural sectors, with participants from England, Scotland and Wales. Drawing on independent evaluation of the programme, this paper addresses the following questions:

- How can learning and education colleagues be supported to aspire to leadership roles?
- What components work for leadership training for education and learning colleagues in the arts and cultural sectors, and does accreditation matter?
- Do education and learning colleagues have specific attributes to contribute as leaders?
- Do leaders in arts and cultural organisations, who value education and learning, create different institutions?

The paper makes a case for colleagues in education and learning in the arts and cultural sectors to become leaders and to be effective advocates for change.

Keywords: *Leadership, aspiration, advocacy.*

Introduction

In this paper I explore the potential for education and learning staff in the arts and cultural sectors to take leadership roles. I draw on the experience of running a leadership programme, Extend, for colleagues in education and learning roles in the arts and cultural sectors in the United Kingdom and refer to recent research and policy in the United Kingdom. I ask questions about leadership as it relates to education and learning colleagues in the arts and cultural sector, for example:

- How can learning and education colleagues be supported to aspire to leadership roles?
- What components work for leadership training for education and learning colleagues in the arts and cultural sectors, and does accreditation matter?
- Do education and learning colleagues have specific attributes to contribute as leaders?

- Do leaders in arts and cultural organisations, who value education and learning, create different institutions?

To provide some context, engage, the National Association for Gallery Education, is a membership organisation, supporting gallery education across the United Kingdom and internationally. engage has four areas of practice: advocacy - making the case for resources for education and learning in galleries; sharing practice, particularly through its website and publications; continuing professional development, or training, for the arts and cultural education workforce, and research and activities with galleries. Our leadership programme, Extend, fits within the continued professional development strand of engage's work.

Context

In 2009 engage, together with a group of senior learning colleagues in the arts, devised a leadership programme for education and learning colleagues in the arts and cultural sector. The Extend programme was created in response to research that showed that education and learning staff, with some notable exceptions, do not occupy leadership positions in the cultural sector. Rick Rogers' report *Get it: the Power of Cultural Learning*, commissioned by The Cultural Learning Consortium and published by the Cultural Learning Alliance (1), drew on consultation with colleagues in the cultural and education sectors in England and found that staff from an education or learning background rarely occupy leadership roles in cultural organisations. Rogers concluded that the lack of leaders with an interest in education and learning within senior management teams or as members of boards results in cultural organisations that do not truly place education at the core of their mission. This can weaken education and learning programmes and in turn the relationships, which these organisations have with their audiences. It is also at odds with the excellent education practice that has developed in the United Kingdom's cultural sector in the since the 1970's.

Creative and Cultural Skills, who support workforce development in the United Kingdom, together with Arts Council England discovered through research for *The Visual Arts Blue Print* and for *Turning Point* (2) that staff within the visual arts are young and academically well qualified, but lack leadership skills. The research showed that the workforce found it difficult to progress to leadership positions and that colleagues often left employment in the visual arts. engage through its annual membership surveys in 2008 and 2009 identified a need amongst mid-career visual arts education staff for leadership skills. Research into training and accreditation in the dance sector commissioned by Trinity Laban also identified similar issues and suggested collaboration across art forms to find workable solutions (3).

The Cultural Leadership Programme and the Clore Leadership Programme, funded through public funds, trusts and foundations, developed leadership courses for cultural leaders in the 2000's. However engage was not aware of a specialist leadership programme specifically for education and learning colleagues.

Extend Pilot Programme

The Extend pilot programme was developed in 2010/11 with the following aims:

- To enable leadership development and career progression for mid-career colleagues working in education and learning roles in the cultural sector
- To contribute to the retention and progression of talented education and learning specialists within the cultural sector
- To increase the presence of education and learning specialists in leadership positions in cultural organisations
- To develop a range of models of leadership for education and learning staff in the cultural sector
- And to contribute as appropriate to policy development and programming in cultural organisations, for example through the application of innovative learning methodologies

The pilot programme ran with eleven participants from England and Scotland and was supported by the Cultural Leadership Programme, through Arts Council England, and by the Scottish Arts Council, now Creative Scotland. Extend was supported from an early stage by a steering group of senior staff with a background in education and learning, working in a range of art forms including the visual arts, dance and museums. These included Dr Veronica Sekules, Deputy Director, Sainsbury Centre for Visual Arts, University of East Anglia; Catherine Orbach, Director, Creative Partnerships Sussex and Surrey; Gill Nicol, Head of Interaction, Arnolfini, Bristol, Fleur Derbyshire Fox, Director of Learning; English National Ballet, and myself. The steering group worked with the Extend Coordinator Dawn Cameron.

The cohort for the pilot programme included colleagues from dance, drama, writing, craft and the visual arts. The pilot was experimental and was evaluated by an independent evaluator. Over the course of nine months the programme comprised personal development plans, two residential courses, placements, as well as research and mentoring. The personal development plans helped participants map their progress in terms of leadership. The residential courses explored leadership theory, participants' leadership aspirations and focused on areas where leaders take responsibility, such as governance and finance. The placements, which mostly took place in cultural organisations, and research undertaken by participants provided the cohort with new experience and a greater understanding of leadership. Mentors supported participants through the programme, which proved to be one of the most successful elements of Extend.

The evaluation undertaken by Mary Swartz (4) showed participants experienced a range of benefits through the programme. These included enhanced self-confidence; becoming more aware and assertive; taking more personal responsibility; recognising the need to take care of themselves; allowing time to reflect and developing a 'can-do' attitude. For example a participant said:

'The programme asked me to reflect on my own practice which allowed me to gain in confidence and learn from others within my field.'

Participants began to perceive themselves as leaders, were open to new challenges; were able to deal with change and uncertainty; became more strategic; and employed questioning and problem-solving techniques. Some participants took on additional responsibility in their places of work or changed their roles, for example leaving a salaried role to become freelance.

Participants also began to explore the connection between the attributes and approaches used within education and learning roles and those of effective leadership. One participant said:

'Education and learning people lead all the time: they work with ideas and vision; they network; they engage in partnership working; they create learning communities; they develop people, taking them on transformational journeys.'

Individual participants gained benefits from participating in the programme, but so did the organisations they worked for as well as the organisations that hosted placements.

"The course really has had a radical shift in [their] thinking. The impact of such professional development is not to be denied. [Their] confidence has grown, and [they have] been able to have a voice – it has been great to see the impact the course has had..."

Participant's line manager

Not all aspects of the pilot went to plan. For instance, whilst the mentoring was very popular with participants, the placements were less so. The first residential was a success, but the second session didn't have quite the same impact. We had wanted to identify whether education and learning staff have specific inherent qualities that lend themselves to leadership, but we failed to tackle this until late in the programme. We used learning from the pilot programme to plan for Extend 2012-15.

Extend 2012-13

engage secured funding from Arts Council England to run Extend from 2012-15 with additional funding for 2012-14 from Creative Scotland and the Arts Council of Wales for colleagues from Scotland and Wales. Thirteen participants were recruited for the programme in 2012-13, drawn from various areas of the cultural sector, including museums, galleries, the visual arts, film, theatre and architecture. Participants were mid-career in educational or learning roles but some were also responsible for artistic programming in their respective workplaces. We retained successful aspects of the programme from the pilot such as the two residential courses, individual mentoring and personal development plans. We replaced the placements with group projects. Through these participants researched leadership in relation to education and learning in the arts and cultural sectors. The steering group developed into a group who acted as critical friends. They include Extend ex-participants, ex-steering group members and Extend funders

Extend 2012-13 was again evaluated by Mary Swartz, and participants reported very similar benefits to those who took part in the pilot as did their employers. Some participants moved to more senior roles or took on more responsibility within their existing roles.

Participants reported that they gained confidence; became more aware of their own and other's needs; recognised the value of self-reflection; developed communication tools and

strategic approaches to work and career paths and regarded themselves as leaders. As one participant said:

'Leadership is not a position, it's a mindset.'

Their workplace colleagues noted that participants had increased in confidence and self-awareness; acquired leadership skills and other competencies; developed a broader understanding of the sector; gained beneficial networks and partnerships and became more focused in terms of career progression.

'I feel this self-awareness has had a huge impact on them both personally and professionally and without this course they would have had neither the reflective time nor the necessary facilitation to arrive at this understanding.'

Participant's workplace colleague

'Fantastic opportunity to develop and grow professionally as a leader and as a person in a network of inspiring peers.'

Participant

Participants felt that many of the qualities that they had as education and learning colleagues were in common with qualities of good leadership, for example the ability to motivate, advocate, network and form sustainable partnerships.

Fifteen participants have been recruited for the 2013/14 Extend programme from England, Scotland and Wales. For more information please see www.engage.org/extend

Conclusions

Through Extend we have established that education and learning colleagues wish to progress to positions of leadership, that they are looking for support to do so and that programmes such as Extend can help colleagues to both aspire to leadership and to progress within their career paths. Although participants and employers both value leadership programmes such as Extend, neither group felt strongly that accreditation would make Extend more valuable, but this is something that we will continue to monitor with the Extend evaluator. We also know that participants identified leadership qualities in common with the attributes they attributed to themselves as education and learning staff, such as the ability to network, advocate and to initiate and build partnerships. These are valuable leadership qualities, particularly in times of austerity when it's necessary to broker partnerships with non-arts partners and to be entrepreneurial.

On a positive note it would appear that increasing numbers of education and learning colleagues are gaining roles as leaders of arts and cultural organisations, demonstrated by examples that include David Anderson, Director General, National Museum Wales, Sally Tallant, Artistic Director and CEO, Liverpool Biennial and Patricia Allerston, Deputy Director of the National Galleries Scotland.

However, I am concerned by a number of issues. In this time of austerity there are diminishing resources for continuing professional development, which makes it challenging to provide an adequate amount of leadership training to really make a difference to the sector. Secondly, I

see some museums and galleries, the sector I know best, who due to diminished resources, are reducing their education and learning provision. This in turn reduces the status of education and learning in galleries and museums and can have a negative impact on the respect given to education and learning as a distinct profession. These circumstances make it all the more urgent for education and learning colleagues to advocate to decision makers for further resource and status within the arts and cultural sectors, to ensure that the excellent education and learning practice which has developed in the United Kingdom in the last thirty years continues to flourish and to benefit audiences, particularly those new to the arts.

Since the programme's inception, Extend has demonstrated how education and learning colleagues can offer distinctive attributes and skills to leadership roles within the arts and cultural sectors. Extend has also explored how arts and cultural organisations can benefit through the leadership of individuals from education and learning backgrounds. In conclusion I believe, in this time of austerity, it is now time for education and learning colleagues to step forward as leaders, and to make a greater case for education and learning within the organisations in which they work.

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Session 6.4 Policy, education and art

64 "Challenges of Art, Design and Aesthetics Tastes in the Academic Environment: A case Study of Three Higher Institutions in Lagos, Nigeria."

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Abstract

The roles of art, design and aesthetics are germane to the continuing appreciation, sense of beauty and adornment of our environment. Art education instils a sense of organisation and attraction and equally adds to economic incomes of our institutions. If there are different disciplines in the School's curriculum calling for the administrators' attention, art education ought to be among the ones to be given high priority due to various opportunities it might attract to our academic institutions if they are well channeled. This paper therefore probed at level of art education awareness and appreciation among the School administrators and non-art students especially in three higher institutions in Lagos-Nigeria, namely: University of Lagos, (UNILAG), Yaba College of Technology, (Yaba Tech.) and Federal College of Education (Technical) Akoka, {FCE (T)} where Art Education is being offered in their Curricular. The paper raised art education consciousness among the non art students and school administrators especially the Vice Chancellor, Rector, Provost in the three institutions mentioned who are the policy implementers and discussed how art education could maximally benefit from public spaces in their institutions by using art to create attention to increase the appreciation of visual environments and projects that may include art galleries, waterfalls, art gardens, cafeteria, public reading room, sport centres, council chambers etc with attraction for art studios and art shops that encourage created objects of art that can increase the revenue base of the institutions. The paper relied on primary sources of data collection that include questionnaire and oral interviews. It is expected that the outcome of this study would definitely enrich the support for art education, increase the art, design and aesthetics tastes using the three institutions as pilot case and equally promote the cultural value of art education in our schools.

Keywords: Art Education, Design, Aesthetics, School administrator, Higher Institution

Introduction

This study is to look at low level of art and design as aesthetic objects on our campuses. It is observed that day in day out more infrastructural buildings spring up in our institutions without consciously using art and design as public art to beautify our school environment. Not many staff, students and visitors are attracted to our ivory towers because of its artistic and aesthetic beauty. It is usually business as usual. Attending meetings, lectures, looking for admissions, attending public functions, doing research and so on People pass- by most of the staggered art and design works located in various public spaces on the campuses without taking cognisance of their values as aesthetic objects. The reason being that there is no conscious effort to develop art aesthetic tastes in our higher institutions especially by the school administrators. Aesthetics is used to work on and understand the organisation rather than add value to it as an input. Aesthetics does not prescribe creativity and effectiveness only but it causes to gain a significant and supplementary approach to organizational researches and leadership works by means of Aesthetic Leadership (AL), (Polat & Oztoprak-Kavak, 2011) Most of the time the art and design works that affect our aesthetics positively are situated in public spaces in our institution. Such public spaces include museum, parks and garden, reading hall, sport centre, senate building, academic board room, public theatre, gallery, cafeteria, council chambers. The deeper, the feelings of someone about a particular art piece, the sharper the emotional responses will be and the more keenly we do appreciate such

qualities of work (Taiwo, 2011). Possibly because there has not been conscious effort to use art and design objects in strategic locations as means of beautification in our institutions, that may have resulted to why level of aesthetics taste and awareness is low.

Conceptual Framework

It is apt to provide some brief definitions of some terms that are relevant to this paper. These include:

Art: This is an expression or creation of what is beautiful especially visual forms

Public art: This is referred to as cultural and artistic objects situated outdoors for long and short periods of time. They are easily accessed and have potential to endorse the identity of the spaces concerned for the person who use them. (Reis, R:2010). Art appreciation deals with how artworks and how ideas of beauty function in culture and society.

Aesthetics: There are varied meaning of 'aesthetics' as a field of study. It is derived from the Greek *aesthesis* meaning "perception". Intrinsic perception is simply perception given major scope, depth and dignity. As reported by Gotshalk (1962) due to the influence of eighteenth century writers such as A.G. Baumgarten (1714-62), the term '*aesthetics*' became the equivalent of the term '*beautiful*' and numerous modern theories of aesthetic experience have been efforts to describe the experience of the beautiful. *Aesthetics* refers to the concept by which a social group ascribes values to human creative activity. (Kaemmer,1968). I will align myself with Adejumo (1990) that the term aesthetics as used in this paper is confined to the way perception occurs and is organised in the experience of art and its role in the lives of individuals and communities and should not be mistaken for other definitions of the word, that is, the philosophy of art, which deals with meaning, creation, and purposes of art, its relation to society and history. Because aesthetics is considered as something positive for the appreciation of art and design, it needs to be inculcated among the members of academic community.

Taste: in this paper is limited to visual aesthetics as it relates to obvious association with form of art and design. This may actually involve the use of the five senses. Taste as argued by Charters (2000) "is a personal judgement and that aesthetic experience relies on individual emotional response". In his own case, Gronow (1997) says that "taste judgements are ultimately based on what feels good in terms of what is right and beautiful. Even though, "beauty is in the eye of the beholder, there seems to be an objective basis for aesthetic taste" (Eaton, 1998). For instance a properly planned art garden with other natural aesthetic objects such as flowers and trees in a good location in a school can attract audience to the place.

Research Questions for Administrators

1. What is the level of Art appreciation and awareness among School Administrators?
2. Is there conscious effort to promote Art and Design on Campus; in terms of Public art such as Monument, Memorial, relaxation centres and murals or mosaic art?

3. Are the Administrators aware that art can be used to develop aesthetic taste on Campus by hanging art works in their offices and other strategic locations in their Institution?
4. Are the School Administrators aware that Art and Design are key instruments that can be used to beautify their Institutions?

Research Questions for Non- Art Students

Research Questions

1. To what extent do non-art students love and appreciate art works?
2. What is the level of non-art students' consciousness about the aesthetic beauty in their institution?
3. What is the relationship between art and design location and where the non-art students relax visit in their institution and other places?

Art and Design as agents of Aesthetic tastes.

Gadamer (1998) argues that "the work of art has its true being in the fact that it becomes an experience that changes the person who experiences it". Art and Design are potent agents of aesthetic taste if they are imbibed and also consciously built into architectural and master plan of our school system. A staff and students can develop aesthetic experience and taste in their various institutions after they must have gathered some knowledge about it over a period of time and later become part of their aesthetic culture. How do we, as art educators develop aesthetics taste when most of the staff and students are not art-inclined. According to Amenuke et al (1991), "aesthetic training is learning about environment through the senses". This training includes the ability to see, touch, taste, smell, listen, and appreciate things in our environment. The things to appreciate comprise colour, form, sound, odour, landscape, nature, architectural design and so on. Imbibing aesthetics taste through art and design would make one see, hear, feel or taste quality of beauty practically. For instance, a student may be attracted to an interesting art garden where there are beautiful sculptural pieces and decide to do his or her assignment or read there while still appreciating the art pieces. The art garden may have suddenly become an intellectual inspiration for him or her. One wonders if he or she would have done that if the art garden is not constructed on campus. It is only when one's level of appreciating beautiful things and scenes has increased that his or her aesthetics taste is equally developed. Amenuke et al (1991), further say appreciation is a full awareness of all the good qualities in what we see, read and hear. They say it has to do with arts: art (painting, sculpture, pottery, jewellery, textiles, photography, architecture etc. Developing aesthetics taste through art and design entails silent and deep thinking about the works. It involves intelligent enjoyment of all attributes in a work that can be enjoyed. Developing aesthetics taste through art and design in our school environment promotes understanding, preservation and appreciation of our ivory towers. It also promotes understanding and friendship among staff, students and visitors in the sense that a new comer or regular caller to an artistic and beautiful centre on campus comes across a new face or old ones that may become his or her friend . It can also help to develop new ideas about beauty if experiences are shared. Aesthetics taste through art and design may inspire the

appreciators to want to know the creator of the attractive work- this could be the administrator, art teachers, art students or a commissioned work. It may also require the admirer to study the works and try to understand their meanings thereby expanding or enriching his or her knowledge about that institution. For example a Monument or Memorial located on campus can generate such knowledge. Art appreciation sometimes exposes the viewers to many art works such as painting, sculptures textiles; waterfalls etc and develop them to future art collectors in their own right. Developing art aesthetics taste in our ivory towers may also lead to a good reference point where an insider may use such artistic landmark on campus to describe locations. It can also serve as avenue to boast about the place of the institution about beautiful locations on campus. In lamenting the low level of art appreciation in Nigeria, Egonwa (2009) says that many of those who constitute the general public do not understand the language of the art forms they are confronted with. He further considers a scenario where the adult of today was exposed to art in his society from pre-school through the secondary to the tertiary level as it is case with English as a second language, his knowledge of art will definitely be versed. He posits that an art work requires a visually literate percipient of no ordinary intelligence. Such percipient's consideration of what he or she sees must soar above mere visual pleasures to deliver judgement under the auspices of form and content". The aesthetic perception, aesthetic concern and lack of taste are issues of society as well as individuals. In line with an increase in the level of aesthetic perception, concern and taste, the individual will feel uncomfortable with disorders and pollution in the environment (Tuna, 2007). This aesthetic disorder observed in our school environment can be re-ordered. Polat & Oztoprak-Kavak (2011) proffered solution to this when they say "the managers of the educational organizations will assist for removal of such problems by affecting their followers with their Aesthetic Leadership (AL) behaviours. They argued that the aesthetic concern and taste occurring on the followers will affect not only the educational organizations but also the the social environment where they live in. In effect, if staff and students for example imbibe the affective aesthetic taste while in school, they are likely to replicate and practicalise the same attitude in their environment outside the school. As art educators and art teachers, our roles is not just to teach our students to imbibe the culture of aesthetic taste through art and design, we are to carry the art education campaign and awareness to the leadership echelon in our institutions and 'convert' the administrators to aesthetic leaders thereby enriching them more with aesthetic knowledge that makes them "adopt a management which is strongly tied up with art and aesthetics (Polat & Oztoprak-Kavak, 2011). According to Schroeder and Fillis, (2010), "this knowledge is used to aesthetically analyse the organization and focuses on aesthetic issues. The aesthetic orientation in the organisational life becomes an acceptable part of of the organisational theory gradually". In achieving the above stated, where the school administrators are not art educators a lot of work needs to be done in making sure that art and design are given high priority first at curriculum development/implementation and secondly at policy implementation level. Therefore using art and design to develop and increase aesthetics taste in our academic institutions is apt in the sense that art and design is a discipline that creates beauty, distributes it and affects public with it. In addition to developing skill and knowledge on art, design and aesthetic taste Güçlü N (1997) affirms that "the key person for achievement of the school activities is the school director". He or she has the political, economic power and other wherewithal to turn things around in favour of the right aesthetic experience and taste on the campus. In his own related position, Kaya (1979) put it succinctly that " the school director is able to communicate with many people such as teachers, auxiliary staff, students guardians, environment leaders, local administrators and politicians

and may have impact on them. Therefore the school administrators must display certain behaviours to take the lead for the social environment aesthetically with intellectual and practical boost from the art educators in the school.

Educational Role of Art and Design in the Academic Institutions

Educational role of art and design in our various institutions is not even considered as important as most times less attention is focussed on the development of art and design department. The awareness about art and design as vehicle for educating members of the academia and public is very low. This is noticed in the lack of priority given it in using art works to adorn the campuses which adds to aesthetic beauty of the school environment. Apart from beautification, art works on campus have the potentials of performing these roles:

- ❖ Art and design works arouse peoples' cognitive, psychomotor and affective domains as they see them.
- ❖ It stimulates thinking and imagination (Reis, 2010)
- ❖ It reminds or tells us the history of particular personalities or locations on campus.
- ❖ It is physically, intellectually and aesthetically accessible to all (Reis, 2010)
- ❖ It serves as inspirational and meditative venues for intellectual and critical thinking where the location is serene.
- ❖ It serves as good memory for visitors whenever they remember the art piece.
- ❖ It enlivens staff, students and visitors' aesthetic appreciation of artistic creative objects and beauty around them.

Methodology

Research Design

As an art educator, I feel concerned that art should be given due recognition in our academic institutions and not relegated to the background. This research focusses on three higher institutions in Akoka area of Lagos State where art and design is being offered. The target groups were School administrators and non-art students in three higher institutions in Lagos-Nigeria, namely: University of Lagos; Yaba College of Technology and Federal College of Education (Technical) Akoka where Art Education is being offered in the Curriculum. The researcher wanted to determine the level of awareness of art design, what they knew and thought about art and design, if they are attracted by it consciously or unconsciously, if they viewed it as symbolic enough when they come across it, what visual effect do they have on them and whether they affect their aesthetic taste?

Quantitative method and survey research technique were adopted. The survey technique was to get the responses of target audience for proper analysis. This study employed the use of questionnaire technique in order to get answers to areas that may increase art awareness and aesthetic taste.

Population

Population of study was made up of administrators, staff and students in the three higher institutions in Akoka area of Lagos State as mentioned above.

Data collection instruments

Two sets of questionnaire were used. A 25 –items was used for the three school administrators while 26- items questionnaire was used for the non-art students. Some questions had a control function for the purpose of crosschecking information. Both questionnaires were organised into two sections- Sections A and B. Section A presents the demographic data while Section B contains questions relating to their knowledge, experience and interaction with art.

Sampling

I chose three schools in Akoka, Lagos where art is being offered. The respondents are neither artists nor art students. The schools chosen are about two – four kilometers to one another. Apart from the proximity of the schools, convenience was also considered so as to make it easy to confirm information if the need arose. The student-respondents were randomly chosen from each institution and a total of 150 students participated with 50 in each institution.

Method of Data Analysis

Data analysis of this study entailed re-arrangement and separation of the data into different groups to determine the nature, relative importance and inter relationship. The data was processed using the statistical programme Mean and Standard Deviation. Statistical frequencies were correlated in order to determine recurring patterns in the responses and causal–effect relationship.

ANALYSIS 1

INSTITUTIONS AND ADMINISTRATORS

Research Question One

What is the level of Art appreciation and awareness among School Administrators?

Research Question Two

Is there conscious effort to promote Art and Design on Campus; in terms of Public art such as Monument, Memorial, relaxation centres and murals or mosaic art?

Research Question Three

Are the Administrators aware that art can be used to develop aesthetic taste on Campus by hanging art works in their offices and other strategic locations in their Institution?

Research Question Four

Are the School Administrators aware that Art and Design are key instruments that can be used to beautify their Institutions?

SCHOOL:FEDERAL COLLEGE OF EDUCATION (TECH), AKOKA

Table 1 - Research Question 1

Rating:
No --- 1
Yes --- 2

S/N	ART APPRECIATION AWARENESS AMONG SCHOOL ADMINISTRATORS	N	MEAN	S.D	REMARK
1	Does your Institution have a Museum?	1	1.0	0.0	NOT ADEQUATE
2	Does your Institution have a Gallery?	1	1.0	0.0	NOT ADEQUATE

TABLE 2

S/N	ART APPRECIATION AWARENESS AMONG SCHOOL ADMINISTRATORS	RESPONSES
1	What type of Art discipline does your Institution run?	Favourable

The assessments in Tables 1 and 2 showed that FCE (T) has love for Art work by offering the Art Courses and providing the department. But the Institution has no Art Gallery and Museum. This may be due to the fact that there is no push for it by the art department or lack of space.

TABLE 3 - Research question 2

S/N	PROMOTION OF ART AND DESIGN ON CAMPUS	N	MEAN	S.D	REMARK
1	Does your Institution have Art Garden or Public Garden?	1	2.0	0.5	ADEQUATE
2	Does your Institution have an Art Monument or Memorial?	1	1.0	0.87	Not Adequate
3	Are there waterfalls/fountains in your Institution?	1	2.0	0.5	Adequate
4	Are there public relaxation centres in your Institution?	1	1.0	0.87	Not adequate

TABLE 4

S/N	PROMOTION OF ART AND DESIGN ON CAMPUS	RESPONSES
1	What is the type of Art Monument or Memorial that attract visitors to your Institution?	Poor
2	How many public relaxation centres do you have in your Institution?	Fair

The results of the analysis above indicate that the Institution has love for art and made some consciousness effort in promoting art and design on campus. The result shows that FCE (T) has Art and Public Gardens but no Monument centre. Also it has Water fountain and public relaxation centre in the Institution. But it has little (only one) public relaxation centre for both students and staff).

TABLE 5 - Research question 3

S/N	ITEMS	N	MEAN	REMARK
1	Do you have art works in your official office?	1	1.0	Not Adequate
2	Do you have art works in your Institution's Council Chambers?	1	1.0	Not Adequate
3	Do you have art works in your Senate Room or Academic Board Room?	1	1.0	Not Adequate

Table 6

S/N	ITEMS	REMARK
1	How many art works do you have in your official office?	Poor
2	How many art works are there in your Institution's Council Chambers?	Poor
3	How many art works do you have in your Senate Room or Academic Board Room?	Poor

The results in tables 5 and 6 showed that all the assessed questions of the respondent are not adequate and had a poor response towards answering the research question. This solidly implies that FCE (T) has a poor / low level of artwork in decorating offices.

TABLE 7 - Research question 4

S/N	ART AND DESIGN, AN INSTRUMENT OF BEAUTIFICATION	N	MEAN	S.D	REMARK
1	Do you believe that establishment of Art Department and art works produced there would add to aesthetic beauty of your Institution?	1	2.0	1.0	Adequate

TABLE 8

S/N	ART AND DESIGN, A INSTRUMENT OF BEAUTIFICATION	REMARK
1	What value does public art (paintings, statues, sculptures, murals etc) add to you Institution?	Favourable
2	How do you increase the awareness about the aesthetic beauty in your Institution?	Fair
3	Do you believe that establishment of Art department can make your Institution more popular and add to your Internally Generated Revenue (IGR)?	Favourable

The results in table 7 and 8 showed that all the assessed questions of the respondents are adequate and favourable to some extent. This implies that the School Administrators are aware that Art and Design is key instrument used to beautify their Institutions.

SCHOOL: YABA COLLEGE OF TECHNOLOGY, YABA, LAGOS

Rating: No --- 1 Yes --- 2

Table 1 - Research Question 1

S/N	ART APPRECIATION AWARENESS AMONG SCHOOL ADMINISTRATORS	N	MEAN	S.D	REMARK
1	Does your Institution have a Museum?	1	1.0	0.71	Not Adequate
2	Does your Institution have a Gallery?	1	2.0	1.0	Adequate

TABLE 2

S/N	ART APPRECIATION AWARENESS AMONG SCHOOL ADMINISTRATORS	RESPONSES
1	What type of Art discipline does your Institution run?	Favourable

The results in table 1 and 2 showed that the Institution, Yaba Tech has a favourable appreciation and awareness of Art work by running Art disciplines and making available in the Institution Art Gallery. The provision for Museum is not adequate, this implies that thus the Institution has flair and love for art but it does not have a Museum.

This may be as a result of inadequate capital, sponsorship, inadequate government participation/funding or inadequate landscape.

TABLE 3 - Research question 2

S/N	PROMOTION OF ART AND DESIGN ON CAMPUS	N	MEAN	S.D	REMARK
1	Does your Institution have Art Garden or Public Garden?	1	2.0	0.5	Adequate
2	Does your Institution have an Art Monument or Memorial?	1	2.0	0.5	Adequate
3	Are there waterfalls/fountains in your Institution?	1	1.0	0.87	Not adequate
4	Are there public relaxation centres in your Institution?	1	2.0	0.5	Adequate

TABLE 4

S/N	PROMOTION OF ART AND DESIGN ON CAMPUS	RESPONSES
1	What is the type of Art Monument or Memorial that attract visitors to your Institution?	Favourable
2	How many public relaxation centres do you have in your Institution?	Favourable

The analysis in table 3 and 4 showed that Yaba Tech has an Art Garden, Art Monument / Memorial centres in the Institution, but does not have water fountains in the School. Furthermore, there are three (3) public relaxation centres in the Institution. These are complemented in table 4 above.

This implies that Yaba Tech has love, awareness and sound vision for Art and Aesthetic Art. Also it made conscious effort in promoting Art and design on campus.

TABLE 5 - Research question 3

S/N	ITEMS	N	MEAN	S.D	REMARK
1	Do you have art works in your official office?	1	2.0	1.0	Adequate
2	Do you have art works in your Institution's Council Chambers?	1	2.0	1.0	Adequate
3	Do you have art works in your Senate Room or Academic Board Room?	1	2.0	1.0	Adequate

Table 6

S/N	ITEMS	REMARK
1	How many art works do you have in your official office?	Favourable
2	How many art works are there in your Institution's Council Chambers?	Favourable
3	How many art works do you have in your Senate Room or Academic Board Room?	Favourable

The results in table 5 and 6 showed that all the assessed questions of the respondent are adequate and favourable. This implies that the Institution has art works in their various offices; Council Chamber, Senate Room and Academic Board room. This is complemented with, in the result in table 6 above.

TABLE 3 - Research question 4

S/N	ART AND DESIGN, AN INSTRUMENT OF BEAUTIFICATION	N	MEAN	S.D	REMARK
1	Do you believe that establishment of Art Department and art works produced there would add to aesthetic beauty of your Institution?	1	2.0	1.0	Adequate

TABLE 4

S/N	ART AND DESIGN, AN INSTRUMENT OF BEAUTIFICATION	REMARK
1	What value does public art (paintings, statues, sculptures, murals etc) add to you Institution?	Favourable
2	How do you increase the awareness about the aesthetic beauty in your Institution?	Favourable
3	Do you believe that establishment of Art department can make your Institution more popular and add to your Internally Generated Revenue (IGR)?	Favourable

The results in tables 7 and 8 showed that all the assessed questions of the respondents are adequate and favourable. This implies that the Institution, Yaba Tech believes that Art and Design add value to the aesthetic beauty of their Institution. It also creates awareness about the aesthetic beauty of the institution and adds to its Internally Generated Revenue (IGR).

SCHOOL: UNIVERSITY OF LAGOS, AKOKA - LAGOS

Rating: No --- 1 Yes --- 2

Table 1 - Research Question 1

S/N	ART APPRECIATION AWARENESS AMONG SCHOOL ADMINISTRATORS	N	MEAN	S.D	REMARK
1	Does your Institution have a Museum?	1	1.0	0.71	NOT ADEQUATE
2	Does your Institution have a Gallery?	1	2.0	0.71	ADEQUATE

TABLE 2

S/N	ART APPRECIATION AWARENESS AMONG SCHOOL ADMINISTRATORS	RESPONSES
1	What type of Art discipline does your Institution run?	Favourable

The results in tables 1 and 2 showed that most of the assessed questions of the respondent are adequate and favourable. This implies that UNILAG has a favourable love and flair for Art discipline and runs it in its institution. Also, UNILAG makes available Art Gallery to aid learning and students interest but has no Museum in the Institution.

TABLE 3 - Research question 2

S/N	PROMOTION OF ART AND DESIGN ON CAMPUS	N	MEAN	S.D	REMARK
1	Does your Institution have Art Garden or Public Garden?	1	1.0	0.5	Not Adequate
2	Does your Institution have an Art Monument or Memorial?	1	1.0	0.5	Not Adequate
3	Are there waterfalls/fountains in your Institution?	1	1.0	0.5	Not Adequate
4	Are there public relaxation centres in your Institution?	1	2.0	0.87	Adequate

TABLE 4

S/N	PROMOTION OF ART AND DESIGN ON CAMPUS	RESPONSES
1	What is the type of Art Monument or Memorial that attracts visitors to your Institution?	Poor
2	How many public relaxation centres do you have in your Institution?	Favourable

The result in tables 3 and 4 above showed that items 1 – 3 in Table 3 and item 1 in table 4 are Not Adequate and has a poor response toward answering the research question. This implies that UNILAG has no Monument Centre and no Fountain and limited Art gardens. It further implies that there is no enough public relaxation centres in the campus.

TABLE 5 - Research question 3

S/N	ITEMS	N	MEAN	S.D	REMARK
1	Do you have art works in your official office?	1	1.0	1.0	Not Adequate
2	Do you have art works in your Institution's Council Chambers?	1	1.0	1.0	Not Adequate
3	Do you have art works in your Senate Room or Academic Board Room?	1	1.0	1.0	Not Adequate

Table 6

S/N	ITEMS	REMARK
1	How many art works do you have in your official office?	Poor
2	How many art works are there in your Institution's Council Chambers?	Poor
3	How many art works do you have in your Senate Room or Academic Board Room?	Poor

The results in tables 5 and 6 showed that all the assessed questions of the respondent are not adequate and has a poor response towards answering the research question. This implies that the administrators are not aware that art can be used to develop aesthetic taste on campuses. That is why art works are not erected and positioned in their offices.

Table 7 - Research question 4

S/N	ART AND DESIGN, AN INSTRUMENT OF BEAUTIFICATION	N	MEAN	S.D	REMARK
1	Do you believe that establishment of Art Department and art works produced there would add to aesthetic beauty of your Institution?	1	2.0	1.0	ADEQUATE

Table 8

S/N	ART AND DESIGN, AN INSTRUMENT OF BEAUTIFICATION	REMARK
1	What value does public art (paintings, statues, sculptures, murals etc) add to you Institution?	Favourable
2	How do you increase the awareness about the aesthetic beauty in your Institution?	Favourable
3	Do you believe that establishment of Art Department can make your Institution more popular and add to your Internally Generated Revenue (IGR)?	Favourable

The results in Tables 7 and 8 showed that all the assessed questions of the respondents are adequate and favourable to some extent. This implies that the Art Department in UNILAG has been able to add not much aesthetic beauty to the institution but has added to the IGR of the Institution at large.

ANALYSIS 2 - NON ART STUDENTS

Research Questions

1. To what extent does non-art students love and appreciate art works?

2. What is the level of non-art students' consciousness about the aesthetic beauty in their institution?
3. What is the relationship between art and design location and where the non-art students relax/visit in their institution and other places?

NON – ART STUDENTS - FEDERAL COLLEGE OF EDUCATION (TECH) AKOKA, LAGOS

TABLE 1 -
THE MEAN RATINGS TO THE EXTENT TO WHICH THE NON – ART STUDENTS LOVE AND APPRECIATE ART WORKS

S/N	THE LOVE AND APPRECIATION OF NON ART STUDENTS TO ART WORKS	N	MEAN	S.D	REMARK
1	Are you a lover of art works	200	1.58	0.32	Adequate
2	Do you like your institution gate	200	1.82	0.37	Adequate
3	Do you appreciate art works	200	1.64	0.2	Adequate

TABLE 2

S/N		RESPONSES
1	What type of Art work do you like?	Favourable
2	How did you come in contact with art or design in the first instance?	Favourable
3	State why you love art works	Favourable
4	State why you like your Institution's gate	Favourable
5	State why you appreciate art works	Favourable

The result of the first research question in Table 1 indicates that the non- art students love and appreciate art works since all the responses are adequate. This is fully complemented with the result from the respondents in Table 2.

TABLE 3

THE MEAN RATINGS ON THE LEVEL OF NON ART STUDENTS' CONSCIOUSNESS ABOUT THE AESTHETIC BEAUTY IN THEIR INSTITUTION

S/N	NON ART STUDENTS' CONSCIOUSNESS ABOUT THE AESTHETIC BEAUTY	N	MEAN	S.D	REMARK
1	Have you been to an Art Garden or Public Garden in your institution?	200	1.2	0.63	Not adequate
2	Have you been to an Art Monument or Memorial in your	200	1.16	0.66	Adequate

	Institution?				
3	Does your Institution have water fountain erected anywhere?	200	2.00	0.63	Not adequate

TABLE 4

S/N		RESPONSES
1	Do you like the Art Garden or Public Garden in your Institution?	Favourable
2	Do you like the Art Monument or Memorial in your Institution?	Poor
3	Does your Institution have fountain erected anywhere?	Favourable
4	How do you rate the awareness of aesthetic beauty in your institution?	Favourable

This shows that non-art students of FCE (T) have visited Public Garden and water fountain before but not Monument.

TABLE 5

THE MEAN RATINGS ON THE RELATIONSHIP BETWEEN THE ART AND DESIGN LOCATION AND WHERE THE NON ART STUDENTS RELAX

S/N	ART AND DESIGN LOCATION AND WHERE THE NON ART STUSENTS RELAX	N	MEAN	S.D	REMARK
1	Have you been to a Museum before?	200	1.22	0.3	Not adequate
2	Have you been to an Art Gallery / Art Exhibition before?	200	1.44	0.36	Adequate
3	Are there public relaxation centres in your institutions?	200	1.26	0.22	Not adequate

TABLE 6

S/N		RESPONSES
1	Which Museum have you attended before and when?	Poor
2	Which Art Gallery / Art Exhibition have you attended before? And When?	Fair
3	What was your impression about the Art Gallery / Exhibition you attended?	Fair
4	Where is the most attractive location on your campus?	Favourable
5	How many public relaxation centres are there in your Institution?	Favourable
6	Do you like the public relaxation centres in your Institution?	Favourable

This shows that non-art students of FCE (T) have not visited Museum before. Also, most of them have visited Art Gallery while all of them have visited the relaxation centres made available in their institution.

NON – ART STUDENTS - YABA COLLEGE OF TECHNOLOGY, YABA - LAGOS

TABLE 1 -
THE MEAN RATINGS TO THE EXTENT TO WHICH THE NON – ART STUDENTS LOVE AND APPRECIATE ART WORKS

S/N	THE LOVE AND APPRECIATION OF NON ART STUDENTS TO ART WORKS	N	MEAN	S.D	REMARK
1	Are you a lover of art works	200	1.92	0.33	Adequate
2	Do you like your institution gate	200	1.82	0.37	Adequate
3	Do you appreciate art works	200	2.34	0.56	Adequate

TABLE 2

S/N		RESPONSES
1	What type of Art work do you like?	Favourable
2	How did you come in contact with art or design in the first instance?	Favourable
3	State why you love art works	Favourable
4	State why you like your Institution’s gate	Favourable
5	State why you appreciate art works	Favourable

The result in Tables 1 and 2 showed that all the assessed questions of the respondents are adequate and favourable. This implies that the non-art students of Yaba Tech love and appreciate art work.

TABLE 3

THE MEAN RATINGS ON THE LEVEL OF NON ART STUDENTS’ CONSCIOUSNESS ABOUT THE AESTHETIC BEAUTY IN THEIR INSTITUTION

S/N	NON ART STUDENTS’ CONSCIOUSNESS ABOUT THE AESTHETIC BEAUTY	N	MEAN	S.D	REMARK
1	Have you been to an Art Garden or Public Garden in your institution?	200	1.44	0.41	Adequate
2	Have you been to an Art Monument or Memorial in your Institution?	200	1.18	0.30	Not adequate
3	Does your Institution have water fountain erected anywhere?	200	1.20	0.26	Not adequate

TABLE 4

S/N		RESPONSES
1	Do you like the Art Garden or Public Garden in your Institution?	Favourable
2	Do you like the Art Monument or Memorial in your Institution?	Poor
3	Does your Institution have fountain erected anywhere?	Poor
4	How do you rate the awareness of aesthetic beauty in your institution?	Favourable

The result in table 3 and 4 showed that most non-art students have been to public garden but no water fountains and have not been to Museum and Monument before.

TABLE 5

THE MEAN RATINGS ON THE RELATIONSHIP BETWEEN THE ART AND DESIGN LOCATION AND WHERE THE NON ART STUDENTS RELAX

S/N	ART AND DESIGN LOCATION AND WHERE THE NON ART STUDENTS RELAX	N	MEAN	S.D	REMARK
1	Have you been to a Museum before?	200	1.20	0.51	Not adequate
2	Have you been to an Art Gallery / Art Exhibition before?	200	1.34	0.35	Not Adequate
3	Are there public relaxation centres in your institutions?	200	1.84	0.62	Adequate

TABLE 6

S/N		RESPONSES
1	Which Museum have you attended before? And When?	Poor
2	Which Art Gallery / Art Exhibition have you attended before? And When?	Fair
3	What was your impression about the Art Gallery / Exhibition you attended?	Poor
4	Where is the most attractive location on your campus?	Favourable
5	How many public relaxation centres are there in your Institution?	Favourable
6	Do you like the public relaxation centres in your Institution?	Favourable

These results show that most non-art students at Yaba Tech have not visited Museum before but make use and visit the School relaxation centre. Hence, there is high level of artistic

design at the relaxation centres at Yabatech which attracts most non-art students to the centres.

NON – ART STUDENTS - UNIVERSITY OF LAGOS, AKOKA - LAGOS

TABLE 1 -

THE MEAN RATINGS TO THE EXTENT TO WHICH THE NON – ART STUDENTS LOVE AND APPRECIATE ART WORKS

S/N	THE LOVE AND APPRECIATION OF NON ART STUDENTS TO ART WORKS	N	MEAN	S.D	REMARK
1	Are you a lover of art works	200	1.76	0.32	Adequate
2	Do you like your institution gate	200	1.92	0.24	Adequate
3	Do you appreciate art works	200	1.90	0.2	Adequate

TABLE 2

S/N		RESPONSES
1	What type of Art work do you like?	Favourable
2	How did you come in contact with art or design in the first instance?	Fair
3	State why you love art works	Favourable
4	State why you like your Institution’s gate	Favourable
5	State why you appreciate art works	Favourable

The result showed that all the non-art students love and appreciate art work because all the assessed questions are adequate and favourable.

TABLE 3

THE MEAN RATINGS ON THE LEVEL OF NON ART STUDENTS’ CONSCIOUSNESS ABOUT THE AESTHETIC BEAUTY IN THEIR INSTITUTION

S/N	NON ART STUDENTS’ CONSCIOUSNESS ABOUT THE AESTHETIC BEAUTY	N	MEAN	S.D	REMARK
1	Have you been to an Art Garden or Public Garden in your institution?	200	1.58	0.23	Adequate
2	Have you been to an Art Monument or Memorial in your Institution?	200	1.14	0.46	Not adequate
3	Does your Institution have water fountain erected anywhere?	200	1.34	0.1	Not adequate

TABLE 4

S/N		RESPONSES
1	Do you like the Art Garden or Public Garden in your Institution?	Favourable
2	Do you like the Art Monument or Memorial in your Institution?	Poor
3	Does your Institution have fountain erected anywhere?	Poor
4	How do you rate the awareness of aesthetic beauty in your institution?	Favourable

The analysis above showed that only the assessed question is adequate while item 2 and 3 are not adequate. This implies that the non-art students visit public garden, but not monument and fountain centres.

TABLE 5

THE MEAN RATINGS ON THE RELATIONSHIP BETWEEN THE ART AND DESIGN LOCATION AND WHERE THE NON ART STUDENTS RELAX

S/N	ART AND DESIGN LOCATION AND WHERE THE NON ART STUSENTS RELAX	N	MEAN	S.D	REMARK
1	Have you been to a Museum before?	200	1.44	0.41	Not adequate
2	Have you been to an Art Gallery / Art Exhibition before?	200	1.46	0.39	Not Adequate
3	Are there public relaxation centres in your institutions?	200	1.94	0.57	Not Adequate

TABLE 6

S/N		RESPONSES
1	Which Museum have you attended before and when?	Poor
2	Which Art Gallery / Art Exhibition have you attended before and when?	Favourable
3	What was your impression about the Art Gallery/Exhibition you attended?	Favourable
4	Where is the most attractive location on your campus?	Favourable
5	How many public relaxation centres are there in your Institution?	Favourable
6	Do you like the public relaxation centres in your Institution?	Favourable

The analysis above showed that non-art students visit museum to view art exhibitions. Also, they visit art exhibition / gallery and also, visit the public relaxation centres.

Findings:

- The administrations of UNILAG and FCE (Tech) have little interest in promoting art and its aesthetics in their campuses.
- There is low level of art awareness in both UNILAG and FCE (Tech) as compared to Yaba Tech.
- The status of visual arts as a Unit in UNILAG instead of a full Department has affected the non art students awareness for art and design and thereby affecting the attitude of the administration to the development of visual art.
- The vision for the development of visual art and promotion for art education awareness is clearly stated by the administration of Yaba Tech whereas the vision for aesthetics promotion in UNILAG and FCE (Tech) is blurred and not definite.
- Most non art students have not been to Museums and monuments in their institutions and elsewhere because they are not exposed to them in their local institutions.
- Most non-art students who love art have been to some Art centres before, hence they are highly conscious about the aesthetic beauty in their institution.
- Most non art students especially at Yaba Tech like to relax in the art gardens and take photographs with the art works provided unlike what operates in UNILAG and FCE(Tech) Akoka.
- More art students are admitted to Yaba Tech more than UNILAG and FCE (Tech) thereby increasing the revenue base in terms of collection of tuition fees.
- Those non art student who have flair for art appreciation and its aesthetics got to know more about art through the media and visits to art departments in their institutions.
- Apart from Yaba Tech, the two other institutions' relaxation centres are not aesthetically attractive as there are no art works situated there.

Recommendations:

- Museums and galleries need to be provided in each of the institutions to serve as aesthetics and research centre as well.

- The Art Faculty should embark on high level / develop the aesthetic beauty of the institution by creating, monument/ memorial centres and water fountains around the campus as this will go a long way to beautify and add value to the image of the institution.
- The various art departments should popularise their staff and graduating students' exhibitions so as to create more awareness about art on campus as this would attract more audience and improve the aesthetic tastes on campus.
- Both public and private mass media should be involved in the promotion of art and design promotion on campus.
- A least a gigantic Monument or Memorial of historical and aesthetic value should be erected by each of this institutions so as to boost the flow of members of the public to its location on campus.

Conclusion

The task of promoting and elevating the low aesthetics taste on our campuses as the study has shown is onerous one that art educators should be ready to confront and implement. One of the ways to achieve this is for art educators and teachers to be more interested in administrations apart from teaching and researching. Since we know where the shoe pinches us we should be know how to reduce the pains and finally get the type of shoes that that our legs can fit in conveniently. Academic institutions affect taste in great deal especially the dressing and fashion culture as well as developing the right taste for art collection and appreciation. Implenting the above recommendations can also go a long way in overcoming the challenges of art, design and aesthetics taste in our academic institutions. This research would also be replicated to look at other variables that are not possibly covered by this study. We hope that in future some of the great art works prouced in our institutions can also be converted to gift items that can represent thebeauty and aesthetic culture of our institutions.

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65 Development of spatial skills through 3D, online, interactive tasks

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Abstract

Representing space in two-dimensional form has traditionally been one of the central tasks in visual skills development because of its relevance for a wide range of professions. Spatial skill components (mental and physical manipulation, transformation, completion, planning, construction, etc.) are also valid indicators of the developmental level of visual skills and therefore often used for the detection of talent. However, from the copying exercises of gypsum models of academies, through studies of old masters and careful representation of arrangements of objects, tasks required activities unrelated to real life experiences of creation and perception of space.

Multimedia applications offer a chance to evaluate creation and perception of space in an authentic setting. Research presented here compares performance in two digital environments: a two-dimensional online testing tool and a movable, three-dimensional virtual space. Ten to twelve-year-olds, experienced in playing interactive games, easily master the use of the [e-DIA online assessment tool](#), and intuitively use [GeoGebra](#), the worldwide used, open source software that provides algebraic and graphical representations of mathematical objects and offers 3D, interactive representational facilities. Our results indicate that the dynamic, 3D environment is best for skills development, while the 2D testing tool is optimal for evaluation.

Are digital spatial tasks compatible with creation and perception in real life? Can we develop skills digitally and use them while drawing with a pencil – and which traditional art education methods prepare best for working with digital creative tools? A brief outline of ongoing research shows how we proceed with answering these questions.

Keywords

spatial abilities, online testing, digital creation, virtual learning environment

Assessing spatial skills in education: traditional and innovative methods

One of the most ancient anecdotes about the effects of a work of art on its beholder is about the depiction of space. Two famous painters of ancient Greece competed to decide whose representational skills were superior. One of them painted a still life that turned out to be so realistic that birds flew on it to savour the fruits. The other, however, managed to cheat his colleague through depicting a curtain that this one tried to pull away, only to realise that the folds were painted. The winner managed to cheat the eye of an artist, while the other created an illusion for animals only.

Traditional methods of developing and assessing spatial abilities

Representing space has traditionally been considered a basic set of skills that involved a central place in the training of the artist. Traditional methods of developing and assessing spatial skills at the art academies as well as architects' studios of the 19th and early 20th century involved perspective drawing, copying gypsum models of Classic works of art, studying geometric shapes and drawing floor plans and section plans. (Efland, 1999, McDonald, 2004) As an indication of the central role of spatial skills in a variety of trades and professions, geometric drawing was introduced in public education in the last decades of the 19th century, as part of the discipline of Mathematics, later also of Fine Arts. (Gittler and Glueck, 1998).

With regular art instruction included, school curricula of the 20th century developed two distinct clusters of spatial abilities: geometric construction and artistic creation. Loosely interrelated, these two methodologies still targeted the same objective: preparation for certain professions. (Smith, 1996) A variety of tests were developed to assess perception and mental manipulation of space (for example, Bennet et al., 1973, Guay, 1977, Séra, Kárpáti and Gulyás, 2002) and it was also identified as a major component of visual talent (Clark, 1989). Cognitive skills like reasoning were also found to have connections with the level of spatial orientation. (Newcombe and Huttenlocher, 2008)

Visualisation and observation of space also play an important role in everyday life. Authentic assessment of skills used in manipulating a large car into a narrow parking space, finding our way around with the help of a map or verbal instructions, reconstructing a broken object or buying furniture to fit in a living space require tasks that are contextualised rather than abstract. Children can perform operations with three-dimensional objects from the age of 9-10. (Mohler, 2008) Time constraints and financial limitations, however, make authentic assessment difficult.

Innovative assessment methods

The situational approach of the detection, development and assessment of visual skills seems to be a good model for space research, too. (Billmayer, 2013, in this volume.) Billmayer describes competencies as a set of skills, knowledge and attitudes that enable us to act aptly in specific situations that manifest a set of resources and limitations in specific circumstances.

In ENViL, (the European Network for Visual Literacy)¹³, we decided to scrutinize the validity of this pragmatic approach through an integration of real-life spatial problems in the Hungarian diagnostic assessment of visual skills. We describe a situation in terms of genre, content and form to be used and also indicated the visual culture community where the task was most likely to emerge.

Manipulating objects in space through two-dimensional abstractions has been accepted as a valid means of identifying spatial skills and assessing them – however, working with generations of students deeply immersed in multimedia technology, we found this solution unauthentic and idiosyncratic. Edutainment and gaming applications (like those developed by the [Quest to Learn](#) project) have long been using sophisticated virtual spaces that activate skills ranging from orientation to memory, manipulation to construction. [KINECT](#) transmits real movement to virtual space and thus provides authentic orientation experiences. [The Leonar3Do software](#) enables users to manipulate in real space and create 3D images that can be shown through a 3D printer as sculptures or objects. Manipulation in virtual space is being employed at the [Harvard Mental Imagery Lab](#) where a spatial aptitude test is developed using Virtual Reality and Augmented Reality solutions. Our methodological objective is to integrate these digital solutions in educational assessment in the visual arts.

We employ digital technology in two forms: first, to provide students with an personalised, flexible, online practicing and testing environment. Second, we started experimenting with three-dimensional (3D) software solutions that provide authentic methods for creation, manipulation and perception of space in a dynamic virtual environment. In this paper, we give a brief account of our first results comparing traditional and innovative evaluation methodologies.

The Spatial Abilities Development and Assessment Project

Empirical studies of visual skills development has been one of the major areas of research in Hungarian art education from its beginnings in the 1880s. (Kárpáti and Gaul, 2011). Through factor analysis of data, we reduced a hypothetical structure of 19 visual skills and abilities conceived by twelve leading art educators to 4 clusters that provide a realistic framework for curriculum innovation (Kárpáti, 2013 in this volume). Spatial skills are present in three of them:

Spatial perception

- Orientation in space
- Experiencing space, identifying spatial qualities
- Interpretation of spatial structures, longitudinal and cross sections

Spatial representation (2D)

- Representing spatial qualities based on visual perception

¹³ ENViL, the European Network for Visual Literacy is an informal research network of art educators, founded in 2010, with 40art educators from 9 countries working on a European Framework of Visual Literacy.

- Representing positions in space (2D)
- Creation of spatial sensations caused by the organisation of visual elements (e. g. rhythm, balance)
- Representation of changing experiences of space through time
- Reconstruction of space
- Reproduction of space, abstraction

Creation of spatial objects (2D and 3D)

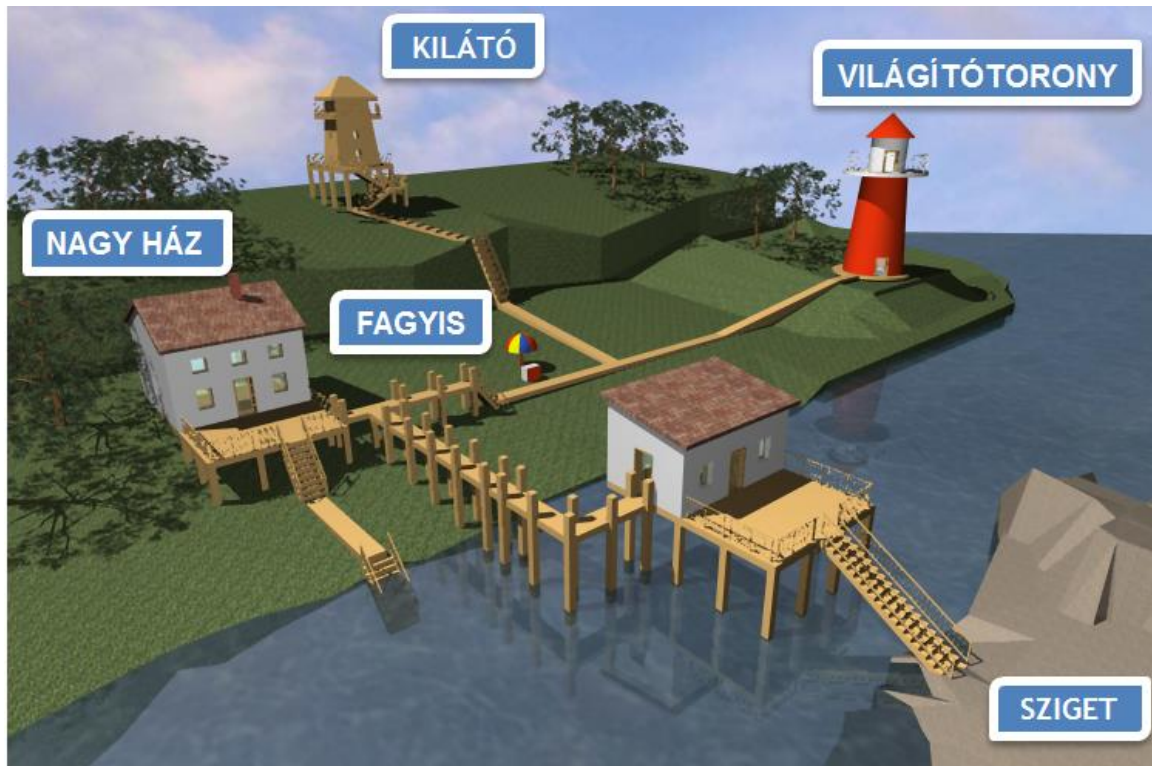
- Design
- Modelling
- Creation
- Construction

After the identification of spatial abilities and related knowledge relevant for the age groups targeted (10-12 years, Grades 4-5-6 of primary school), we developed 62 tasks and their scoring guides and embedded them in our national online testing environment, eDIA.

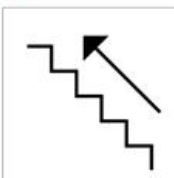
eDIA in art education

In order to contextualise visual skills as important and assessable components of education, we joined the [Development of The Assessment of Cognitive and Affective Skills And Abilities Project](#) of Szeged University. In the first phase of the [Visual Literacy sub-project](#), we developed and piloted a set of paper-based and digital tasks. Later, the best tasks were included in [eDIA](#), the *online, adaptive testing environment* of the project that provides an easy-to-use, freely available for all Hungarian schools testing environment. The spectacular visual appearance of the tasks of eDIA makes it an enjoyable visualisation tool that makes it easier to comprehend spatial problems than black-and-white, abstract axonometric projections in traditional paper-based tests. During electronic assessments, students work in an environment that resembles social web sites as well as gaming applications. Usage studies show that they can orientate in the menu without effort. In the “Visual Culture” task package, we always provide practice items that show manipulation options and also a voiceover for slow readers. Digital images provide a life-like representation of space and reproduce complex spatial situations accurately.

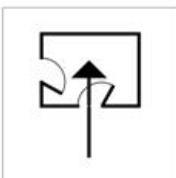
Figure 5: Finding your way around in a virtual space, using directions represented by signs (shown below). Task for 4th graders (age: 10 years)



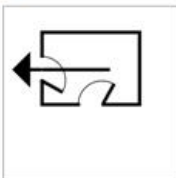
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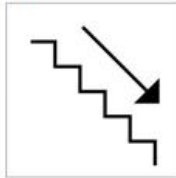
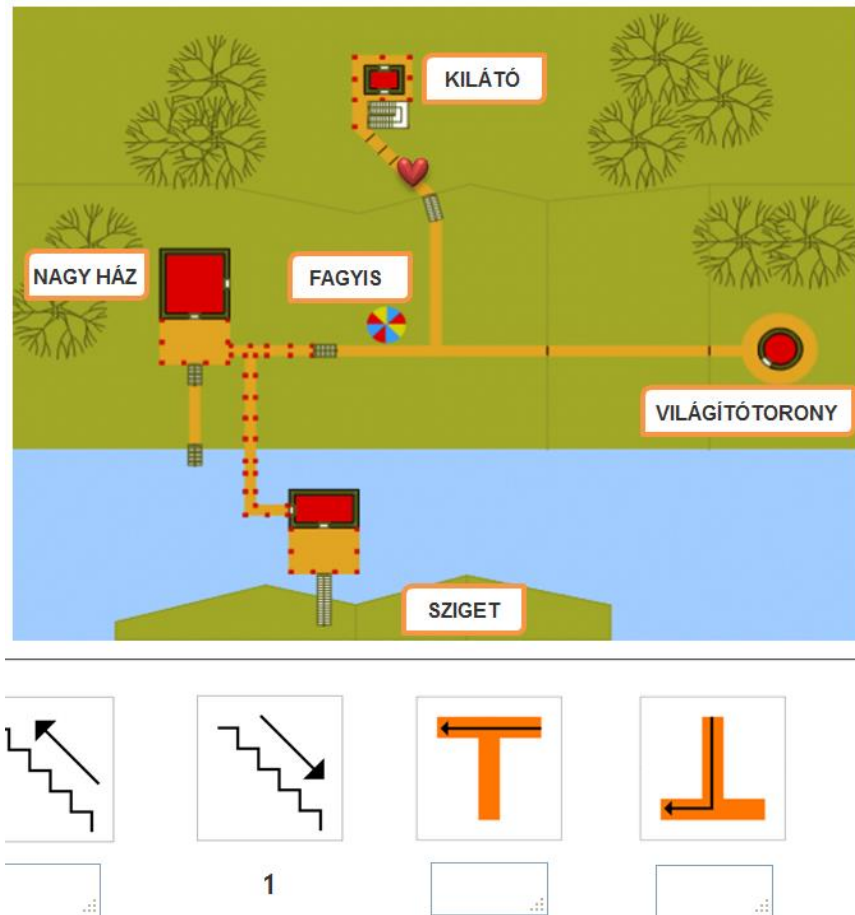


Figure 6: A more difficult version of the spatial orientation task in Figure 1 (for 6th graders, aged 12): the virtual space is depicted as a map, directions represented by signs.



Task response types include marking, colouring and moving images, entering text, joining text and picture or forming groups of items. Cognitive skills involved in perception, design and creation are targeted simultaneously, just like in real life. Visual skills are in the focus, but other competences are also targeted, revealing the *interdisciplinary significance of art education*. In eDIA, results of Visual Culture may be compared with four core disciplines (Mathematics, Mother Tongue, Science and Foreign Languages) as well as eleven other areas of studies (including Music and Media Arts) to reveal correlations and cognitive, affective and psychomotor gains resulting from education through art. In its final form, the eDIA-system will monitor personal development, offer tasks for individual skill enhancement based on previous results. Art teachers may thus design individualised teaching-learning processes that supports talent development and caters for special needs (like mental or psychomotor deficits) at the same time.

Development two-dimensional digital tasks, construction of online tests

Our major objective is to provide a useful tool for art and mathematics educators for teaching not just testing, so we designed tasks focusing on one or a few skill elements only. (Tasks activating a wide range of skills tend to hide merits as well as deficiencies). To improve content validity, we analysed current psychological measures of spatial abilities as well as Hungarian curriculum objectives and related tasks. (An example: we included mental rotation and transformation because it is a standard feature in intelligence tests and are also considered basic for understanding primary geometry).

Our tasks target four clusters of spatial skills:

1. *Spatial positions, relations, direction*: here students are invited to orientate in a virtual space that imitates a real-life, built environment. To solve spatial problems they have to perceive distances, sizes of objects and determine their position in this space compared to the objects. (See Figure 1 and 2 for examples).

2. *Comprehension of structures of three-dimensional shapes*: cognition of spatial shapes and their concave-convex extensions, perception of covered bulks, observation of regular-irregular spatial structures, comprehension of connection among structural elements. These skills are basic for a wide range of vocations and professions. If detected early, deficiencies can be developed with success.

Figure 7: Sample task: "Four geometrical elements are shown on the right. Which of them can you identify on the coffee maker on the left? In red lettering, students can read (or listen to) the explanation of the good solution, marked in red."

Megoldás

Kúp: **nincs**

Henger: **van** (piros színnel a kávéfőző közepén, csak **MÁS MAGASSÁGI ARÁNNYAL**)

Csonkakúp: **van** (piros színnel a kávéfőző tetején, csak **MÁS HELYZETBEN**)

Hatszög alapú csonkagúla: **nincs** (csak nyolcszög alapú csonkagúla van)

🔔 Segítség: A geometrikus formákat **MÁS HELYZETBEN, MÁS NAGYSÁGBAN, vagy MÁS MAGASSÁGI ARÁNNYAL** is találhatod, mint a kávéfőzőnél.

Kúp

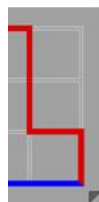
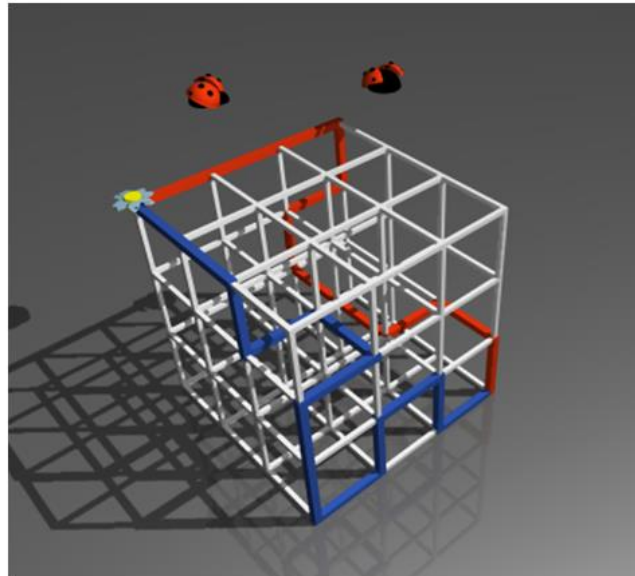
Henger

Csonkakúp

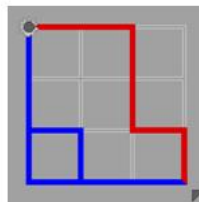
Hatszög alapú csonkagúla

3. *Spatial reconstruction*: students have to recognise three-dimensional spatial situations visualised in two-dimensional images (projection drawings, section planes, ground plans, front elevations and pictograms).

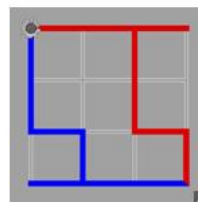
Figure 8: “Two ladybirds are flying above the labyrinth. Which bird’s-eye view can they see? Choose one from among floor plans below!”



3



C

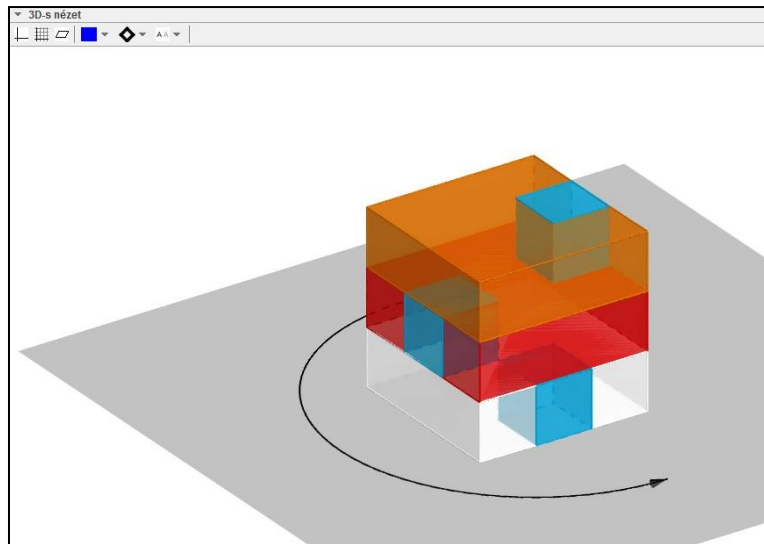


D

4. *Spatial transformations, manipulations*: this cluster requires mental operations like cutting, rotation, removal, mirroring, assembly and construction.

All four clusters may best be observed during action in real space – but how can we integrate such experiences in a testing environment? The solution of this crucially important issue of authenticity was the inclusion of the [GeoGebra dynamic mathematics software](#) in the battery of testing tools.

Figure 9: A task in GeoGebra. The arrow indicates the direction of rotation. Rotating the image provides mental scaffolding for the solution of the task as it shows all the sides of the large cube and helps to construct mentally the small cubes within.

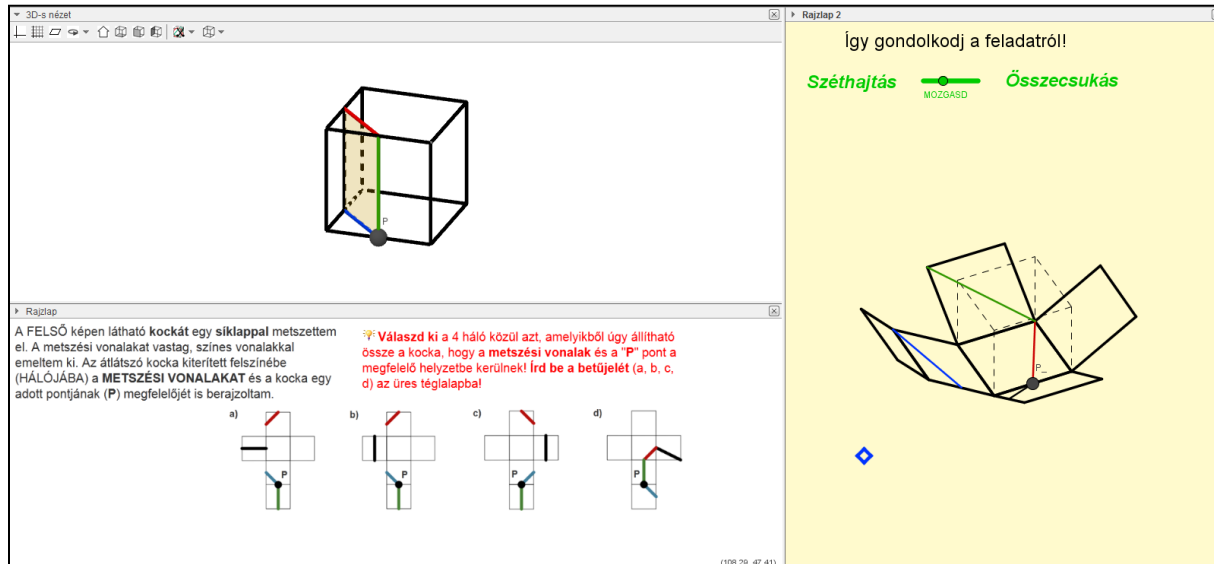


Dynamic visualisation in GeoGebra

GeoGebra, this innovative, dynamic visualisation software was created by Markus Hohenwarter and originally intended for use in secondary level science and mathematics education. It is available as an open source application and can be installed on any platform that is suitable to run Java.

Today, however, it is available in 62 languages in 122 institutions of 190 countries. With more than 45000 online study materials available, about 5.5 million copies of the open source software were being used in schools in 2012. Thousands of volunteer developers broaden the range of applications daily. Its success is due to the fact that it is open-source and can be installed on any platform that is suitable to run Java. Perhaps the most important advantage is its ease of use. Its basic functions can be learned by anyone with minimal computer skills in a couple of hours. Therefore, teachers often use them for practice and testing as well. However, its application for art education still has to be discovered. One of the objectives of our research project is to utilise these perfect visualisation functions in the area that may benefit from it most: *Visual Culture* – the Hungarian school discipline for art education.

Figure 10: Sample spatial task in the GeoGebra software environment. On the right: help for the use of manipulating functions that facilitate the solution of the task through dynamic visualisation of the problem.

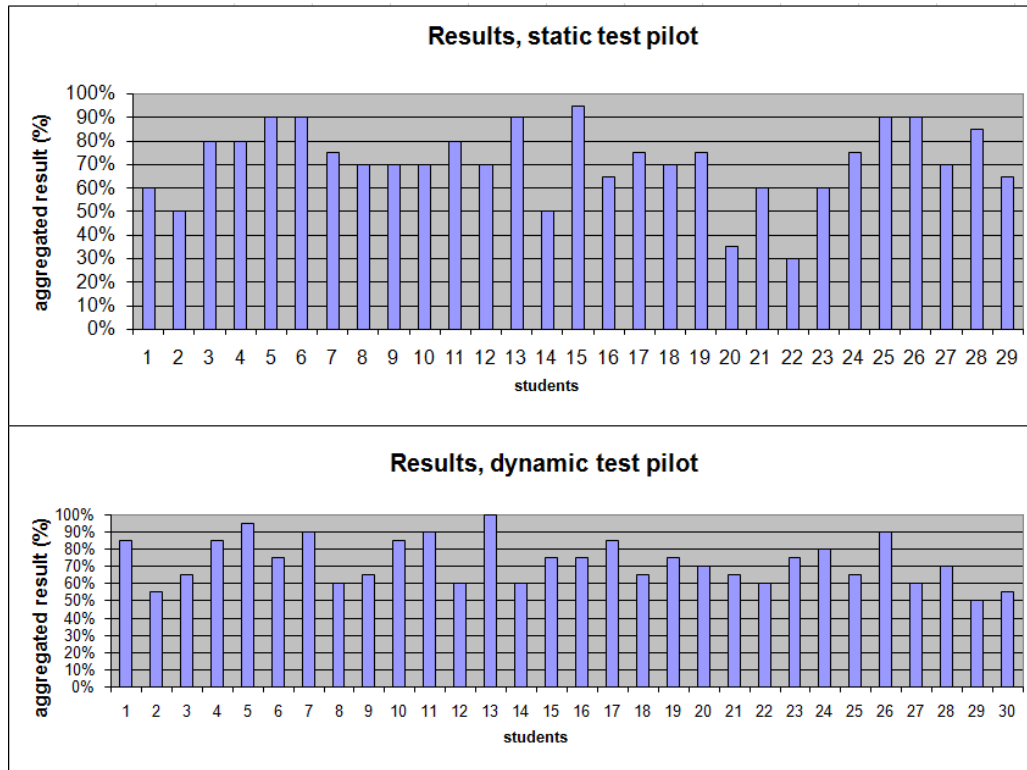


Its latest version, [GeoGebra 5.0 includes 3D functionalities](#) and is ideally suitable for digital creation in space. Perhaps the most important feature of this version is that it connects different representations of objects with their geometric display and algebraic description. GeoGebra is a dynamic system because users get a virtual designing kit with the program that enables them to visualise any spatial problem. Unlike designing on paper, the initial objects (points, straight lines...) can be freely moved while the objects dependent upon them move along with them based on their geometrical connections. Thus, students practicing mental rotation can actually rotate a linear representation of a cube and see its shape changing according to the change of perspective. Discovery learning at its best, the system can also be used for testing the level of spatial perception.

Pilot study: assessing spatial abilities through 2D, paper-based tests and GeoGebra

Is a 3D virtual reality environment an equally authentic tool for testing spatial skills as traditional, paper-and pencil, 2D tests? To explore this problem, a pilot study with 59, 6th grade students has been carried out in May, 2013, in a primary and secondary vocational school situated in a small country town in Hungary. The quality of this educational institution equals the national average. We have selected 11 tasks from the test database that were available both as static (2D) and dynamic (3D) versions. Table 1 provides a summary of the results of the tests and Table 2 shows how some of the tasks were solved by the students working in the two testing environments.

Table 1: Spatial abilities assessed through traditional, two-dimensional, paper-based tasks and dynamic, three-dimensional tasks in GeoGebra

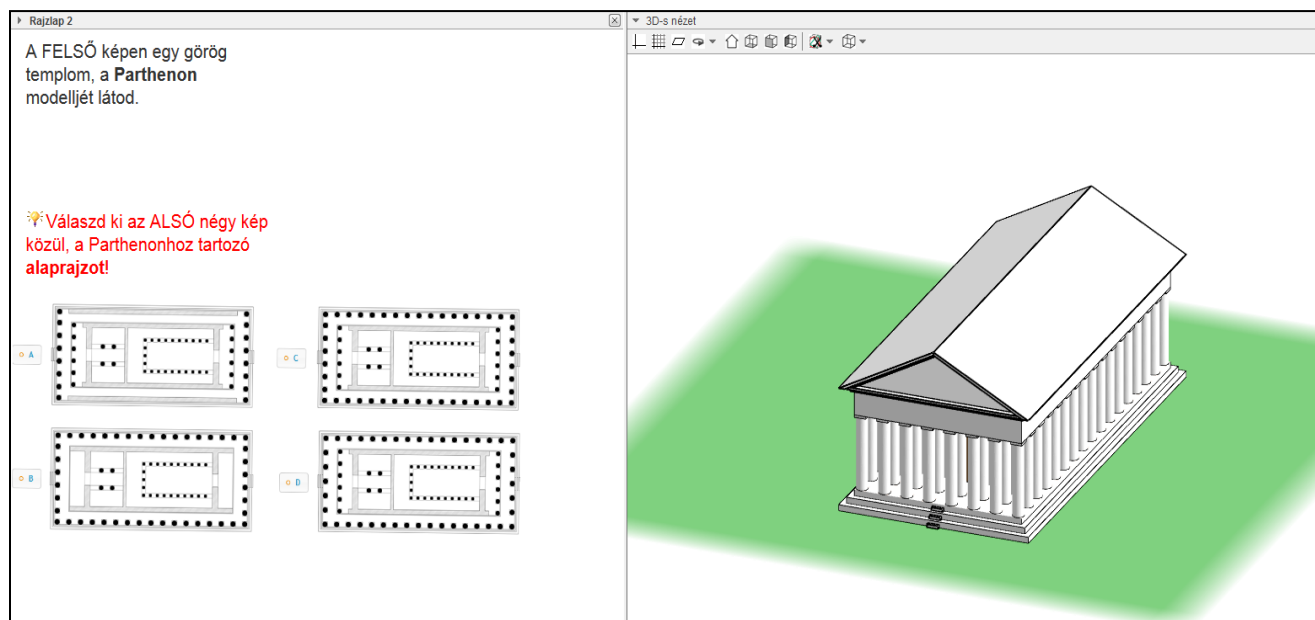


Average results of the static test (71.21% with 0,16 standard deviation) and the dynamic test (72.83% with 0.13 standard deviation) clearly indicate that the two tests can be considered equal in terms of difficulty. Contrary to assumptions by opponents of the digital testing application, the dynamic test was not too easy to solve because of the in-built rotation option. (The dynamic test could not be done through mindless manipulation and guesswork, either: the worst test result in the case of the dynamic test exceeded minimum results reached on the static test by 66%.)

The most interesting methodological aspect of our pilot was the *task sequence that we could develop both in 2D and 3D formats*. These were the five spatial skills we focused on:

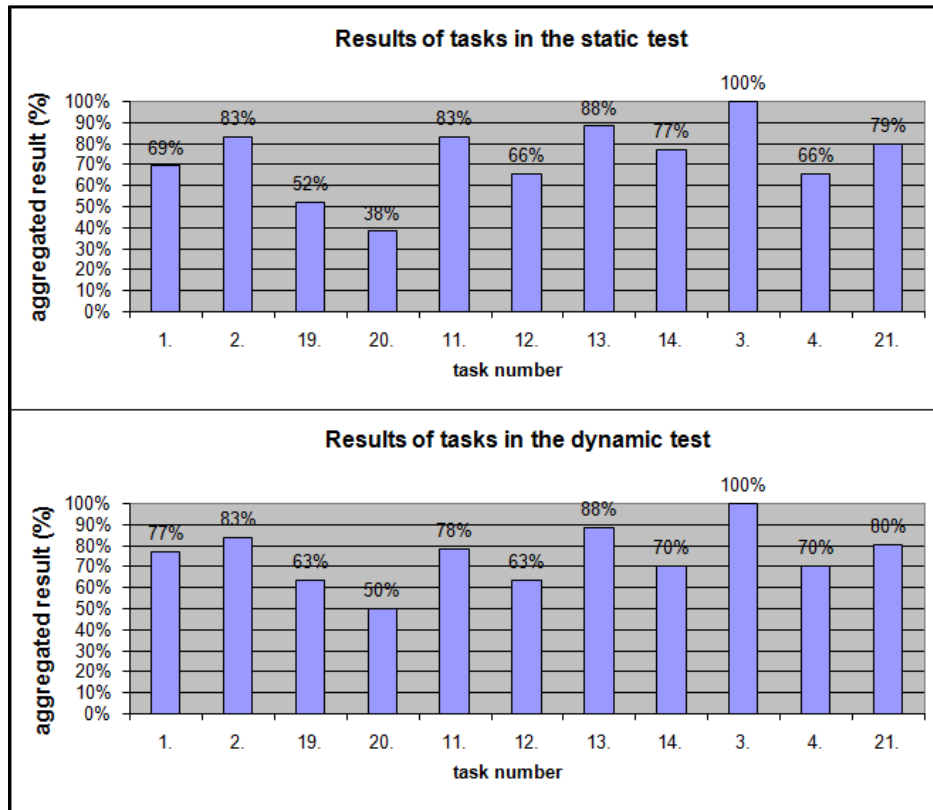
- Space conversion (transformation, manipulation)
- Interpretation of the mechanism and structure of spatial objects (and their conversion)
- Perception of spatial positions
- Usage of space imagery systems
- Space reconstruction

Figure 11: “Which of the floor plans belong to the building represented on the right?” In the GeoGebra version of the task, the Parthenon in Athens can be rotated. Seen from above, it can be compared with the floor plans easier. This is an exemplary developmental task that helps students understand how floor plans relate to structures in space.



The diagrams below show results of the same tasks in the static and dynamic tests. In general, students did not find any of the test types too difficult: results show a normal distribution. The tasks that students found most difficult were the same in the two versions: the content mattered, not the medium. The easiest task was also the same: in the dynamic test, there was a task that could be easily done through the rotation function. Those who rotated the object right could get an immediate end result. However, this task was found easy in the static measurement, too. Both tools are appropriate for talent diagnosis, as the number of best solutions were also almost equal.

Table 2: Comparison of tasks with the same content using traditional (static) and digital (dynamic) items



As indicated on the diagram, task difficulty was similar in both environments. In space transformation, dynamic test results were better, while in the majority of tasks: detection of positions in space, utilisation of systems of spatial representation and reconstruction, students performed similarly in the 2D and 3D environment. Students indicated that the rotation opportunity of the whole object was confusing because of difficulties in choosing a reference point to perform the rotations required to solve the task. Due to the rotation possibility, the whole object could be rotated; therefore, the lower level was displayed in different viewpoints, which should have been compared to the positions of the other levels.

Students had maximum 45 minutes to complete the assessment. *Time required to solve the static and dynamic tests differed significantly.* In the dynamic version, this duration was necessary for the majority of students. In the static test, the fastest student finished in 12 minutes, while the slowest finished in 25 minutes.

During both test versions, *text interpretation problems* repeatedly came up and task descriptions were found lengthy. (In eDIA, hearing them made comprehension easier. In this pilot, we did not use voiceover.) We found that correct mathematical wording should be replaced by shorter explanations avoiding technical terms (included in the curriculum but not adequately acquired.)

The pilot was conducted at a school where software applications (including GeoGebra) are regularly used. Large-scale national studies will show if and how far *digital literacy influences test results*.

Future research

Phase two of our project will involve the correction of the system of tasks both for Spatial Abilities and Visual Culture, development of new items for Art Appreciation as well as Environmental Culture, and introduce them to a representative population of Hungarian 6-12-year olds. In parallel, a team of art teachers will use the tasks for development and diagnosis of gifts and deficits.

Another major issue to research will be the comparison of creation with digital and traditional tools. Do we lose important aspects of creation and perception if we substitute paper and pencil with digital tools? What is the role of multimedia in the contemporary visual language of children? (As for adolescents, we have revealed its important impact, cf. Freedman, Hejnen, Kallio, Karpati and Papp, 2013).

No significant difference was found between the static and dynamic tests with regard to group average, maximum score, scope and deviation. This result, however, needs further verification. In the few studies comparing web-based and pen-and-pencil tasks, digital test have been found more difficult. Sutton et al. (2007) developed a psychometric test to measure understanding of three-dimensional concepts represented in drawings. Reliability coefficients were high for both paper- and Web-based methods, but participants solving digital tests produced consistently lower overall scores. An explanation for this may be differences between the average level of digital competence of students between 2007 and 2013. Another explanation may be, however, the quality of visualisation of the tasks. With GeoGebra, we were able to provide a virtual environment that was as familiar and easy to use for students, as traditional tools.

In all our future efforts, we will focus on a synergy of everyday visual language use and (art and mathematics) education. Our testing processes not only model, but also directly involve creative and design practices as we confront them in real life, interlinking assessment, education, and (self)improvement.

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88 Urban Dialogues under construction. Building interfaith spaces in schools through the arts

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Rachel Fendler, University of Barcelona, Spain

This oral presentation provides a critical reflection on the build of the art education programme to be launched by the Three Faiths Forum (3FF) this fall. 3FF is a non-political, non-religious organization that runs education, engagement and action programs to promote interfaith dialogue. In this presentation, we will share how art education has become part of our programme: we will discuss the theoretical and pedagogical framework behind the design of our workshops and share our proposal. This presentation looks critically at how and why art practice can be used in extracurricular educational programmes to promote intercultural awareness.

By taking a practice-based approach to studying interfaith issues, we draw on the role of relational space, wherein "art is no longer just about visual style but social purpose. Education is no longer just about individual achievement but social understanding and contribution" (Irwin, Bickel, et al, 2009: 64). While art can open up new spaces for learning, at the same time it serves as a rich source of material culture that allows students to explore complex themes like cultural identity, heritage or current events. In this respect, our art education programme seeks to work from a visual culture perspective, focusing on the relationship between imagery (or, more broadly, material culture) and the student viewer (Duncum, 2009). In addition to sharing the theoretical framework used to conceptualize how art practice promotes dialogue and builds 'sensitive spaces' in educational contexts, we will offer practical examples based on the workshops developed for our art education programme.

Keywords: Inter-faith education, art education, dialogue, multiculturalism, visual culture



Session 6.5 Engaging the learning in and through education

55 Teaching art and culture in an Ecomuseum: a case study of art education in Lanyang Museum, Taiwan

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This essay aims to explore the case of art education undertaking through community and educational programmes of the Lanyang Museum at Yilan County in northeast Taiwan. As the forerunner of ecomuseum, Lanyang Museum was designed to embrace culture, history and ecology of this specific county. It provides vast opportunity to promote community arts education through museum coordination.

In this essay, method of questionnaire survey is applied to examine how the museum coordinates with art education. Course structures are analyzed and special exhibition strategies and museum educational programmes are evaluated. These programmes designed by the museum staffs in coordinating with school art teachers, artists, and volunteers help to break boundaries of subjects learning and generation level in both museum and school education. Obviously, community art education enforces dynamic of cultural growth and lifelong learning.

This essay finds that Lanyang ecomuseum as a whole plays an important part in art curriculum reform, and contributes creatively to art and culture learning. Senior audience who benefited from museum education programmes have found themselves learning more about art, culture and history of their communities. The various resources in the museum collections help community art education create art education of great significances.

Keywords: *Art education, ecomuseum, community, Taiwan*

100 The European project ITEMS (Innovative Teaching for European Museum Strategies) from a Portuguese point of view

Marta Ornelas, University of Barcelona, Portugal

The European project ITEMS (Innovative Teaching for European Museum Strategies) took place in 2010-2012 to devise strategies to improve the relationship between schools and museums, including the use of new technologies, appealing to factors of mobility, quality, training and partnerships. It involved 6 countries (Italy, France, Portugal, Hungary, Latvia and Luxembourg).

With the premise that educational visits to museums and galleries are usually proposed with small evidence in terms of long-term learning, ITEMS was presented as a project which had, among other objectives, to prepare a study on best practices in museums as educational resources for schools, analysing experiments conducted in Europe. ITEMS intended to study how museums present themselves as places of non-formal learning, suitable for collaborative and experiential training, analysing the possible relationship between these approaches and school curricula.

In this communication, I intend to present the results of these studies, from a viewpoint of the Portuguese participation in the project, pointing out that, even working on the same theme, the teams in each partner country have spoken, sometimes, different languages, and it was particularly difficult to create a discourse that was understood and endorsed by all alike.

Keywords: *Museums, relationship schools-museums, European project, ITEMS*

114 Teaching Tools in the Environment of Art Museum Exposition

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Abstract

This paper thematizes the issue of material teaching tools in the environment of museum and gallery exhibitions. Firstly, the definition of this didactic concept is dealt with and it is put into

the context of art and museum education, with a particular focus on teaching aids, designed to bring the works on display closer to the youngest visitors. The mentioned examples of teaching tools from the Olomouc Museum of Art and the implementations of students, which originated at the Department of Art Education at Palacky University in Olomouc, show the supporting features of these teaching tools, which mainly include interactivity, creativity, playfulness and humor, in close connection with their informational and doctrinal component. The text is one of the outcomes of the project Czech Museum Teaching in the Context of European Current Trends, P407/12/P057, which was funded by the Czech Science Foundation (GACR).

Key words: art education, museum education, teaching tools

Material teaching tools and their classification

Material teaching tools together with other components of education constitute a useful and often indispensable means to achieving educational goals, whether in art, museum or gallery education. These are material objects and equipment that achieve educational goals and are particularly helpful in conjunction with teaching methods and organizational forms of teaching (Maňák, 1995). Teaching tools are needed to facilitate the learning process of the subjects of education and enable them to engage as much of their senses as possible during them.

In addition to the varied equipment of the teaching space, teaching tools are considered to be a special category of educational tools, whose task is to facilitate learning and help to deepen the acquisition of knowledge and skills.

In educational literature, different classifications of teaching tools and aids can be found. For example, J. Malach (1993) provides a detailed and comprehensive overview of these resources. We shall also adhere to Malach's classification in our paper and try to convert it over to the educational space of the museum.

Malach (ibid.) divides teaching tools into the following: Teaching aids; Technical teaching tools; Organizational and reprographic equipment; Learning spaces and their equipment; Equipment of teachers and pupils.

Teaching aids include both original objects and actual facts, furthermore a display and representation of objects and facts, text aids, educational programs and programs presented by teaching equipment and other special aids. Technical teaching tools include auditory, visual and audiovisual equipment (various types of projections, as well as the latest "projections" using interactive whiteboards) as well as control and evaluation technology e.g. in the form of educational computer programs, simulators and e-learning applications.

Organizational and reprographic technology is understood as for example: copying equipment, various school video studios, computer networks, photo labs, as well as database systems. The category of learning spaces and their equipment includes standard teaching classrooms with ordinary facilities and various specialized classrooms. And finally in the

category of equipment of teachers and pupils we classify all the needs for writing, drawing, counting, laptops, working clothes, etc. (ibid.)

Museum collections in the system of educational aids

Although the used classification is based primarily on the reality of the current school environment, it can also be applied to education in a museum or gallery. However, right at the first category of teaching aids, it is necessary to stop. This is on account of the fact that in the sub-group of original objects and actual facts there are objects that aren't necessarily only part of the set of tools stored in common school cabinets, but are also usually part of the collection of objects stored in museums (Art museums). We can find these sub-categories in Malach's (1993) list of tools in the form of real objects: products of nature in their original state (minerals or plant parts); products of nature modified by, for example, preservation (taxidermy, alcohol preparations, etc.); human creations and products (product samples, instruments, works of art); phenomena and processes (e.g., physical, chemical, etc.).

The named groups of objects coincide with the categories of museum collections and are quite usually collection items of classical museums - and in the case of works of art, collection objects of art museums. We can commonly find the last category, representing a demonstration of phenomena and processes, in museum institutions such as science centers, or in technical and scientific museums, whose aim is to popularize science and technology.

Are museum pieces merely educational aids?

Here it is necessary to ask an essential question: Is it possible to view museum pieces as an ordinary teaching tool in the classical pedagogical interpretation?

In terms of school education it is often the case that when visiting the museum the museum pieces there can be seen as, although clearly illustrative, useful, interesting, rare, etc., merely educational aids. However, we believe that in terms of actual museum education (not only school education in a museum) it is necessary that museum items be seen in another way. While conventional teaching aids exist mainly because of education, museum pieces in a museum's collection are preserved primarily for their cultural and social importance, because of their importance and value for the museum while, in the case of works of art, for their artistic and aesthetic value. Of course they can serve as an education tool for the acquisition of knowledge in a particular field of education, but in doing so their educational possibilities are far from exhausted.

In this context it is necessary to point out that teaching tools often become the subject of museum pieces, and therefore part of the museum's collections. It is known that certain museum collections, or at least their components, were actually originally created as school collections and thereby as collections of teaching aids. J. Špét (2003) refers to this way of creating collections and museums as the *educational and didactic tradition* that exists equally alongside the tradition of collecting and displaying. Thus, if someone looks at museum pieces

in this narrow sense, as a teaching aid, (and didactically transforms only the informational layer of the museum piece as a source of scientific knowledge) it is not necessary to consider that as disrespectful toward the museum or its collections. Rather, it is necessary to ask whether by this route of educational work with museum collections, all their true potential is exhausted, and possibly offer other options of educational use.

Although certainly not all objects in the museum have symbolic, social and historical value of the highest concern, most of the objects in the museum have a broader informative value than just an ordinary illustration of scientific knowledge.

Other teaching tools

Only after this clarification can we also briefly deal with other teaching resources that are used in museum and gallery education. Obviously we do not find the type of teaching tools that could not be used in education in museums and galleries. Especially when working with younger visitors it is advised to use a variety of sound recordings, static models, functional, modular or various displays in the form of educational pictures (tables), photographs, maps, or depictions presented by educational technology. Such depictions are often directly included in museum exhibitions, as well as audio recordings or even as a source of olfactory stimuli.

In addition a variety of technical teaching tools are richly employed in museum education, particularly computer stations with touch screens, data projectors, interactive whiteboards, but also regular CD players and video technology.

Substitutes

The specific museological term substitute denotes items that can also be considered as a specific variant of teaching aids. They are often used in museum education, especially if the original exhibit is prone to damage. Waidacher (1999) classifies such substitutes, i.e. things that in various ways replace an authentic exhibit as:

- Copies - the repetition of an original using the same technique and the same material, but another author;
- Facsimiles – technically made copies that are completely faithful to the original and also mimics the appearance of the original - the most common are facsimiles of books which can then be freely browsed, which with the rare originals is inadmissible;
- Reproductions - now usually made photographically - but doesn't have to be only two-dimensional it can also be three-dimensional, of the same or a different scale;
- Castings - the first cast is made directly from the original by pressing the surface into a soft material and casting with a blind form, faithfully equivalent to the original, but it is from a different material and usually lacks the finish and appearance of the original object;

- Imitations - imitations of the external form of the subject, but regardless of the original manufacturing process or handicraft
- Reconstruction - the making of authentic reproductions of a subject, which no longer exists, or of which has survived only in part. The subject is reconstructed on the basis of surviving secondary evidence of its form or of its fragments;
- Models - are mostly reduced representations of three-dimensional objects - often in the same material in the same form with the same structure, functionality, etc.
- Maquettes - the external imitation of a subject in a different scale.

Waidacher (ibid.) suggests that, compared with the richness of the original, substitutes offer a very poor repertoire of values and cannot significantly impress city visitors as authentic items. This is especially true of works of art that reproductions or copies can only generally replace. However for educational purposes substitutes are very useful, especially because the hands-on principle, i.e. the possibility to touch the exhibits freely, is applied in most museums, for obvious reasons, only very rarely.

Text aids

As for text aids in the museum, they are a traditional way in which museums help visitors understand expositions as well as acquire basic or detailed knowledge about exhibits. Recently, in addition to traditional text materials in the form of guides, catalogs or narrative publications, worksheets for visitors have been very popular.

Worksheets are actually didactic text aids, because they are usually prepared by a museum educator or a team under his or her leadership. Various interactive elements are usually incorporated into them in the form of the accompanying words, entertainment and learning tasks and etudes, study incentives, etc. They usually contain – especially if they are self-service - a key with the solutions to tasks and a glossary of terms. Truly professional worksheets also have an interesting and attractive visual appearance, contain illustrations and reproductions of exhibits. Most museums normally create worksheets and many are given to their visitors as well as being available through their websites.

Various technological innovations are also attractive to use, and not just for young people. They also find their application in this category of teaching aids. Examples include interactive digital guides adapted to be read on smartphones, readers and tablets.

Museum briefcases

Museum briefcases are quite a special aid in museum education. They are basically a set of teaching aids, stored in a briefcase or a suitable box, which visitors receives when entering an exhibition or at the beginning of an educational program. In principle they are nothing revolutionary, because there are often quite common tools in museum briefcases such as scissors, paint, dirt or other visual or other aids. Museum materials in the form of catalogs,

worksheets and CD-ROMs may also be prepared in the briefcase, or they may conceal some type of museum substitute or didactic game, puzzle or construction. With the pre-prepared briefcases, visitors either work directly at the stand or in the studio or in a museum classroom.

What has made the museum briefcases legend, almost a symbol of museum education, is probably the very fact of their existence in the symbolic form of a handheld box, which hides some kind of secret and is a form of entry motivation for the ensuing visitor activities in the museum. In principle, the same tools are used widely in museums and galleries, where they don't have briefcases.

Museums or teaching briefcases activate visitors and symbolize the fact that in museums you don't just watch, but there is something to "do", meaning creating and actively exploring. Museum briefcases are a direct incentive for creative activity in the museum.

Space for education

Regarding the teaching space in museums and their equipment, the Commission to Work with the Public and the Museum Pedagogy Association of Museums and Galleries in the Czech Republic, conducted an interesting survey of Czech museums and galleries in 2004. This research showed that so far only 20 % of Czech museums have a special space to work with visitors (Fialová & Stehlík, 2005). Teaching spaces in museums here are far from standard and the situation can perhaps be expected to improve in the future. Therefore, not all activities that come into mind concerning museum education can be done directly in the exhibition. However, there are numerous examples of Czech museums where visitors can make use of classrooms, studios, and technical rooms equipped with interactive toys or models, or at least activity zones directly in the exhibition.

Classrooms, studios, workshops or laboratories in museums should include as standard and special equipment and resources according to the type of educational activities which are prevalent at the museum. Educational rooms can thereby actually resemble visual studios or science labs.

There should be regular and special equipment available such as pens, drawing and painting utensils, computers or other devices. Equipment needed for educational activities is sometimes received by visitors prepared in the museum briefcase, about which we have already spoken.

However even museums which do not have a special space to work with visitors, can organize a variety of educational activities. Often special educational or interactive corners or computer terminals are directly part of the exhibition and visitors may stop at them if interested during the tour.

The necessity of teaching tools

Many exhibitions of children's museums show how high a motivational effect (and not just for child visitors) such a functional involvement of imaginative resources brings.

At random, we can mention the example of the German Hygiene Museum in Dresden, which has become a haven of visitors and extraordinary educational opportunities for children and adults. Besides valuable exhibits, the museum presents numerous exhibits and interactive media installations under the motto "Marvel - learn - try". Since 2005, when another children's museum belonging to this institution in an area of 500 square meters was opened, visitors have been able to enjoy a number of interactive tools and equipment on the theme of the five human senses. Through special optical aids they learn how to see different wildlife and animals, they go through a tunnel in which they experience the non-visual perception of space, as well as view large models where they watch the building of human sensors and other organs.

However, in many Czech museums interactive elements or devices intended for visitors can also be found. First and foremost is the Children's Museum at the Moravian Museum in Brno, which during its existence has offered visitors a wide range of interactive exhibits and devices. One example is how staff prepared a set of special glasses for the successful exhibit *How to live with a disability*, through which it was possible to experience vision marked by eye disorders as well as a dark zone, where visitors could try moving blindly in an unfamiliar environment.

A unique tool in the form of a model of the reliquary of St. Maur can be used at the State castle and chateau Bečov nad Teplou. The Battle of the Three Emperors of Slavkov / Austerlitz 1805, at the Cairn of Peace monument, has an unusual technical design. You can see computer animation, spatial and audio-visual reconstruction capturing the meeting of emperors Napoleon and Francis as well as captivating video projections. The exhibition also has monitors and touch screens with accompanying texts, illustrations, animations and movie scenes.

The Olomouc Archdiocesan Museum has playful yet aesthetically high-quality educational resources in its permanent exhibition, which will be discussed in the next section.

However unaffordable similar equipment may be for many museums or galleries, interesting teaching tools are not only dependent on sufficient funds. Museum educators shouldn't stop searching for any options they can find which can support the learning of visitors.

Teaching aids in the Olomouc Museum of Art

The Olomouc Museum of Art was founded in 1952 and is one of the leading institutions of its kind in the Czech Republic, and not only because of the number of managed collection objects (about 200 000), but also for its technical scope and quality of its exhibition program.

Its permanent and temporary exhibitions (in a total of three separate buildings) present art culture from ancient times up to the present.

The Educational Department of the Olomouc Museum of Art today consists of three museum educators whose task is the preparation and subsequent implementation of animation programs for schools and unorganized visitors. In addition, it also provides guided tours of the historic buildings and museums under the administration of various irregular one-off events, such as the Museum Night, guided tours by the curators of the current exhibitions, seminars for teachers, art education, family programs as well as weekend or holiday workshops.

In Europe (with a different tradition of museum culture than is usual for example in the American environment) the creation of strongly coloured didactic expositions is still often rejected, and particularly in art museums a modernistic presentation, aptly known as the "white cube", still persists. The task of the museum educator therefore also includes efforts to promote the communicativeness of exhibitions as well as the preparation of various educational tools with which visitors can work outside of the organized educational programs.

It is clear that today's visitors, especially children, cannot be fully satisfied by traditionally designed expositions, where the exhibits are accompanied by only labels, or information panels. One way to increase the interactivity of exhibitions at times when museum educators are not present is to create self-service material teaching resources. Museum educators in the Olomouc Museum of Art attempted this, when they designed four sites with teaching aids carried out by an external supplier.

The teaching aids are in the form of educational toys and are designed so that, without additional commentary, they encourage creative play, where children are both entertained, as well as being spontaneously familiarized with some selected exhibits. Through simple gaming operations, the actor's attention is directed primarily on the visual aspects of the exhibit. The individual educational aids are based on folding image cubes, puzzles or variable visual puzzles. Their mission is to engage children and adults alike, to direct their attention to selected exhibits and provide a playful activity for them in the otherwise impersonal gallery environment full of limitations.

For the Olomouc bishops and archbishops picture gallery, in which visitors encounter paintings of old masters, 16 pieces of video cubes were created by the museum staff, on which cut-outs of selected images can be seen. Young and old visitors can assemble them and then jointly seek their appropriate representation on the walls of the gallery.

In a former carriage house, where the ceremonial carriage of Bishop Ferdinand Julia Troyer of Troyerstein is exhibited, museum educators placed a special table, whose table top forms a reproduction of this splendid means of transport from the early 17th century. The table top is equipped with openings with removable circular segments. Each segment has its exact place on the reproduction while the purpose of the game is to manipulate the parts so that they eventually result in a complete picture of the carriage. In this game players have to notice

even small details in its ornamentation, so they will be able to place the circular cut-out pictures in the right place.

The exhibition of Gothic sculptures also has its own interactive educational tool. It is a circular reproduction of the heads of selected Baby Jesus', bonded to a backing with a handle. The principle of the amusing game is to assign the Baby Jesus' to the 'right' Madonna. Children here also learn to thoroughly observe a work of art. The individual depictions of the faces of the baby Jesus' often differ in minute details, and it is not always an easy task.

The fourth interactive tool was installed in the Knights' Hall, whose walls are decorated with coats of arms of Olomouc canons from the 17th to 19 century, painted on canvases. This distinctive design element provided the initiative to create a set that consists of three pads, and dozens of interesting motifs inspired by fragments of the mentioned coats of arms. Children can thus create and vary their own coats of arms directly in front of the originals, or at least for a while change the existing ones through the interactive tool.

Another form of didactic material resources available for the education of unorganized groups of visitors are text aids. These include self-service worksheets, for example. Compared to the worksheets that lecturers use in guided education the self-service materials must be provided with a sufficient textual apparatus that replaces the museum educator in the explanation and subsequent assigning of tasks. Furthermore the tutorial text should be provided with a key to solving the individual tasks and a clearly formulated glossary of important terms. The Olomouc Museum of Art has prepared numerous sets of such tools during its tenure. One of their positive features, in addition to their imaginativeness and a successful didactic reduction of relevant knowledge, is also the quality of the graphic design.

An important feature of exhibitions in all kinds of museums and galleries today which appeal to both children and adults is viewer interactivity. This is very often achieved by the use of new media, or at least a simple video. That has recently become an important means of information and education at the Museum of Art in Olomouc, which prepared, in addition to short promotional and educational spots for selected exhibitions, short animated films of an educational nature as well, which encourage viewers to do their own creative work in the area of the exhibition.

As an example we can mention two short films, which were prepared by curators and staff of the Educational department of the exhibition of Polish sculptress Magdalena Abakanowicz / Life and Work. The first, called *How to ...*, is of an instructional character and with its help viewers can familiarize themselves with the processes the author uses to create her distinctive sculptures. The second film titled *What is it?* was created especially for the youngest children. In an engaging and age appropriate way it gives children an insight into the starting point of the challenging, existential creations of sculptors. In the film a conversation takes place in front of the statues of Magdalena Abakanowicz, between curious children and better-informed adult characters. The scenario is reminiscent of a situation that commonly takes place at an exhibit when it is visited by an adult visitor with a child. The events of the turbulent life of the author, which are considerably reflected in her work, are not concealed

by the film in any way, only the form of communication is simplified for clarity for a children's audience and accompanied by appropriate comparisons. More detailed information about all of these aids and their genesis and evaluation can be found in an article by the authors Šobáň & Šobáňová (2013), published in the Journal of Museum Education.

Creating teaching aids as part of the professional training of future art teachers

The author of this text is a didactic in the Department of Art Education at Palacky University in Olomouc. In addition to art teachers, whose professional preparation the workplace has been traditionally dedicated to, from the academic year 2013/14 future museum educators will also begin studying here. Accreditation of the Master's program called, *Museum and Gallery Education*, was received by the department in 2012 on the basis of their many years of activities in the field of museum and gallery education. Future art and museum educators are, among other things, encouraged to be able to prepare and possibly implement a wide range of educational aids themselves, whose detailed overview we have submitted in the introductory chapters of our text.

Most often students create educational toys in the form of various puzzles, board games, card games, variable dice, etc. These tools are prepared independently (under the guidance of the instructor), from the initial idea, through the appropriate educational grasping of the subject (the target group for which a teaching tool is intended) up to the actual production. They are therefore completely original, functional and hand-made prototypes of educational toys.

The creation of worksheets is undoubtedly a consuming and truly complex task, where it is necessary not only to didactically reduce the fine art problem in advance and prepare the most concise, clear and linguistically tidy language accompanied by meaningful tasks, but at the same time graphically grasp and prepare the relevant graphic software.

Some of the tools even make up an entire set, the implementation of which involved more artists. One example is the set of tools created on Renaissance architecture, consisting of a work book guiding children through Renaissance portals in their city, puzzles with movable segments (consisting of a stone face forming architectural features of Renaissance monuments) and an interactive box, in which children have prepared a pad with a general diagram of Renaissance palaces and various elements of Renaissance architecture (all on a solid transparent film), such as colonnades, pilasters, arcades, different types of inputs, sgraffito, bosses, domes, semi-circular arches on pilasters, and various types of windows from arched to double, bay and divided rectangular windows. These elements are laid out by children on the mats, coming up with their own designs of renaissance buildings, which can be, if necessary, placed on a copier and copied for further use.

The range of teaching aids is also complemented by animated short films, originally conceived as playful reinterpretations of the famous works of art that students "brought to life" using simple animations. Gradually from these witty or poetic (and sometimes even blasphemous) puns, short films developed containing, besides the elements of non-binding games, the

original didactic components in the form of a short introduction to the topic or information on the creators or the content of the animated works. These animations contain elements of humor and games, and can therefore be attractive for young people. In the exhibition they could form an accompanying or a "guerrilla" element and the kids would get them to read using QR codes and view them on smartphones.

This year, students were faced with a completely new task for the creation of so-called memes, simple visual artistic statements that can be shared via social networks. On Facebook the *Share Arts* page was created for this purpose (currently in Czech language), where students hang their memes and verify their "punch" and communication potential by the number of "likes" and shares. All memes are aimed at popularizing art, and at pointing out that it is a solid and stimulating part of our culture. This task was created as a response to the fact that the majority of Czech teenagers "are" on Facebook and share mostly completely empty and superficial content influenced primarily by contemporary pop culture. When creating memes, students were faced with the daunting task of creating content which was attractive, funny and provocative, but at the same time they should also be intelligent and either thematize art itself or issues that artwork thematizes. Social networking has become a full-fledged communication platform of a mass character, and it is therefore useful to understand its functioning and to be able to use it to share real cultural values.

A current challenge for our students is also preparing teaching aids for handicapped students or visitors of museums. In collaboration with a special education teacher we are trying to prepare a set of tools in the form of haptic objects, accompanying worksheets in braille or audio recordings that would allow blind and visually impaired students to become familiar with iconic pieces of fine art. Students are experimenting with different materials, such as creating plaster casts, reliefs or objects covered with different perforated and creased segments. The first set of tools is waiting for assessment by the special education teacher and after modifications it will be ready for the exhibition for visually impaired children and youth.

Conclusion

Teaching aids in a museum or gallery are a response to a natural human need to have fun, experiment and explore through touch, play and manipulation. This need is felt not only by children but also by adults. In museums and galleries in particular it is usually impossible to fulfill, because the rare and sensitive exhibits are not intended to be touched and handled. Educational toys are a way to solve this problem and how to bring exposure of exhibits to a broad range of visitors, and to meet the current requirement of interactivity. Educational aids have yet another benefit in addition to their educational effect: they make the exhibitions more attractive and more communicative and in children they help shape their relationship with the museum as a friendly place, whose visit is not only useful, but also enjoyable.

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Session 6.6 Research and sharing knowledge

34 The Ecology of the Art Class: Art Teacher Values, Beliefs and Practices.

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Abstract

This paper uses my recent research to scrutinize the spectacle of assessment in art teaching practice. My research uses case studies, (Stake 2000) together with fieldwork interviews from three experienced art teachers to form 'Teacher Scenarios'. The focus on the perspective of the teacher enhances cased-based knowledge (Shulman, 1986) within the confines and 'performativity' of school organisation and process (Ball, 2000, 1991). The inherently ambiguous and complex nature of artistic assessment is construed as an ecological social practice that questions assumptions about the homogenising affect of high-stakes testing

regimes. My case-based research with art teachers, challenges conventional system-generated beliefs about artistic assessment practice. By advancing the central role of the individual teacher who deploys case-by-case assessment knowledge, a repertoire of particular assessment wisdom is revealed. I argue that art teaching comprises new teacher case-based assessment knowledge, typically concealed within localised contexts. Insights into art teacher negotiations of individual student assessment disclose the values informing perceptions of 'doing the right thing' and ensuring equity within social relations.

Key words : *Ecological Practice, Visual Arts, Art Teacher Values, Artistic Assessment*

In presenting a snapshot of my recent case study research I want to situate the discussion within the professional development of teacher case-based knowledge, using the work of Lee Shulman (1986) and the micro political field articulated over the past few decades by Stephen Ball (2010, 2000, 1991). I am interested in how practices of assessment in art education are learned, taught and situated within discourses in art teaching. The perspective of working in an art & design school milieu with preservice visual arts teachers and my earlier career as a secondary visual arts teacher, also informs my interest in this area. This paper is organised around the key ideas of setting out the relationship of the artworld to art teaching; ecology/ecologies of practice; my research on "Teacher Scenarios", the implications of the research for art teachers work then some concluding remarks on ecology/ecosystems.

The relationship of the artworld to art teaching

This research is informed by an interest in how visual arts knowledge and contemporary art enlighten art teaching as a practice. Images are used to develop ideas and provide a metaphorical link between the artworld and teaching art. To make a connection between artworks as a metaphor for teacher case-based practice two artworks by Luis Gispert (1972-) have been selected to link how an artist conveys meaning in an artwork and how art teachers express meaning in the practice of assessment in teaching art. The first example, Luis Gispert's photograph: Untitled (Girls With Ball) 2000 is complemented by the second example by the same artist titled, Car Toes (2002), which can be accessed using the following web addresses (URL).

Example One: Untitled (Girls With Ball) (2000).

<http://www.luisgispert.com/index.php#mi=2&pt=1&pi=10000&s=0&p=1&a=0&at=0>

Example Two: Car Toes (2002).

<http://www.luisgispert.com/index.php#mi=2&pt=1&pi=10000&s=7&p=1&a=0&at=0>

In *Untitled (Girls with Ball)* 2000, Gispert creates the illusion of spatial depth with ascending figures, using the hypervisual language of hip-hop, capturing two cheerleaders from a high vantage point. The girls' display big 'blingy' jewellery, shiny clothes, long painted fingernails, gold touches within a kind of Baroque excess, yet Gispert does not have the cheerleaders simply wear 'bling' there are other more subtle 'bling' references. For example, 'Bling' is written on the bowling ball's focal point to foreground the subject of the photograph. In other words the text and image attend to the means of producing a visual illusion, a mirage.

The second example, Gispert's photograph, *Car Toes* 2002, shows a leg protruding from the window of a red convertible. Long, sharp, dangling blue lacquered toenails hang out of the window. Gispert looks at art history through the lens of 'bling', perceiving through it the optical effect of works of art, raising questions about what is real / authentic versus what might be the fake/copy. 'Bling' is about the production of visual effect, calling attention to the means of producing the visual illusion, which casts a spotlight on the marketing of commodities. Gispert states:

I love the surface beauty of things, but I'm obsessed with the bilge that lies beneath. Like when you meet someone and assume who they are by the way they look, and then they surprise you by being the complete opposite. Look, shiny surfaces are designed to seduce and mesmerize. Audiences that get too distracted to scratch and see what's underneath, don't interest me (Gispert, 2006, 1).

What is salient here is that Gispert is not interested in a contemporary restaging, or in scratching the surface when making artworks; rather, he is interested in unveiling the visual effect of canonized models of artistic production. We may be relatively familiar with the way artists employ visual effect like Gispert and 'bling', however, what might be useful in looking at assessment practices in art and design education is the interrogation of teaching and teacher behaviour in the same way that artworks unveil canonised models. By examining the surface meaning and re-staging existing models (canons), art teachers' work can be scratched to see what's underneath. Interrogating the look and surface appearance, through the devices used to seduce and mesmerise will call attention to means of producing visual and social effects. For example, in a teaching event like preparing the reports or parent-teacher night, re-examining existing practices in terms of what teachers say about assessment is a key area for setting out new case-based knowledge. In other words teaching is a practice, which is undervalued as a key driver of educational change. Teachers are also concerned with effect and change, especially when research on teaching is considered a "practical art" in Schwab's terms, for example:

The practical arts begin with the requirement that existing institutions and existing practices be preserved and altered piecemeal, not dismantled and replaced. ... These necessities stem from the very nature of the practical – its concern with the maintenance and improvement of patterns of purposed

action, and especially its concern that the effects of the pattern through time shall retain coherence and relevance with one another (Schwab in Doyle, 1975, 183).

Building on this interest in the mechanics of how meaning is produced and highlighting how patterns of behaviour are connected leads me to how ecologies of practice might be understood and imagined in the art class.

Ecology/Ecologies of practice

Ecology is a popular contemporary term, appropriated typically from scientific research to describe a kind of cross disciplinary/nexus between the arts/humanities and the hard sciences, as theorists and practitioners grapple with 'big' issues in contemporary societies. Within the literature of preservice teacher education the concept of ecologies of practice, is discussed by Kemmis and Heikkinen (2011). These authors describe how ecologies of practice are a "conceptual development beyond the notion of an earlier term 'practice architectures' (Kemmis and Smith (2008)". Kemmis and Heikkinen describe the beginning stages of a teaching career as a set of practices, which are made possible through particular 'practice architectures' that support them. Such terms describe a set of useful interconnected procedures enabling novice teachers to understand complexity. This complexity is essential in understanding the developing role of the novice and what mechanisms may be at work in teaching ecologies, where the social dimensions of learning and teacher wisdom are of interest. Kemmis and Heikkinen suggest that:

By ecologies of practice we mean distinctive interconnected webs of human social activities characteristic arrangements of sayings, doings and relating that are mutually necessary to order and sustain a practice as a practice of a particular kind and complexity (2011, 14).

They further highlight the importance of the local, temporal and social aspects of specific sites. Such ecologies of practice are evident within particular social contexts and particular 'site ontologies' (Schatzki, 2005 in Kemmis and Heikkinen, 2011, 5). Links to the broader society can be understood through dynamic connections, dependencies or interdependencies of particular ways of working. Kemmis demonstrates how principles of ecology inform teaching practices and teacher induction in a living ecological relationship with one another. This living relationship is accomplished through looking at "(a) practices, by analogy with species, and (b) ecologies of practices, by analogy with ecosystems" (Kemmis and Heikkinen, 2011, 13). Relating individual practice ecologies to larger questions about the mechanics of an ecosystem that initiates a preservice teacher into the profession are salient for my investigation.

Walter Doyle and Gerald A. Ponder in an earlier 1970s articulation of the concept of ecology in teacher education, looked at the mechanics of the production of meaning in teacher

preparation, especially how patterns of behaviour are mediated as ecologies from the perspective of the teacher. Doyle and Ponder see teaching as a socially mediated practice within the rich milieu of a classroom. They define the concept of classroom ecology as “that network of interconnected processes and events which impinges upon behaviour in the teaching environment” (1975, 183). This insight allows the complexity of teaching as an event to be captured and to think about teaching and learning as an encounter, an ecology. Doyle and Ponder argue for a way to understand and improve teaching without blaming the “inadequacies of the teacher” or “teacher deficiencies” or even “the failure of teacher educators to develop and use adequate training procedures” (185). This is a refreshing leadership perspective that aligns with Shulman’s discussion on the development of wisdom in case-based teacher knowledge.

The implications of these insights are significant in the context of preservice education as teacher behaviour moves from a position of authority and control to a role which is dependent on the contingencies operating in the classroom environment” (Doyle & Ponder, 1975, 185). Earlier studies implied that the teacher is in control of the situation, but Doyle and Ponder suggest that perhaps it should be stated that, “the situation is in control of the teacher” (185). In my investigation, environmental factors also mediate teacher performance and behaviour. For example, preservice teachers may exhibit certain *teaching behaviors* and give the appearance that they know what to do, but unless they have apprehended the classroom as a *system*, with its attendant ambiguity, tension, and risk, this will only be a surface effect. My interest here is in the specifics of the exchange between teachers, systems, students, and associated stakeholders in art assessment, to reveal some of the complexities and game plans not typically referred to in the assessment literature. Educational psychologist Lee Shulman (1986) is a researcher who prioritises the perspective and knowledge base of the teacher within the broader educational field and highlights the unpredictability of “professions”. This uncertainty he suggests, existing across many professions (clinical medicine, architecture, economic planning, clinical social work) cannot be enhanced by writing more rules; instead he advocates “new forms of inquiry that both learn and support the ‘wisdom of practice’” (1999, 3).

Within art educational teaching practice standardised testing and outcomes-based curricula pose particular difficulties for art teachers, as they value experimental approaches, authenticity and meaning for the individual (Eisner 1996, & Zimmerman 2003, 1997, 1992) and (Efland, 1995 & 1972). In other words, tensions exist between system agendas. In my view, the orthodoxy is juxtaposed with teacher values, particularly of authentic assessment and equity. Equity in terms of the value systems described by Eisner, Efland and Zimmerman is a central concern in visual arts education. Teacher beliefs especially around respect for individual achievement within a collective context such as schooling are the focus of this research. Data has been collected and shared - at times articulating teacher case-based knowledge and wisdom for the first time. Qualitative interviews and emergent data collection methods allow reciprocity and trust in revealing practices of the everyday. Like Gispert’s interest in revealing what is underneath the surface appearance of an artwork, my research

reveals through "Teacher Scenarios" the mechanics of assessment as a product and its subsequent reception. The uses of assessment and the move from production in a classroom to consumption of student results through public events, display and re-staged virtual records, is the subject of this work. "Teacher Scenarios" from my recent research provide a window into the overlooked dynamics of assessment practices in art education. The scenarios allow an understanding of the way everyday events in art teaching, reveal that the locus of control has been removed from the teacher through objectification, intensification and alienation in their daily work.

What is being challenged in this analysis is the appropriateness for art teaching of large-scale prescriptive assessment such as high-stakes and standardised testing. My investigation recognises and makes explicit art teacher knowledge. Localised responsiveness by teachers to achieve advanced knowledge acquisition (Efland, 1995) with students is contrasted with approaches that measure student progress as a process of value adding. Teacher case-based knowledge about artistic assessment, shown throughout the complex re-negotiations occurring in each "Teacher Scenario", is the optimum way to counteract the objectification imposed by standards and high-stakes testing. Yet it is the teacher who intervenes to implement policy, juggling both system requirements and the local needs of students. These two priorities would appear to be incommensurable but the teacher acts regardless. The teacher *appears* to comply yet a range of responses show how the teacher works with the space *between* systems and the individual student.

The significance of understanding the overlooked dynamics of assessment paradoxically is that teachers comply with requirements, yet at the same time implement policy. The paradox is that they must be *seen* to implement the policy, yet the respondents in my study are simultaneously orchestrating a range of other value-based situations. The production of student results rests with teachers in the context of a classroom, the best location for teacher case-based knowledge to be utilised. Therefore, it is essential to prioritise strategic knowledge about assessment into teaching ecologies of practice, and to sanction teacher case-based knowledge for both preservice and mature teachers.

Within "Teacher Scenarios" case-based knowledge has been vocalized in some instances for the first time. Acknowledging teacher wisdom, judgement and professionalism is imperative, as teachers are complicit in implementation of policy. They act intentionally, although not freely. Teachers are the professional interlocutors in the strategic mechanisms of exchange. Case-based knowledge counters the current trend towards high stakes testing and dehumanizing of teachers work. One of the "Teacher Scenarios" exemplifies how the teacher the inherently negotiates artistic assessment.

Teacher Scenarios

All teacher respondents identified public events and structures as being about assessment. Respondents' definitions of what constituted assessment practice form the heart of my inquiry. Thus, the terms assessment and evaluation were not pre-specified in the emergent

design. Event exemplars, written as “Teacher Scenarios” identified by the respondents themselves as evaluative practice, are included. From my reading of the teacher transcripts, events flow seamlessly into each other. In the first exemplar, *Teacher scenario one: Preparing the reports*, the discussion about reports is connected with the next events on the calendar, the prize or presentation night and finally parent-teacher night. Events are interconnected and require similar levels of engagement from teachers. An observation was that respondents embellished obvious examples of assessment practice such as reports, with unforeseen events such as parent teacher night, presentation night, Year 7 BBQs, prefect investitures and prize giving. All of these events were seen by respondents as having a role to play in assessment practice. As an example of how assessment practice is involved in social events, the excerpt from an interview focuses on preparing reports. The possibility of misdiagnosis of the problem is apparent, a set of rules and routine are adhered to in public, yet behind the scene, procedures are reconfigured. An excerpt from my fieldwork, *Teacher scenario one: Preparing the reports*, exemplifies how the inner mechanism of art teacher case-based knowledge works in everyday, local teaching practices:

Interviewer: So your experience of that, [preparing the reports] of doing that - what would that look like?

Respondent: Um. I think again the teacher is sort of they always come in for the last minute fiddle, don't they, you ask OK various teams to give this kid a grade. Um, then the teacher's still got to collate them and look over them and give them a grade. Did the lecturette get dominantly A's or B's, is that what it's going to get. If you feel that some kid's been hard done by the um, the judicious fiddle, now and again, one of the areas, we have a prize induction in every subject and umm (pause) and marks are very close at this school sometimes and if you're looking at who's getting the Year 10 prize, and it looks like two kids are going to ... (pause, tape switched off at request of informant).

Implications of the research for art teachers' work

The transcript challenges the belief that assessment in the form of preparing for reports is abstract, quantifiable, objective and accountable. Rather, what emerges is more personal, adapted and constructed to be socially acceptable to the school community. The significance of this gap in practice is revealed by the respondent when they discreetly ask at a point in the response for the tape to be switched off. Thus, the teacher is shrewdly negotiating what is not discussed in the work of teachers. The respondent is also doing so within the confines of the teacher's own territory, as the teacher is embedded within layers of school and community adjustments that present a psychosocial dimension in assessment practice.

In the snapshot provided, the procedure to follow is described. However, along the way what is interesting is how the teacher adapts and constructs the situation to be socially acceptable to the school stakeholders. Individual teachers are embedded within and responsible for

layers of school and community relationships, within the context of preparing the reports. Possibilities of the exchange having a psychosocial dimension in assessment practice are high as the teacher negotiates a pathway through the business of report preparation. The probability of misdiagnosis is apparent as many factors are taken into account when weighing up what the student should receive in their report. The two terms that reveal how teachers are able to work within such a carefully prescribed set of events and structure are ‘the last minute fiddle’ and ‘the judicious fiddle’.

‘The judicious fiddle’ is linked with understanding equity within the confines of teachers’ work, such as when two students are going to tie for a prize as a culminating achievement at the end of Year 10. Where marks are close there is a last minute need to ensure a clear result for prizes/dux of subject. This is particularly apparent when the prizes are connected with for example, the NSW School Certificate (SC) in Year 10, which represents the first four years of secondary schooling. ‘The judicious fiddle’ is only possible as a minor adjustment and in this instance, at ‘the last minute’. It is essential that teachers establish parity across examination results, school based assessment, and between teachers and classes. There is a need for the final result to be adjusted or moderated according to a range of inputs, including the student’s capacities materially and socially. The tweaks and fiddles ensure that balance is maintained within the classroom, user group/ecosystem.

The last minute aspects of the way adjustments are made indicates the number of measures and amount of evidence, to be taken into account in order to resolve a particular result for the individual. The resolution process for report preparation and writing is time-consuming. Resolving a report involves many layers of judgements and negotiations including collecting, compiling and moderating individual student results. These are prepared and progressively revealed in public forums. Proceeding from the student as an audience for reception of assessment results and feedback to other stakeholders in the exchange, involves changing the format and delivery mechanisms. The qualitative dimensions of actually arriving at a particular grade therefore involve a mix of people and considerations, necessitating ‘the last minute fiddle’ to ensure that in compiling the data the *right* result is achieved. The result in such an instance also includes teacher beliefs and values, together with a sense of equity and balance, as the teacher was with the student during the input process, at the moment of production. In the progressive moves from production of the student result in the local classroom to the reception and consumption of the result by distant large-scale audiences, the potential for each successive copy of the student result to be slightly different, is made explicit.

Thus, there is a key role for professional teacher judgement in a diverse repertoire of events related to preparing the reports around which teachers exercise their own judgement, within the relative sovereignty of the classroom. For example, in the events that follow the excerpt selected for inclusion as *Teacher scenario one: Preparing the reports*, the respondent discusses how reports are written with the parents in mind, because the reporting is immediately followed by parent-teacher night. To make explicit the ‘judicious’ aspects of

preparing the reports, teachers may have to consider parents with “an axe to grind”, together with school gatekeepers who vet reports for spelling, grammar and syntax. This may be a year-coordinator, or Deputy, sometimes the Principal or Headmaster. Other adjustments are negotiated according to occasional and distant audiences for the reports and prize giving ceremonies. The next layer of specialised mediation of individual student results also occurs in other public representations, - high stakes testing regimes such as the *National Assessment Program–Literacy and Numeracy* (NAPLAN- www.nap.edu.au/naplan/naplan.html) and mySchool (<http://www.myschool.edu.au/>) websites.

A set of rules and routine must be adhered to in public, yet behind the scenes, through “The Judicious Fiddle” outcomes and results are adjusted for a range of reporting audiences. The findings are specific and artistic assessment is less tractable to high-stakes testing than many other educational fields. This divergent domain relies on the astuteness and acuity of the art teacher to intervene and challenge large-scale assessment practices in defence of student equity. Intervention occurs in a personal and generative way, consistent with other art education practice. All teacher/respondents in this study resolved the range of complexities and competing sets of requirements in the everyday world of assessment by intervening. They knowingly re-negotiated, judiciously realigned and complied with system requirements. The “Teacher Scenarios” are evidence of under-recognised teacher case-based knowledge (Shulman, 1986 and Ball, 2000).

Ecology/Ecosystems

Further tensions arise for art teachers when school and individual test results are *mediated* and communicated to distant audiences, in standardised, de-identified formats. The “Teacher Scenarios” highlight similar frictions on a local level in exemplars such as “preparing the reports” and “parent-teacher night” when the event being described has already passed. The problem of having many iterations of data removed from the locus of the student and teacher in addition to the variations involved in each situation, exemplifies a simulacrum of possibilities. The public image and face of the school is privileged, while only a trace of the student is left within the shimmering display. The perspective of the student is also the subject of much recent literature on high-stakes testing, highlighting the *impact* of testing on students (Polesel, Dulfer, & Turnbull, 2012, Caldwell, 2010, Mason & Steers 2006). Student progress is published and disseminated both online and in print media.

There is a simulacra of authenticity in artistic assessment practice, which has at the one end the student in the local context of the classroom and at the other, the assessment industry of high-stakes testing. This is not to suggest a polarity, as the perspective of the teacher is a fulcrum, an intervening force in this myriad of possibilities. “Teacher Scenarios” make explicit the range of possible mediations in an assessment exchange. Thus, the examples of the same material exist in slightly different forms, as Debord says, as “various specialised mediations” (Debord, 1994/1967, 18). It is especially evident when student work is objectified through published accounts or other situations as a simulacrum emerges, made up of signs, traces of

where the student has been. This concept of exchange is central to my analysis, and it is the *currency* of the exchange, the assessment of students and teachers work as an assessment industry that is interesting. Complexity is clear because each situation/move can be mapped as a series, yet the moves and enactments do not carry equal weight. Thus, in *Teacher Scenario One: Preparing the Reports*:

- The student creates the work in the presence of the teacher;
- Student work is prepared for public consumption;
- Teachers moderate across classes;
- Award nights change the way the raw data will be received;
- Reports are published in a communal, open forum, standardised for consumption.

My interpretation challenges system-generated beliefs about artistic assessment practice. This is accomplished in three ways: that art teaching comprises new case-based assessment knowledge concealed within the localised context of the art classroom. Symptoms of assessment as a spectacle are evident in the practice of art teaching and art teachers negotiate individual student assessment to ensure equity and the perception of *doing the right thing* for involved stakeholders. The scenarios used are indicative of art teachers proceeding on a case-by-case basis. Torrance (1995) and Zimmerman (2003, 1997, & 1992) highlighted the critical role of teachers in authentic assessment in school settings. The way an individual teacher is placed in system requirements and prescriptions has been made explicit in each of the "Teacher Scenarios".

My paper looked at the local and unremarked, constituting patterns of case-based teacher knowledge, an ecology of practices. Art educational work occurs with an understanding of ecology of an individual, a species level inclusive of the wisdom of teachers. The contribution of this is that the local ecology of teachers is related to questions of connectivity and distribution. I have mapped a developing network of relations building on a discussion of the ecology of the classroom (Doyle and Ponder, 1975). When viewed as an ecosystem the local classroom is the beginning of understanding a new conception of ecology. Networks are infused with ambiguity, risk and tension. Involving individuals in selected events and wider audiences promoting social connectedness and learning consolidated into ecosystems with specialised variations. These networks of relations create ecosystems enabling and sustaining specialised mediations. This is a term used by Debord to describe how situations are adjusted and adapted to meet specific requirements. In this case, the manoeuvres are about securing a balanced and acceptable representation for public consumption. Uncovering mechanisms of production is central to questions of using data for learning and resisting the dehumanisation of teachers (Birrell, 2013). I propose that an art teacher's commitment to ensuring equity within social relations reveals the coherence and relevance of teacher case-based knowledge. This is significant when considering contemporary situations, involving testing regimes, compliance and accreditation, which appear to be in control of the teacher. I re-assert the important role of teacher knowledge and local autonomy. The teacher judiciously bends to

the will of the system, yet maintains their commitment to the field, student and the value of equity in the acts of learning and teaching.

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40 What is Art: The Value of a Good Definition

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Abstract

A review of literature illuminated the variations in the definitions of art preventing a realistic comparison to other international studies. This paper examines the issue that was illustrated by the *Arts in Education* report by the Department of Education in the United States (Parsad B. &, 2012) by the definition discrepancy. An informal survey and a pilot survey were then utilized to find common descriptors for the word "art" to create an educated, contextual, culturally diverse definition which is necessary to complete research for a PhD dissertation.

This paper explores the evolution of that process as well as discusses the issue of making non-comparable comparisons, with possible solutions to remedy the situation for current research relating to art education.

Key words: Art Education, Definition of Art, Research Methods

This paper will review the problems with the use of non-similar definitions in comparative research. It will use a study from the United States Department of Education to illustrate this dilemma. The paper will discuss issues with defining the word 'art.' Additionally, it will also explore the outcome of a small case study with general/primary teachers regarding the different definitions in art education. I will conclude with a comparison of definitions of art and possible solutions to prevent future mis-comparisons in research.

Introduction

I am an American PhD student, currently working on a comparing art education processes and realities in the primary classroom in the United States and England. I made this choice because I am an American living in the England. Currently comparisons exist between different countries but not particularly focusing on art education or comparing the United States with England. For instance, *Art Education in Lower Secondary Schools in Japan and the United Kingdom* by Toshio Naoe (2003) and *Teachers' and Students' Perceptions of Good Art Lessons and Good Art Teaching*, comparing Great Britain and Holland (Haanstra, van Strien, & Wagenaar, 2008), where the research compares their native country with England/Great Britain. The comparison is not to label correct or incorrect practices, but to identify the differences and illustrate excellent examples (best practice) in each location.

While exploring a comparison of each country I need to set up some guidelines, what to look for, and what else has been done, what scales have been previously used? While working out a literature review, I started to notice a few differences in some of the definitions of art. Even though all were written in English, by English speaking countries, not all was understood the same way. There are various types/styles of art education, for instance in England the field considers art education 'art and design' while in the states some art educators use a system labeled 'discipline based arts education.' These are not equal definitions. This makes it tremendously difficult when writing a literature review comparing different countries.

One would like to compare apples to apples. We need to make sure the comparison is the same to have an educated discussion about the comparison. The United States Department of Education is using quantitative data from *Arts in Education* (Parsad B. &, 2012) to justify its' art education in primary classrooms. There is not a similar research project or quantitative data in England, instead their department of education, produces the Ofsted report *Making a mark: art, craft and design education* (Office for Standards in Education, 2012) using qualitative data of what is being taught and how, rather than how often - thus preventing a unilateral comparison.

The over arching theme of my research is art education, more specifically art education in primary schools without a designated art teacher or specialists in both countries. To lead the research, a new report from the Department of Education: *Arts in Education* in the United States (Parsad B. &, Arts education: In public elementary and secondary schools 1999-2000 and 2009-10, 2012) is being reviewed. This quantitative study examined the availability of arts education in public schools in the United States. The survey questions were also published in a smaller report, *Arts in Education Snapshot* (Parsad B. S., 2011) clearly asking school principals 'if they have art in their school' and additional quantity based questions. They did have a definition of Visual Art printed at the beginning of the survey (four pages prior to the question). I am questioning if the printed definition was used or if the principals and teachers answered using their own personal knowledge base or the definition as stated in the US National Standards. This is key to the entire survey, and now one of the first items on my literature review: define art.

What is Art

If anyone attempts to search Google for a definition one will find approximately over one and a half billion results. To examine this further, I started with 3 of the most common/top results: Dictionary.com, Wikipedia, and Oxford.com:

- art /ärt/Noun, the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture,...: "the art of the Renaissance," works produced by such skill and imagination.
- Art is a diverse range of human activities and the products of those activities; this article focuses primarily on the visual arts, which includes the creation of images or objects in fields including ... Wikipedia
- The expression of the thoughts of the artist are successful when it engages both the maker and the viewer and creates dialogs of wonder. It is subjective and stimulating and seeks to enlighten and entertain.
-

Not asserting that these are the best, or the even common in education, just simply noting that these were the top three when Googled 'what is art.' None of these sources are culturally based, basing themselves as American, British, or even European and yet of the three none can completely agree with the other.

The definitions were simplified into *Table 1*. There is quite a variation. There are only two words in common with all three definitions: human/artist and creative. Closely followed with two words in common: expression and visual. In contrast one can identify the discrepancies in the definitions as well.

Definition 1	Definition 2	Definition 3
Expression	Expression	
Human	Artist	human
Creative	Creates	creative
Visual	Thoughts	Visual (images)
Skill	Engages	diverse
imagination	Wonder	products
	Subjective	activities
	Stimulating	
	Enlighten	

Definition one includes skill and imagination, while definition 3 includes products, this illuminates a common argument in art education, process over product that has been around for decades (Eisner, 1973), (Duncum & Bracey, 2001), (Chappell & Cahmann-Taylor, 2013).

Returning to the report *Arts in Education*, discussed earlier and the question asked to school principals and general elementary/primary teachers 'does your school have art?' Does that mean the art using skill and imagination (process), or that the school has identical pictures used to decorated the hallways (products). These are two very different things. One argument would be that principals would use the definition as it relates to the US national standards, but the survey had it's own definition which is NOT the same as the national standards.

Issue at Hand

The definition stated by the survey:

"Visual arts—An instructional program for the purpose of helping students learn to create and respond to the visual arts. Students create their own artwork in a range of media and processes. Art classes typically foster appreciation by developing an understanding of art history and criticism and the roles visual arts play within various cultures, times, and places." (Parsad B. &., Arts Education; In public Elementary and secondary schools 1999-2000 and 2009-10, 2012)

Which is a definition and chimerical, but it excludes the key part of the educational standard involving evaluation, reflection, relating personally to art as well as the building of technical skills (U.S. Department of Education, 2012). According to their report the researchers stated their focus was: 1) the availability of arts, 2) the teaching load of teachers, 3) number of specialists teaching compared to the number of general teachers, and 4) availability of art education outside of regular school hours. The researchers do have significant data to report on this, but it raises the question is art about the process or product. If the report is designed to illustrate the amount of art in elementary classrooms, does the research clearly illustrate the real picture of art in elementary schools? Or, by reducing the standard requirements are the numbers inflated to improve the overall results of the report?

Their definition specifies 'art classes...' as a single subject being taught. Examining the fine print, only 88% of the generalist teachers said that they actually teach art, and of these only 3% stated that they taught art as an individual class, art for art sake as compared to cross curriculum methods, as an extra part of a history or literature lesson. This clearly identifies another flaw in their definition. Begging to question the validity and reasoning behind their definition. The reasoning for the researchers' choice of definition are unclear, the origins are unknown and unreferenced. Why did the researchers exclude part of the standard? Did

principals and teachers taking the survey even notice the definition printed on page two of the 35-page survey?

Apart from the definition issues of the report there were other issues that question the validity of the entire report. As the report does point out that of the 1800+ schools surveyed about 20%, that is approximately 360 stated that they do not have art. According to the National Center for Education Statistics (U.S. Department of Education, 2012) there were approximately 67,140 elementary schools in 2009-10, not including private schools. Using their numbers that is over 13,428 elementary schools where pupils do not receive arts education. How is this possible? Art is a standard, a national standard, as well as state standard, yet 20% have decided, for an unknown reason to 'opt-out.'

What would be the Department of Education's response if the school had decided to 'opt-out' of mathematics, reading, science or social studies? The researchers did not have additional questions in response to this. For instance, a question stating 'check the reasons for not having art: is this due to economics, teachers not knowing how to teach art, lack of volunteers or simply interest.' The report does not expand on this issue or comment on the Department of Education's commitment to resolve the lack of standards being met. If schools are going to pick and choose which subjects are most valuable (gaining them funding) to them what is the point of having national standards?

Additionally, the report, *Arts in Education*, is a comparison of a ten-year time span in which researchers asked the same questions but also including if art is available to students outside of school, as something extra. They do not justify this additional question, or even suggest the economic trends or that potentially having the option of art being offered only in an extra curriculum.

For future research I need to find out more about educators and their definition of art and art education. Is this definition going to be the same as the national standards, the same as the one a research would use, could it possibly be common among multiple countries and cultures? Is it even possible to find one common definition?

Painting a Definition

A pilot survey was conducted to see if a common definition would stand out among elementary/primary teachers in England and the United States. The survey itself was part of a different research project, but shared the data. It was created and completed online via Qualtrics (see Appendix A for the complete survey questions). A link to the survey was posted

on four educator message boards via Facebook, two specifically British (TES, ATL) and one for the United States (Edutopia), and one international (Scholastic Teachers).

Participants voluntarily click the link to the survey. After ticking a box to consent, participants answered 20 art related questions (knowledge, attitude, ability, time spent teaching art). Qualtrics recorded each answer, and stored them, access only with a correct login and password. Each participant was automatically assigned a random id number and no identification information was collected.

Forty general elementary/primary teachers completed the survey including the last question, which was to select the BEST definition for art. There was an equal division of participants per country, 20 from England and 20 from the United States. The definitions came from the Oxford dictionary, Wikipedia, the United States National Arts Standards, the British National Standards, and one used in the *Arts in Education* report previously discussed. The survey did not reveal the original source of the definition, but clearly stated that all had been previously used, and that no answer was incorrect.

The response,

	US	GB	
The quality, production, expression or realm, according to aesthetic principles, of what is beautiful, appealing or of more than ordinary significance.	0	1	3%
An instructional program for the purpose of helping students learn to create and respond to the visual arts. Students create their own artwork in a range of media and processes. Art classes typically foster appreciation by developing an understanding of art history and criticism and the roles visual arts play within various cultures, times and places.	2	2	10%
The expression or application of human creative skill and imagination, typically in a visual form.	2	4	15%
Understanding and applying media, techniques, and processes, understanding the purpose/functions, evaluating a range of subject matter, symbols, and ideas, in relation to history and cultures, Reflecting upon and assessing the characteristics and merits of their work and the work of others, Making connections between visual arts and other disciplines	3	5	21%
Developing creativity and imagination through more complex activities. These help to build skills and improve control of materials, tools and techniques. Increase their critical awareness of the roles and purposes of art, craft and design in different times and cultures. Become more confident in using visual and tactile elements and materials and processes to communicate what they see, feel and think.	13	8	54%
	US	GB	

What is interesting here, is where the definitions originated from and how that impacted the results. The definition with 3%, the fewest, came from Wikipedia. The next definition, 'an instructional program...' was printed in the *Arts in Education* report, with only 10% of teachers selected it. Moving down the chart with 15% is the definition from oxford.com (an online dictionary, with free access).

The last two definitions were taken from the National Standards from England and the United States. The interesting aspect from the results was the majority of responses of each were from the opposite country of origin. The definition with 21% is from the United States, while 54% is from England. This raises the question why did Americans choose the British definition and vice versa? Is it worded more appropriately? Did they not recognize the definition from their own standards? Or did participants simply pick the longest definition?

The simple pilot study was a very simple questionnaire. One of the limitations was a lack of space to justify the participants' response. Qualitative questions would be necessary to establish the correct answer. Leaving the questions still unanswered and art undefined.

What IS Art?

Think for a moment, how would you define art? Are you creating that definition because you are a teacher and know what you need to teach students? Are you considering the definition because you are an artist and you know how you personally relate and create art? One's personal definition may or may not be exactly what you are referring to if you are doing research, and trying to compare answers. Many have tried to create one definition, yet to accept one singular definition (Lansing, 2004).

Recently, Elizabeth Grierson (2011) created a list of seven ideas of what art is from an educational perspective: 1) material knowledge, 2) language of identity formation, 3) archive of cultural and experiential knowledge, 4) relational (a bridge between thought and practice), 5) an aesthetic, and 6) process of revealing the self (2011, p. 338). Noting the difference here that she does not focus on the mastery (as both the English and American standards do) of a medium, skill or technique but assumes that with experiential knowledge and personal aesthetic one will gain mastery of a skill or technique.

What do artists say?

"Art is a lie that makes us realize truth, at least the truth that is given us to understand." ~*Pablo Picasso*

"Art is what you can get away with." ~*Andy Warhol*

"Art is much less important than life, but what a poor life without it." ~*Robert Motherwell*

"Art is the Queen of all sciences communicating knowledge to all the generations of

the world." ~*Leonardo da Vinci*

"Art is art. Everything else is everything else." ~*Ad Reinhardt*

"Art does not reproduce what is visible; it makes things visible."~ *Paul Klee*

From the artists' point of view, there are different meanings. Are the artists telling you how they want you as a viewer to look at their art (the product), seeking truth, knowledge, understanding, pushing boundaries, and the key to life? Or are they speaking what they have personal gained from the process of creating art, the ability to communicate unseen truths without consequences? There are several similarities to Grierson's seven ideas previously discussed so perhaps the artists are not so far off from educational definitions/purposes.

What do researchers say?

According to Grierson, "art may be a representational practice while, at the same time, functioning as a way of questioning representation as the dominant mode of perceiving and interpreting the world. Understood in this way, art is something other than the mimetic process whereby the Platonic ideal forms are re-created for human interpretation and consumption" (2011, p. 337). Illustrating that art is more of the process than the end product. She elaborates further explaining that in education, art becomes a 'conditional practice' (2011, p. 338) referencing personal experience with the social, cultural and political world, clearly expanding the definition beyond materials, skills and end products.

There is a purpose for teaching art. According to Lois Hetland et al. (2007), it is creating studio habits that last a lifetime. For other researchers it is aesthetic (Jackson, 2000), to create personal meaning (Gude, 2013), to be culturally responsible (Rolling, 2013), for experience (Dewey, 2009), to promote creativity (Craft, 2008), for problem solving (Pitri, 2013), and to be social engaging (Newland, 2013) just to name a few. All of which illustrate the concept of the process of art and what it creates besides the final end product.

"In developing visually literate citizens with visual arts knowledge, skills, and habits of mind, excellent visual arts teaching must engage all learners with art in a myriad of forms, ideas, and purposes. As a qualitative language, art explores how, in contrast to what is, by enabling people to meaningfully create and respond to images (Sandell, 2012, p. 2)." In which case, Sandell's definition not only defines the overall value of art, but also society and culture of the learners, the concepts, meaning and skills, and also includes advocacy for the necessity of the arts in general.

What do art teachers say?

Ellen Dissanayake (1980, p. 397) stated "It should be a matter of some interest and concern to those who teach and contribute to humanistic studies such as the philosophy of art that

their work is founded on heritage of philosophical speculation about the nature of knowledge and the mind that was formulated by men who had no reason to suspect that human consciousness and mental activity have had a long evolutionary history.” That being said, art educators might have a different point of view, being that they are actively involved with the adjustment to curriculum, standards, and constant evolution of child development.

To further understand their point of view, I posted on a specific Art Teachers message board, soliciting responses to “what is your definition of art?” The question was left wide open to created the least amount of restrictions, under the context of Art Teachers, of any grade/year. The responses varied: Art is...

- a language, of the unsayable
- a language that speaks to us,
- a visual communication
- visual self expression,
- a mirror of society
- an ability, process and product
- something beautiful or not
- fluid, ever changing, adaptable, many forms depending on context
- anything done that has no purpose but to make the world a better place
- something that causes a reaction in the viewer
- it’s art because I say it is
- everything
- starts with a capital letter (See Appendix B for the complete listing)

Illustrating once again the argument of process over product as well as continuing the common thread between artists, and researchers that there is a sort of visual language to provide communication of expression or a reflection on society in general. It is clear, one simple idea does not appear to be specific enough to art educators.

Creating a Solution

There are options when making a comparison, for instance comparing apples to apples. Consider these two statements: ‘which is the best apple’ compared to ‘which of these apples from England, that are considered baking apples, are best for making apple pie?’ They are more likely to get a different response. This move from general questions to very specific will gather more specific data (Cohen, Manion, & Morrison, 2011). It would be the same with art. For instance if the researchers in *Arts in Education* posed their question as ‘How many minutes per week are students in any particular class receiving arts education as per the national standards requirement?’ Their responses would be more accurate and valid.

According to Pew Research Associates, ‘The choice of words and phrases in a question is critical in expressing the meaning and intent of the question to the respondent and ensuring that all respondents interpret the question the same way. Even small wording differences can substantially affect the answers people provide’ (2013, p. 1) – indicating the understanding that it is necessary to insure the correctness of the answer by creating a correct question.

One suggestion from researchers Cohen, et al. is “to keep questions as short and as simple as possible” (2011, p. 397). They further explain that adopting a common-sense approach will assist in being clear, unambiguous and practical, reducing potential errors and are motivating to participants. This stresses that the researcher needs to pay considerable attention to the respondents, their abilities, their knowledge, and their time.

Including definitions within a questionnaire is not uncommon either. In some cases, it might be better to place the definition directly within the question to avoid any misunderstandings. This avoids the participant from using his or her own personally gained definition, but also making sure that your participant understands that in relation to this specific question (regardless of their personal knowledge or understanding) this is the definition to refer to.

For example, this questionnaire excerpt taken from a *Physical Activity Questionnaire* (Health Sciences and Technology Academy, 2011). Here the researchers clearly define moderate physical activity to their participants. This will insure that when analyzing the data there is no confusion about what level of physical activity they were asking. It is also important to notice

Sample Physical Activity Questionnaire to Determine Stage of Change

Moderate physical activity or exercise includes such activities as walking, gardening, and heavy housecleaning. For moderate activity to be regular, it must add up to 30 or more minutes per day and be done at least 5 days per week. For example, in one day you could achieve your total of 30 minutes by taking a brisk 10-minute walk, raking leaves for 10 minutes, and washing your car for 10 minutes.

For each question below, mark Yes or No.

- | | Yes | No |
|---|--------|----|
| 1. I currently participate in moderate physical activity. | A. ___ | |
| 2. I intend to increase my participation in moderate physical activity in the next six months. | C. | |
| 3. I currently engage in regular moderate physical activity. | E. | |
| 4. I have been participating in moderate physical activity regularly for the past six months. | G. ___ | H. |
| 5. In the past, I was regularly physically active in moderate activities for at least three months. | I. ___ | |

Complete the following questions. (Note: If you are not currently physically active or do not exercise at all, please write 0 [zero] to the questions below.)

- | | |
|--|-----------------------|
| 6. How many days per week are you physically active or do you exercise? | ___ days per week |
| 7. Approximately how many minutes are you physically active or do you exercise each day? | ___ minutes per day |
| 8. How long have you been physically active or exercising at this level? | ___ years, ___ months |

This scale was developed by Dr. Bess Marcus, Brown University Medical School, The Miriam Hospital Division of Behavioral Medicine. It has been reproduced with minor adaptations with permission. The full-length scale developed by Dr. Marcus also includes a section that asks persons to report on the extent to which they participate in vigorous activity: “vigorous” is substituted for “moderate” in the questionnaire. The section on vigorous physical activity starts with the following definition: “Vigorous physical activity or exercise includes hard activities such as jogging, aerobics, swimming, and biking. For vigorous activity to be regular, it must last at least 20 minutes each time and be done at least 3 days per week.”

that they included in the question where the scale was developed, and additional definitions as to inform the participant and prevent further misunderstanding.

Another option would be a utilizing a pilot study. According to Pamela Munn “a small scale pilot is essential” (2007, p. 33). This not only sorts out the timing of the questionnaire/survey but also verifies if the wording of questions/definitions are unambiguous. This includes more than having a few friends take the survey. Munn (2007) suggests utilizing people in the field, a few that

are similar to those that will be taking the survey, actually taking the survey with you, discussing it, asking questions, giving feedback. In other words, allowing those undertaking the research to make necessary changes before participants misunderstand the question/s and possible mis-answer the questions.

All of which leads to finding the specific answers to the research question at hand. Referencing the *Arts in Education* report, the government was looking to identify that there was art in primary schools. By minimizing their definition they altered the outcome of the responses. This report did not provide answers to the questions that the government asks in order to develop educational policy (Biesta, 2010).

Conclusion

It is crucial to understand that in order to complete research with any competence that a common or specific definition is necessary. Whether we are comparing apples to apples or art (the process) to art (the product), it is necessary to be specific. By clarifying to the research participants of the study resolves the research question at hand and prevents issues of validity. As researchers we must accept, certain limitations when using a questionnaire... 1) the information collected describes rather than explain why things are the way they are, 2) the information may be superficial, 3) the time is often underestimated and so the usefulness of the questionnaire may be reduced if preparation has been inadequate or rushed (Munn, 2007).

Without reinventing the wheel, art education needs to be defined in the appropriate context using common cultural vocabulary in order to create a unilateral comparison for research. From the pilot study it is clear that one definition is not the end all be all of understanding what art education is. In order to complete comparative research a definition is necessary. For example, one definition could be: Students will create, relate and evaluate focusing on concepts such as: creative processes, materials, tools, techniques, elements and principles, meanings and purposes, and quality. This covers many of the items discussed by Elizabeth Grierson (2011), art educators and the artists mentioned earlier, as well as including educational perspectives and responsibilities of assessment. This general, yet specific enough, definition could possibly relate to multiple cultures.

Arts in education will be continually challenged in education. "We are constantly being confronted with new paradigms as to what art can be ... art teachers are challenged to be even more specific, to offer a rationale that makes sense for a particular time and place" (Allison & Hausman, 1998, p. 126). As researchers we must remain competent and vigil to insure that research is valid and answers correctly the questions posed in order to generate accurate/realistic conclusions.

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Appendix

A: Pilot Survey questions

1. Do you consent? (yes/no)
2. What country do you live in? (USA /England)
3. Do you enjoy teaching art? (yes/no)
4. How much time (in minutes) per week do you teach art? (fill in the blank)
5. How comfortable are you teaching art skills? (scale of 1-5)
6. How comfortable are you teaching art history? (scale of 1-5)
7. Do you enjoy viewing art? (yes/no)
8. Do you make art? (yes/no)
9. What kind of art do you make? (fill in the blank)
10. Have you taken art classes? (yes/no)
11. Were art/studio classes required to obtain your teaching certificate? (yes/no)
12. Do you share your art? (yes/no)
13. Do you share your art with your students? (yes/no)
14. Do you visit galleries and art museums? (yes/no)
15. Which is not a primary colour (blue, yellow, purple, red)?
16. Is a drawing an example of 2D or 3D art?
17. Which of the following is not a well know artist (Warhol, Monet, Smithton, Rembrandt, Hokusai)?
18. Do your students product art that is identical to each other? (yes/no/maybe)
19. Where do you display your student's art work (student portfolio, inside the classroom, the hallway outside the classroom, the main school hallway, virtual gallery, don't display)
20. I enjoy creating art (strongly agree, agree, neither, disagree, strongly disagree)
21. Going to a museum is very boring (strongly agree, agree, neither, disagree, strongly disagree)
22. I am an artist(strongly agree, agree, neither, disagree, strongly disagree)
23. If money were no object I would purchase art. (strongly agree, agree, neither, disagree, strongly disagree)
24. I like my own art (strongly agree, agree, neither, disagree, strongly disagree)
25. I enjoy going to museums and galleries (strongly agree, agree, neither, disagree, strongly disagree)
26. I struggle to create art. (strongly agree, agree, neither, disagree, strongly disagree)
27. Which would be the BEST definition of art education?

B: Posting asking Art Teachers to define Art

impossible it is). In as few words as possible (from an art teacher's point of view) what is YOUR definition of art? thanks :)

Like · Comment · Unfollow Post · 13 May at 10:46 near Exeter



how about : Art is a Language. The language of the unsayable.

13 May at 11:04 · Unlike · 1



...a language that speaks us!

13 May at 11:05 · Unlike · 1



en Visual self-expression

13 May at 11:11 via mobile · Like · 2



ie Art is an ability, process, and a product.

13 May at 11:17 via mobile · Unlike · 1



"It's art because I say it is"

13 May at 11:42 · Unlike · 1



Everything.

13 May at 12:24 via mobile · Unlike · 2



Trying to define art is like trying to hold water. It is fluid, ever changing, and adaptable; it takes on many forms depending on who, where, why, and how it's being contained.

13 May at 12:41 via mobile · Like · 4



Look at Ellen Dissanayake

13 May at 14:40 · Like



s totally agree with you going along with the theory it's hard to do comparative research with a flexible definition.

13 May at 16:02 · Like



Art is anything done that has no purpose but to make the world a better place. It can just be something beautiful or it can be something that causes a reaction in the viewer to possibly change a thought or point of view. Art is a mirror of society, but also a reformer of society.

13 May at 22:23 via mobile · Unlike · 1



Art is visual communication, and it starts with a capital letter.

14 May at 01:21 · Like



n Lamesch starts

14 May at 02:06 · Like

48 Training in-service teachers: A method for professional development

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Abstract

The goal was the investigation of a training model of in-service teachers that focuses on their professional development. The theoretical context involved the concept of “teacher-identity”, and the developmental approach of training teachers based on Habermas’ theory and training archetype. The article refers to the pilot study of the model's first stage, the training method of multipliers. The sample was one teacher of 10 years old students of a rural primary school in Greece. The research methodologies involved techniques of phenomenology and of the arts-based research. The research questions concerned the training method's impact to the professional development and the ways the method's strategies influenced the development. Data included the teacher's diary, protocols of two non-structured interviews and one semi-structured interview, the teacher-educator's notes, the verbal metaphors and the visual artwork the teacher created to communicate feelings for the training process. Data treated through qualitative content analysis and semiotic. The results indicated the positive impact to professional development; transformation in instructional expertise in Visual Arts pedagogy, reflective and research attitude, creativity, enhancement of self-concept and self-esteem. The teacher experienced the training procedure in a revelatory way that empowered his teacher-identity and transformed him in an active agent. The method's powerful strategies were the teacher's autonomy for choices, the personal, frequent communication with the educator in a positive psychological climate for prolong time, the implementation of action-research, and the publication of the research's results. The conclusions refer to the method's success to teacher's professional development to various areas of the teacher-identity.

Key-words: training model of in-service teachers, professional development, training method of multipliers.

Introduction

Teachers' training is one of the most significant parameters in educational policies internationally, because teachers are acknowledged as key mediator for achieving structural change and innovation in education (European Commission, 2010).

In recent years attention has been given to the effectiveness of programs' conditions for continuous professional development (Psifidou, 2011). Many designers of in-service training programs aim to disseminate new knowledge and contemporary scientific approaches, which are obscure to teachers. Besides, their attitude of the lectures - lecturing from the chair- has rather exacerbated teacher's self-image and failed to face up the teachers' needs (Palios & Paraskevopoulou-Kollia, 2011).

A possible answer for the creation of effective training programs might be found in the training of teachers-multipliers. The idea is well known in the context of hierarchical structures (institutions, ministries, companies) when they pursue to disseminate new contents (knowledge, skills) to wide audience. An institution selects a small number of individuals based on their professional profile and educates them in training centers through intensive courses organized in cooperation with experts. In the next stage, these individuals will train their colleagues; they become multipliers, disseminating the new knowledge to the targeted population (Pace-Net, 2011; State of Israel, 2013; Trialog, 2013).

As a training model of in-service teachers the authors propose the training of multipliers in each school unit who they will be a catalyst of collective development first in their school unit and in a second stage in their educational district. The proposal's innovations are the attempt to educate in-service teachers in the context of each school and the focus of interest in their professional development at the most and not the dissemination of a particular set of knowledge.

This article refers to the first part of the model; the investigation of the multipliers' training method. The research questions concerned two fields: the areas of multiplier's professional development, which the method influenced, and the types of method's strategies that affected the development.

The theoretical context involved the conceptual frame of "teacher-identity" that is associated with the professional development and the developmental approach of training teachers, which is based to Habermas' theory.

Theoretical context

Teacher identity-professional development

Professional development is a process by which the teacher acts in new, creative ways, becomes more conscious and retains agency of the institutional context he works (Olsen, 2011b). It is also a space for acquiring new knowledge, re-crafting identities as a member of a

group of practitioners, and challenging existing instructional and social practices (Battey & Franke, 2008).

The teacher shapes actively his/her teacher-identity. S/he constructs the self and being constructed inside practice and socialcultural contexts. He moves himself continuously from one form of subjectivity to the next (Olsen, 2011b). There are many variables to this construction: his prior experiences, memories, personal dispositions, philosophical beliefs, university and in-service training, educational goals, teaching contexts and colleagues, the formal practices in which he is engaged.

Practices are central to professional identity (Miller & Goodnow, 1995). If teacher-educators seek to make aware teachers of the identity they are undergoing and try to support them (Olsen, 2011b), they should use approaches that are grounded on practices and provide opportunities to reflect upon classroom experiences, modify aspects of the theories from which they make decisions about (Timperley, Wilson, Barrar & Fung, 2007), attend to and administrate the emotional challenges associated with learning how to teach (Olsen, 2012).

The training archetype

The transformation of the training models needs the understanding of the underlying assumptions that inform the training archetype.

According to Cochran-Smith and Lytle (1999) there are three conceptions of teacher knowledge and learning:

Knowledge-for-practice refers to formal knowledge which is produced by research professionals for teachers to use.

Knowledge-in-practice refers to the idea of the best practice. It is assumed that teachers learn when they probe knowledge embedded in the work of expert teachers. They acquire knowledge through reflection and inquiry about their own practices. The conception acknowledges the importance of collaboration and facilitation among peers and research professionals. Thus teachers become mediators and actor-upon the formal knowledge base.

Knowledge-of-practice strives for emancipation of what it means to know, to be, to become a teacher. "The emphasis is on transforming educational theory and practice, to raise fundamental questions about curriculum, teachers' roles" (Cochran-Smith & Lytle, 1999: 18). It concerns social and cultural factors that impact school in order to change them.

The above conceptions coincide with Habermas' (1972) theory of the three knowledge constitutive interests: technical, practical and emancipatory.

The technical mode is "based on empirical knowledge, and is governed by technical rules" (Mezirow, 1981: 144), resides in prediction and control.

The practical interest is concerned with human relationships and communication, the building of consensus and mutual understanding. Practical actions extend communication, understanding, and allow for the improved construction of shared meanings. They attempt to understand what others are saying on their own terms, to give them a voice, and use persuasion rather than coercion.

Emancipatory actions involve self-knowledge and reflection on the effects of one's own life. They question normally unquestioned power structures and societal expectations. They

encourage critical interrogation of practices, the schools' role in perpetuating social and political divisions, encourage teachers to look for ways, individually/collectively to challenge these problems (Gore & Zeichner, 1991).

The training model

The proposed model goes beyond the transmission of pedagogical information from teacher-educators, to the manner in which the teacher-educator conducts the training (Loughran, 2006), aiming to develop the teacher's identity. It has elements of the three knowledge interests, but is most related with the practical one. The focus is on the understanding of teachers' perspectives (hermeneutic paradigm). It transfers the responsibility of their professional development to themselves, promotes the understanding of their own practices through continuous reflection, and prepares them to take social action. It is based on the developmental approach of training in-service teachers and uses its methodology, the action-research, as a vehicle for professional development, and personal transformation (Levin & Merritt, 2006). The model's goal is to educate multipliers in every school unit to disseminate good practices, to assist their colleagues and to advance their professional development both of the multipliers' and the colleagues. The proposed model is constituted from two parts; the education of one teacher of every school unit who s/he will function as multiplier, and the training of his/her colleagues in the context of interschool training by the multiplier in a next stage. The participation on the training program is voluntary. The teacher-educator could be the educational district's school advisor-inspector.

The training method of multipliers consists of the strategies: residential workshops, implementation of action-research, distance and residential communication with the educator, formal publication of the action-research's results.

The method is consistent with the key competences that teachers have to acquire: academic knowledge, research skills, ability to reflect on their practices, utilize the results of research in their practice (Commission of the European Communities, 2005).

The residential workshops are individual discussions, participant-centered and practice-oriented. The educator has the role of facilitator and s/he helps to surface the teacher's values and beliefs, to reflect on his/her instructional practices -theories of practice (Argyris, Putnam, & Smith, 1985)- to introduce new knowledge and to help uncover the knowledge that already exists. S/he helps the teacher to choose the area, which s/he wants to improve and to produce educational material according to the Visual Arts Pedagogy. S/he informs the teacher about the action-research principals as: the importance of implementing a pretest and a post-test assessment and recording students works to examine their development, recording and reflecting on what the teacher was doing as well as how the students were responding during each lesson using a diary, keeping field notes (Bonner, 2006).

The implementation of action-research is considered the most effective mean for self efficacy and professionalism (Bonner, 2006• Hollingsworth & Sockett, 1994), and it develops the key competences teachers should have.

The regular communication with the educator is a way to reflect on the teaching events and to receive feedback on them and on research implementation. The educator plays the role of the facilitator, motivator, sounding board, counselor and catalyst communicator (White, 1999).

The potential of engaging in research is complimented with a publication. Thus, the teachers gain voice, are empowered and play a transformative role in the educational system (Smiles & Short, 2006).

Methodology

This research study is part of an ongoing qualitative, ecological study. It was the one year long pilot study (from October 2012 to June 2013) before the implementation of the method to the multipliers of all schools of one educational district. The sample was one male general teacher of 4th grade of a rural primary school in Greece. He had some background knowledge to History of Visual Arts and artistic skills that had gained as part of his personal interest. The educator was his educational district's school advisor¹.

The research methodologies involved techniques of phenomenology and of the arts-based research (Sinner, 2010).

Data included the teacher's diary, his responses during the two non-structured interviews, the answers to a protocol of 22 questions in a semi-structured interview, the educator's notes from the discussions during the distance communications and the researchers notes from regular meetings once a month. Also they included the verbal and visual metaphors the teacher created to communicate the experiences of the entire training process. The metaphors function as extra means of eliciting growth and change, because they have the potential in conveying thoughts and feelings (Avgerinou, 2011· Visual Metaphors, 2006).

The questions were:

"Which verbal metaphors you could use to describe your experiences of the training at three different times in the beginning, in the middle, at the end?".

"Could you communicate your experiences of the training process through a visual artwork? "

Data was treated through qualitative content analysis and semiotics.

Results

A) The field of professional development

In relation of the first research question about the training method's impact on the teacher's professional development the derived conceptual categories involved changes in the areas of his competence to visual arts pedagogy, research attitude, creativity, ability for reflection, and lived-experiences of the developmental process.

Visual arts pedagogy

The method's impact concerned:

(a) Enrichment of his teaching models. He changed the way he approached the artworks during instruction ("I had a formalistic approach... now I understand that the wisest thing to do is to leave the students speak freely of whatever they think and feel about the artwork"). He changed his teaching focus from the final product to the procedure ("since they investigate an idea, I had not interest for the result"). There was an expansion of these teaching models to other disciplines, especially the teaching of Literature ("I approached the teaching of the poem with the same way I approached the visual artworks").

(b) Improvement to schedule lessons. The improvement concerned the designing of schemes of work ("I attended carefully what I had to teach, which I've never done for Visual Arts lesson before"), the examination of task's difficulty ("the day before the lesson, I tried to make the constructions myself, in order to understand the difficulties that the students may confront, and to find out how they might feel"), his ability to choose educational materials ("when I thought the order I will present the artworks to students, my choices are based in criteria..."), to create a lesson beyond the official textbook ("I learned that I can choose a simple object and create a lesson").

(c) Ability to observe and compare students' reactions during the studio lessons ("Contrary to the past, now the students had already conceived an idea while they choose the materials, ... their choices are based to the materials' properties), and the study of images ("they read the artwork with half closed eyes. What a difference from the first work they studied!!").

Research attitude

He began to develop gradually a researcher's attitude. He expressed research questions for a new research in the middle of the training ("what might be the students' respond to these questions at a school with the similar level of students?" "What would be the teachers' answers to the same questions?"). He tried to articulate the research's limitations at the end of the training ("We have to be cautious with the results because they concern a particular place and time context").

Creativity

The training affected his creativity to different dimensions: his artistic expression ("now I have an impulse to express myself trough visual arts"), his interpretation of arts ("I read again History of Arts and looked at artworks with a fresh eye"), and in general ("I discovered that during the training I had more creative ideas").

Reflection

The training influenced his ability for reflection on teaching issues (the choice of educational materials, the students' ability and his emotional reactions to them), on art philosophy issues, self-concept and self-esteem. In particular:

(a) The choice of educational materials. After the lessons, he assessed the appropriateness of the artworks they studied ("The first artwork was abstract enough and it throws them to the sea", "Before the training, I would have never chosen artworks like these to study").

(b) The students' ability to interpret artworks. He reflected on the students' responses to artworks and gave best to them ("sometimes they saw more things than I"). He wondered "why I had more difficulty to see the work than my students". His emotions varied from "agony" in the beginning to ecstasy at the end ("we all - the students, I, the artwork- became one... I experienced something like a dance").

(c) The students' ability to communicate ideas visually. He reflected on their artworks and his thoughts-expectations about them ("in the beginning I feel tight, I wonder if there will be a change to their post-test work, but when the students started to justify their choices, I understood that they had the ability to communicate ideas through their artworks", p.4). His responses varied from the breaking of his high expectations in the beginning ("I waited to see an artwork full of meanings, but their work was not good") to his enthusiasm ("I grow enthusiastic; they arrive at a high level and almost by themselves. I should trust them") and to the confidence at the end ("now I don't afraid to do more bold things with my students at the next semester").

(d) Art philosophy. He changed his focus of the formalistic analysis to hermeneutics, his convictions from the search of "Beauty" and that art is "to approach the divine" to think that art is "to approach the human and the earthy".

(e) Self-concept and self-esteem. During the training the teacher's low self-esteem for his pedagogical competence to teach and to research ("I feel anxious... if I made a mistake or I did not prove out?") changed slightly in the beginning ("discussing with the educator I revised"), raised to a higher level approaching towards the end ("I believe to the work I have done and I want to communicate my work to colleagues") and reached the highest level at the end ("I want to be and I can be a multiplier in our educational district"). The presentation of his work to the Day-long Seminar had a positive effect on his self-concept and his teacher identity ("if some colleagues will invite me to help them with the Visual Arts teaching, it will be a confirmation for me").

His lived-experiences of the developmental process

The verbal metaphors he used indicated that his reactions advanced from the initial skepticism and uncertainty for the value/effectiveness of the new pedagogical content and the training approach ("it seems like an unknown fruit, that I did not know if it has value to taste it"), to the excitement and the enchantment for the knowledge of the unknown ("it was like a felucca in Nile river, it was a voyage"), and at the end a disposition for self-transcendence and expanding ("It was like a pomegranate that explode; from something small that occupy a spot occurs expansion").

The visual artwork he created was a triptych oil painting on canvas (Figure 1).

Figure 1: Teacher's artwork



The first part of the triptych is the portrait of a muse. The muse inspired the teacher-artist. She dominates the picture and looks at him/the viewers. She is serious, communicating the situations' severity. She flies; she is not an earthy figure. She looks like an ancient goddess's statue. She unveils herself and reveals the secrets, divine ideas that only mystics have access to them. She seeded the seed of knowledge and the tree of knowledge grows and leans towards the next stage.

In the second part the muse metamorphosed in egg. She is a resource of renaissance (egg), but she began to get out of the stage (closed eyes), while a new creature comes to light (egg's crack), ready to fly (hand-wing). Meanwhile the chaos gets a structure (a squared mosaic) and has strategies (chessboard on the table). The chaos of a new perspective of the world was organized and became a space, an organized field of action.

In the third part of the triptych a giant butterfly flies free towards the sky. The butterfly's metamorphosis has completed. It doesn't need any more the tree of knowledge; it cut its string of the resource. The butterfly-teacher dominates the picture and in his world.

B) The field of method's strategies that affect the professional development

Examining the training method's strategies that activated the above changes, the teacher referred to the autonomy to engage with the educator and select the area of need, as the main strategy.. As a second influential strategy he indicated the implementation of an action-research ("someone trusted me to conduct a research, and I had to be on the alert").

Basic strategy was the communication with the educator: the workshops before the lessons ("the educator helped me see my limitations, my strengths, new methods of teaching Visual Arts") and the feedback discussions after each lesson ("the discussions after each lesson helped me to confirm whatever I did during the lesson and to deepen my thoughts and actions").

As an important strategy the teacher referred to the writing of a diary ("it helped me to be in contact with the research and to keep the experiences to my memory indelibly. It was a way to discuss with myself").

Lastly were the publications. The teacher mentioned especially the oral presentation at the Day-long Seminar of the Educational District as a way of heightened his self-esteem and create a community of practice ("if some colleagues call me as a multiplier, it will be a self-confirmation... because of the presentation, all the district's teachers will function as one team, we will have common goals and we will understand each other").

The teacher stressed strongly the importance of the educator's expertise, and especially the personality characteristics like "sensitivity", "formality and affability in the interpersonal relations". He noted that the educator has to possess "extended knowledge not only of the discipline" but of the mentorship; how to facilitate and establish mutually trusting and respectful learning partnerships with the teacher.

Discussion

The results testified the method's transformative power in a broad spectrum of professional development, which involves cognitive and emotional fields.

The cognitive field involved new knowledge and skills to different areas of Visual Arts pedagogy: art interpretation, art practice, art philosophy, designing of art lessons and educational materials, skills to observe the students' reactions (Addison & Burgess, 2004).

The method enhanced the creativity to the specific domain of visual arts by promoting the teacher to find interactions between feeling and thinking. There was creativity in other domains by transportation of learning (Robinson, 2011) from visual arts pedagogy to other disciplines especially to Literature.

There were an enhancement of the reflective attitude either on teaching practices or the students' reactions creating a reflective practitioner (Addison & Burgess, 2004).

The training activated gradually a reconstruction of the self-concept, an increase of self-esteem as a capable teacher to produce and disseminate new practices. It made the teacher aware of the teacher-identity's undergoing process (Olsen, 2011b).

The method treated the teacher's identity in a holistic, dynamic, situated frame and the training's social context influenced multiple aspects of the teacher's self in relation to others, professional purposes, and cultures of teaching (Olsen, 2008).

The training created a disposition for further researches, a broadening of the teacher's interests as a professional (Sullivan, 2005).

The training procedure created positive experiences of accomplishment and confidence even though there was an initial skepticism and uncertainty about the content or the training process (Avgerinou, 2011; Sinner, 2010).

The training method's strategies created a transformative educational context (Cedefop, 2012) and the teacher became more receptive to changes. Furthermore they aided him to go over the different conceptions of teacher knowledge and learning as was evident to his artwork; from his initial attitude towards knowledge-for-practice (the muse's divine guidance) to the knowledge-in practice (the muse's metamorphosis in an egg, the new creature's birth, the chaos' organization), and finally to knowledge-of-practice (the butterfly's liberation-the teacher's emancipation) (Cochran-Smith & Lytle, 1999).

Some of the method's key strategies that activate this transformation correspond to those of the action-research:

The autonomy to engage and select the educator and the area of research, and not simply been told by an authority figure how to teach differently (Borko & Putnam, 1995).

The collaboration with a resource person in face-to-face interaction and in a friendly and supporting environment for prolong time. The conversational approach during the meetings created the necessary conditions for the teacher to be active collaborator and decision-maker, to engage with the new materials on his own terms (Bishop & Glynn, 1999).

The emphasis on reflection that is, deliberately thinking and examining his actions and his students' responses to his instructional practices either by keeping a diary or by discussing with the educator (Bonner, 2006 • Esposito & Smith, 2006).

The immersion in a culture of inquiry through the implementation of a research methodology and his participation as a member of the inquiring community. The processes of systematic inquiry into teaching and learning placed him at the centre of educational change and have an emancipated effect on his teacher identity (Bonner, 2006 • Esposito & Smith, 2006 • Sax & Fisher, 2001 • Sparks & Louchs-Horsley, 1990).

The familiarization to the techniques of action-research, the visual and verbal research practices –that had been chosen by him or requested by the educator- the “discursive” form of the meetings with the educator to express thoughts and experiences helped him to clarify issues, present viewpoints. They constructed research contexts that informed creative practices and fostered his creativity and reflection (Sullivan, 2005).

Furthermore, the method's strategy for publication of the action-research's results empowered him (Smiles & Short, 2006). It provided him the perspective that not only he can generate new knowledge (knowledge-of-practice), but it is appraised, not separated from formal one and is useful to the broader educational community (Cochran-Smith & Lytle, 1999).

The method and the educator's interpersonal skills produced a safe and fertile environment that created positive lived-experiences, and gradually guided the teacher to autonomy, accomplishment and fulfillment.

Conclusions

The training method had a positive impact to professional development. It influenced the instructional expertise in Visual Arts, creativity, reflective attitude both on teaching practices

and in general, enhanced the self-concept and self-esteem, created an attitude towards research.

The training procedure created a framework that empowered the teacher-identity and transformed the teacher in an active agent in a revelatory way. The powerful strategies of the method were: the autonomy to make choices, implementation of an action-research, personal communication with the educator in a positive psychological climate, writing of a diary and the publications of his research.

Generally, the method's assumption on the knowledge-in-practice conception of the training archetype activated a process of gaining insight and influenced the self-concept including past, present and future self that allowed the teacher's professional development.

In contrast to the minimal impact of traditional types of training in-service teachers (Joyce & Showers, 2002) this method could advance their professional development.

Further research

It concerns the results' generalization of the pilot study and the assessment of the overall model to a larger sample.

Furthermore, the researchers could investigate the impact on the teacher's professional development of the new role as a multiplier, his needs in this role and the training strategies to satisfy these needs. Also, there is a need to examine the impact of the multiplier's help on the professional development of his colleagues.

Epilogue

We live in a rapidly changing world. The old answers do not satisfy us anymore. Actually, we need to articulate new questions. May be this model is a threshold that will leads us to new questions about professional development of in-service teachers. All we need is the willing to cross it and compose our narratives of this experience.

Note:

The first author-researcher was at the same time the teacher-educator of the sample. The second author was the teacher who constituted the subject of the research; his participation in this article constituted one of the method's strategies for professional development.

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Session 6.7 Workshop

59 Criteria for Images in Research: Creating and Analysing the Visual in Research

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Abstract

Visual images do not provide self-evident data. Frequently, current research methodologies that use the visual, particularly arts-based research methodologies, do not fully account for the ways in which images are formed and interpreted as constructions of meaning. The visual image may employ multiple forms of meaning-making through a combination of semiotics and qualitative relationships. We further suggest that these methods of visual representation fall within five broad categories, or conceptual frameworks, of making: 1) Altered Fact where works of historical record are the result of artistic forming. In Latin fictio, the root of the word fiction, means to fashion; 2) Collusion where participants and researcher conspire together; 3) Conscious Construction, where the world is torn, juxtaposed, and reassembled; 4) Symbolic Assemblage where cultural meanings layer like a palimpsest, partially erased but never totally forgotten; and 5) Metaphorical Re-imagining, where metaphor is provoked for the purpose of new imagination. An arts-based researcher should address in the methodology section of a study, the conceptual frameworks for constructing visual images. The methods of making inform the methods of analysis. This is a criterion for assessing the competence of a work of visual arts-based research.

Key words: *Arts-Based Research, Visual Research, Qualitative Research Methods*

Introduction

While visual research methodologies often acknowledge that images are constructed, they nevertheless maintain a sense that an image is true. For example, some visual methodologies may take control of the camera away from the researcher and place it in the hands of the participants; nevertheless, these methodologies treat the image that the participants create as authentic data. Similarly, in other visual methodologies, participants create personal, hermeneutic narratives from snap shots; yet, these narratives assume that the snap shots represent something "true."

We contend that the visual is more complex. Current research methodologies, particularly arts-based research methodologies, do not fully account for the strategies and processes of image-making. As visual images become a greater part of research, we maintain that there needs to be greater reflection on the part of researchers—including more attention in the methods portions of research reports and dissertation prospectuses—about how the images were created, rather than simply assuming that images render self-evident data.

We further suggest that these methods of visual representation fall within five broad categories of making: 1) Altered Fact, 2) Collusion, 3) Conscious Construction, 4) Symbolic Assemblage, and 5) Metaphorical Re-imagining. These five categories are conceptual frameworks that relate to approaches that artists take to making visual images. We discuss each in turn.

Altered Fact

Oftentimes, researchers and audiences treat a visual image as a statement of record: the image is a fact of what occurred in a particular place, at a particular time. While open to interpretation, the image nevertheless remains as evidence. Consider the now iconic image from the Kent State University shootings by the Ohio National Guard on May 4, 1970. A student journalist, John Filio, was in the student throng when the soldiers opened fire. His photo of fourteen year-old Mary Ann Vecchio kneeling and screaming over the body of a dead student Jeffery Miller has become the photograph of record of the Kent State incident, and one of the enduring historic images from the Vietnam War era. However, Filio took multiple pictures that day. As a good journalist, he created a stream of information (Schweitzer, 2010). By studying the image that occurs immediately after the iconic image, a suspicion arises about the possible manipulation of the historic image of record. In Latin, *fictio*, the root of the word fiction, means to fashion. Fiction is an act of fashioning, yet so too are our visual facts.

Of particular interest is Filio's photo taken immediately after others have helped the weeping Vecchio from the scene, and another woman steps forward to assess Miller's condition. As one might expect, a river of blood has flowed from the head wound. Now, return to the more famous picture. To the right of the image, the blood appears deleted from around the kneeling Vecchio. The image of the kneeling Vecchio, when first released for international

distribution, was airbrushed to remove the fence post that appears to grow out of her head. This editing produced criticism. The image of record as it stands today now retains this visual incongruity. But, what of the disappearing river of blood? Was the picture too gruesome? Did an editor make an artistic decision, that the intense black liquid on the pavement surrounding Vecchio obscured the features of her lower body? The visual evidence suggests that the data has been artistically shaped, burnished, and refocused to render something now accepted as a fact. If so, this would be a case of artistic fashioning, *fictio*, rendering truth.

How much visual adjustment would be permitted to say something true? What might be the clues that we as critics of research want to look for to alert us that photographer/researcher/journalist/artist is engaging in visual adjustment? Is visual adjustment—the introduction of fiction—egregious? On the morning of the Normandy Invasion in World War II, photographer Robert Capa waded onto Omaha Beach with American troops who were under fire from German forces. Eleven pictures from that morning shoot survive as data (The Magnificent Eleven, no date). Nevertheless, it is widely credited that Steven Spielberg's (1998) re-creation of this moment in the movie *Saving Private Ryan*, which Spielberg acknowledges was inspired by Capa's photographs, provides a fuller, more authentic, more *truthful*, understanding of this event.

It can be difficult to distinguish between images that are unadjusted photographs of the world as it appears to be and artists' reconstructions that stage a world to engage our imagination. Libor Hajska's photographs of Prague August 21, 1968—the Soviet invasion of Czechoslovakia which brought to the end the reform movement called the Prague Spring—offer a compelling example of the difficulty in distinguishing the real from the artistic (Prague Spring, 2005). Hajska's film and processing that accentuated colours, as well as his tendency to shoot his photos from a close range (often showing the protesters confronting tanks), result in pictures that have the feel of a Hollywood blockbuster movie. One image that we use in our teaching is a photo that Hajska took at a critical instant in the confrontation between the street crowds and the Soviet army. At a moment of high tension, a run-away car came down a hill and careened into the protesters, killing several. In the chaos that ensued, the confused Soviet forces open fired, killing even more individuals. By chance, Hajska was standing where the car came to rest with dead bodies pinned underneath, and others around him falling to the ground as rifle fire hit them. Hajska took at least one picture before throwing himself to the ground for protection. When we show this image to our students, they invariably regard it as staged. The colours are too flamboyant, the crowded close-up all too readily seems to hint of theatre.

Bracketing Hajska's image with a detail from Canadian fine artist Jeff Wall's cinematographic photograph "Dead Troops Talk" (1992) can be even more disorienting. Wall's work is unabashedly fiction—the horrific fantasy moment following the ambush of a Russian army patrol in Afghanistan as the mutilated bodies return to life. Nevertheless, Wall went to extensive lengths to make the appearances of his imaginary waking dead as life-like as possible. This includes employing a muted naturalistic colour palette that gives an immediate impression of "reality." Thus, when comparing the Hajska side-by-side with the Wall, people

focus on the colour and tend to cite the Wall image as true. The qualitative relationships of colour resonant to convey an apparent factive meaning.

John Dewey (1934) observed that meaning in a work of visual art was more than reading the symbols represented in the depiction. The qualitative relationships in the picture—such as colour, contrast, repetition, space, and balance—transmit inferential resonant significance that evoke what Wittgenstein (1958) call *family resemblances* of meaning. These visual qualities of art making contribute to our ability to see a picture as real.

Collusion

Images captured through a lens have a privileged position of somehow making us believe that they represent the world as it is. All visual arts research methodologies acknowledge the subjectivity of the person holding the camera. What we see of the world can change by changing who gets to control the image. What we see of the world can also change by expanding our sense of who is entitled to make an image. Can only a professionally trained photographer make a real photograph? What if all forms of visual image making were a basic form of human expression (Dissanayake, 1992) and, therefore, were a legitimate source for visual data in research?

Why do humans make visual images? An ecumenical answer, particularly in the fields of Art Education and Art Therapy, is that art is an expressive pursuit. Art says something that is deeply personal about the person who makes it. However, another reason we make images is to conceal and deceive. Smiling into the camera for a photograph is a deception, an attempt to self-consciously create an historical artefact of moment for which we wish to control the outcome. Moreover, smiling for the camera is not a private act of deception, it is a joint, and either implicitly or explicitly understood, act of collusion with the person taking the photographs as well as any others who are consciously participating in the moment.

Dorthea Lange's contact sheets that lead up to her iconic image of the mid-20th century American Depression, *Migrant Mother*, provide an example. Furthermore, years afterwards Lange (1960) herself wrote about the sequence of events and preliminary photographic encounters with her participants that ultimately culminated in the photograph of record.

The shots in the series begin with Lange approaching the tent camp of Florence Owens Thompson and four of her children. The first shot is at middle distance, showing all members of the family. The second shot focuses on Thompson breast-feeding her infant. By the third image, Thompson has buttoned her blouse and begun to pose more formally for the photographer, while cradling the infant. One of the other children has also entered the picture and begins to mug for the camera. A fourth shot shows how Whitehead and her child continue to position themselves for the camera. In the fifth image, something remarkable happens. A third child enters the picture, but the two older children, instead of smiling into the camera lens, turn their backs to the camera, living Whitehead staring pensively ahead

while continuing to hold the infant. This is the image, with the two children framing and balancing the face of their mother, that nearly instantaneously creates a national response.

Lange was adamant that she did not shape this picture. She did not tell Thompson or the children where to stand or how to pose. The Thompson family was aware Lange was taking a picture. They realized that she was documenting them, and the members wordlessly began repositioning themselves as Lange stepped closer to them. The final image is an act of collusion in which artist and subject, or researcher and participants, work together to give shape to an outcome.

Conscious Construction

The face of a stunning new female fashion model appeared on the cover of the September 1994 issue of *Mirabella* magazine. The alluring caption asked, "Who is the Face of America?" enticing the reader to read on to discover whose face this was. However, the image was fictitious. The computer-generated image combined the best features of six different women. The picture was an impossible ideal of feminine beauty. Even though the editors of *Mirabella* openly admitted this in the article, nevertheless their phones rang off the hook as advertisers desperately sought this woman for their publicity. People refused to believe she was fictitious; they believed that the editors of *Mirabella* were hiding her and for the right enticement, they would allow her to appear in public.

The editors of *Mirabella* had touched a nerve. We desire hyper-reality. That which is beyond true, beyond expected, is more compelling than that we know is expected from the world around us. The developers of Las Vegas have long understood this principle. Many people, perhaps most, would prefer to experience the Venetian Hotel, with its faux canals and gondolieri—in immaculate, crisp, traditional costume—than actually travel to Venice (where the gondolieri tend to be a bit more unaffected). This particular contrast is all the more remarkable because, before Las Vegas, for centuries the principle industry of Venice was marketing a hyper-reality to tourists. Now Las Vegas can out-hyper-reality Venice.

The visual arts allow the construction of alternative realities: that which never was, that which we cannot possess, that which is yet to come. Computer technology allows populist access to this power. Fine artists are no longer cultural gatekeepers; today, visual construction is chaotically democratic.

Constructed representations are not necessarily expressive. Representations do not necessarily reveal or say; they also disguise, hide, or obfuscate. This is the case in the photographic portraiture work of the artist Jim Goldberg. In his *Open See* series (Goldberg, 2009), Goldberg photographs individuals who are living in Europe as refugees having escaped drug-related, religious, sexual, or military violence in their home countries. Goldberg begins by framing a classic photographic portrait, but allows his participant to alter this visual document however he or she wants. For example, a young Moldavian woman who escaped sex slavery holds a

Barbie doll in front of her face. She then paints and writes on top of the photographic print, adding further written commentary in the margins and the plain back side of the print. Goldberg insists on exhibiting these images within the context of art galleries and art museums, because these are constructed images. This is not journalist reporting or recording; this is imaginative recreation.

Symbolic Assemblage

Panofsky's (1972) iconography research explored how artists exploited culturally contextual symbols. Artists found ways to assemble cultural signifiers in combinations that expressed meaning. For centuries, when the wide populace was illiterate, the ability to communicate visually was a critical societal task. Artists enjoyed prestige and social influence.

Like a palimpsest, the significance of a cultural symbol erodes in time, but never fully erases. Like some deep DNA trace, the meaning seems to linger in our bones, even if the actual connection between signifier and signified has been lost. For example, in the late 19th century, an image of a fully clothed woman straddling a chair, would have been immediately understood to signify that the woman was a professional prostitute. This would have been clear even when the woman's face was the only exposed skin—high boots, stockings, and gloves covering the rest of her body. And headscarves and hats covered her hair. This was Victorian pornography.

By the second half of the 20th century, this visual Victorian code was no longer instantaneous recognizable, but physical gestures—the somatic qualitative relationships—still could convey meaning. In an advertising image for Donna Karan New York produced in the 1960s, the model sits on the edge of sofa and—like her Victorian predecessor, with her legs agape. The pose is one of confidence, a self-determined woman. Unlike her Victorian counterpart, she suggests that she is fully independent sexually as well, with her left hand masking her groin.

This pose of a sexually confident yet self-sufficient woman becomes a standard pose for marketing anything from desktop computers to fragrances. By the early 21st century, the elements of this marketing pose were so widely accepted—if not fully understood—within the culture, that a fashion company marketing primarily to teen-age girls could run a fully ironic ad. Here, the pop star Mark McGrath returns a knowing male gaze to compliment the assertive pose of a female sitting atop his computer. To further underscore the irony, McGrath appears to nonchalantly set his computer screen to launch an image of a rocket that appears to be headed through the computer, to the young woman's protective hand gesture, and straight to her vagina. An overwrought palette of blues and reds strengthens this fully ironic scene.

Through these images, we watch symbolic context mutate. Some details and meanings change, while other meanings stay the same. The preceding context on which our current symbolic readings are based are erased—but not entirely forgotten—in time.

Metaphorical Re-imagining

Artists can build and extend the semiotic codes of the past. They can also disrupt them so utterly that a new possibility emerges that can set a new course of understanding that may be diametrically different to the earlier cultural context. The African-American artist Gary Simmons' sculpture "Us & Them" consists of two black cotton hand towels hanging on a standard bathroom towel bar. The towels have golden embroidery with "Us" sown on one and "Them" sown on the other. Both words are in a highly stylized cursive script associated with monographs or engraved stationary.

There are multiple levels of symbolic inference at play here. Embroidery and monogramming are signs of cultural significance, marks of social rank. However, normally these signifiers do not explicitly point out that these marks mean to distinguish "Us" from "Them;" rather they usually say "he" and "she." Simmons' points to the preciousness of possession, without commenting on those who are dispossessed. The embroidery only signifies that you now belong to the culturally affluent, it is not so tawdry as to point to the masses--to the "Them"-- who do are economically lacking. Black is also a significant symbol in this work for Simmons addresses in this work the codes that define elites from the proletariat *within* the African-American community. In this way, Simmons repurposes symbols into new metaphoric means that make new constructions of perception possible.

The construction of new metaphor is also a criterion for assessment of arts-based educational research. Not all art-making practices are research. Not all educational research methods that employ the visual are arts-based. However, work that seeks new metaphorical understandings rises to the level of research. Work that uses metaphor for ironic delight is art, but may not be research.

The imagery created in the arts-based educational research of Karinna Riddett-Moore who used the methodology of a/r/tography provides an example (Riddett-Moore & Siegesmund, 2012). In her image *Ecclesiastes*, a dress form mannequin, with a wedding dress mounted on it, stands in a late autumn field as storm clouds gather and wind rips through the dry grass. Blackbirds appear to nestle in the folds of the dress. The image carries symbolic meaning on a number of levels, but for the purposes of a teacher-research study into curriculum, criterion that this image needs to address is: Does the image provoke us to think about how a relatively new teacher might view the challenges of teaching? And, how does one begin to find's one way in a winter of professional discontent? Here the image does not provide answers; it provokes conversations.

Conclusion

We suggest that visual researchers use these five broad categories of visual representation (Altered Fact; Collusion; Conscious Construction; Symbolic Assemblage; and Metaphorical Re-imagining) as the opening to a conversation. We would anticipate that, in a research prospectus where the visual is part of data gathering and analysis, the researcher could clearly address how the visual will be used within these categories. A researcher may not deal with all five, but could address two or more of these categories.

Different scholars are offering solutions to problems that concern thinking about the visual in research. These include Ricardo Marín Viadel, Joaquín Roldán (2013), and Richard Hickman's keynote address as a part of this conference's proceeding. The impetus to this work is the need to distinguish standards for making judgments within visual arts-based research. This clarity is critical to sustain integrity as visual research methods gain widening popularity.

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Poster Presentations

119 Design education within visual education in a light of diagnostic assessment/evaluation

Dr Gabrielle Pataky ELTE TOK Hungary

The research is a rigorous investigation into the visual abilities that children aged 6-12 utilize when designing and constructing objects, and offers a theoretical approach, as well as the findings of field work in schools and the analysis of the diagnostic survey of abilities.

For development to be efficient, we need to define these abilities and need to understand how they act at a certain age, how optimal circumstances can be created, and how education can exploit the personality development and transfer effects that are at work during the learning of object design and construction.

Within visual education, we looked at the development of abilities that are utilized in object design and construction, and made diagnostic surveys to define the minimal and optimal levels of development that can be attained in the target age group. We sought to map and systematize those ability elements and competences that are important for the construction activities.

We also surveyed those material and personal conditions whose fortunate combination facilitates the optimum development of construction skills. The system forms the basis of computer software that is now in the phase of development and testing, which will help schools and teachers to identify what needs to be done to optimize conditions, or gain reinforcement if these conditions are already optimal.

Key words: *Design education, Visual education, Diagnostically research, Visual abilities, Elementary school*

16 Art Distance Learning

Ilze Kadike National Centre for Education, Lat-InSEA, Lativa

The modern school is a school full of changes, so my story will be about changes in art education. Can art be studied for distance learning? Yes it is possible.

Distance education teaches the art knowledge and skills: language arts, creativity, cultural heritage and events are used in some methods of teaching: demonstration, discussion, practicing, practical work, games, etc., but changing teaching forms of work and organization. Each class the school has prepared an electronic guidance material, video lectures, electronic tests and practical creative work conditions to be remote. It is possible to communicate with the teacher during the on-site and off-site consultations.

The students can always discuss the type of test and creatively practical tasks for a drawing or painting, or other art forms technological processes, the museums, the art exhibitions and other artistic processes. Organizing for distance education quality of the subject "Visual Arts", will be the main tasks are: the modern classic values developed methodological materials; local resources (museums, exhibitions, art) inspection; high-quality, attractive test with practically creative work; students' knowledge and skills a positive evaluation.

Keywords: *Art distance learning, local resources (museums exhibitions works of art) professionally designed test, positive evaluation of students` knowledge and skills*

C3 Canterbury book: Tales of Art and Curiosity

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C3

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Abstract

During the last InSEA European Regional Conference in Limassol, Cyprus, in June, 2012, the members of the arts education group C3 presented a practical workshop

in the conference to develop collaborative sketchbooks with InSEA members. Forty books were manufactured for that purpose by craftsman in the Portuguese ASSOL Association. People from ASSOL were very proud in making sketchbooks for art educators. The books were distributed to the InSEA participants of the workshop in Limassol, and they took them away to start a drawing chain in their countries. ASSOL people also participated in the drawing chain, 12 books were returned to C3. In June 2013 the same bindery created the C3 Canterbury Book to be shared with the 2013 InSEA European Regional Congress organizers. The ongoing process of this sketchbook chain can be visited at <http://sharingsketchbooks.wordpress.com/>. Although this action is not research driven, it may be possible that some interesting visual data may be collected, as related in the visual description about the experience in figures 1& 2.

Key words: sketchbooks; drawing; collaborative learning

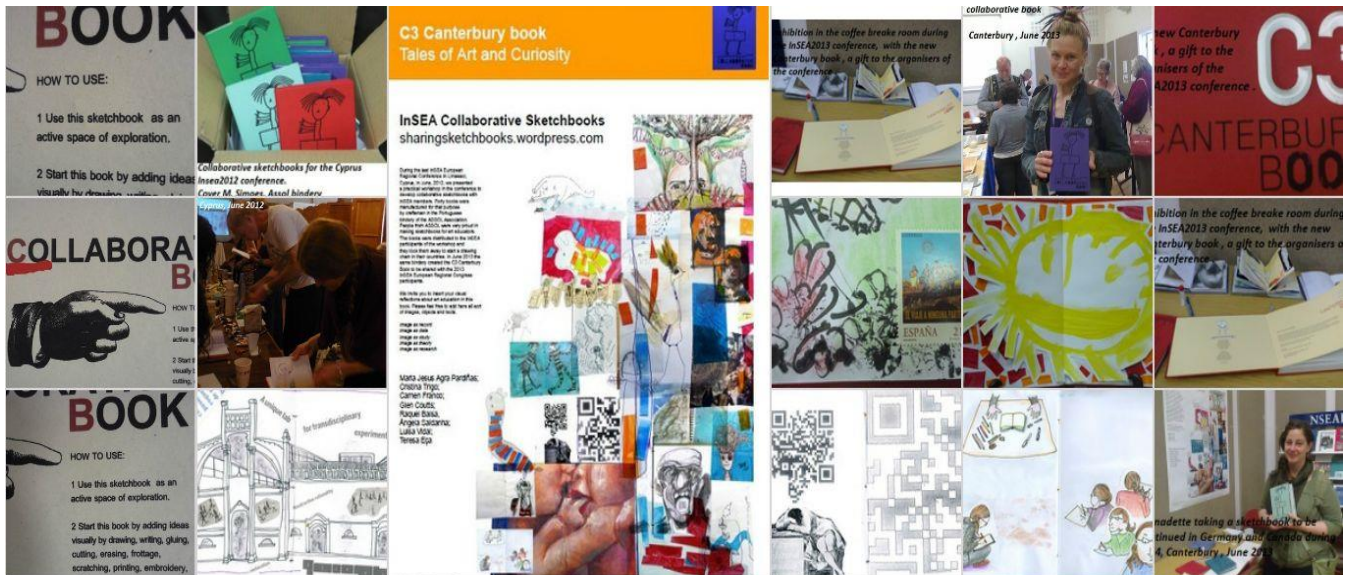


figure 1: visual description about the sharing sketchbooks with InSEA members during June 2012 – June 2013



figure 2: visual description about the sharing sketchbooks with InSEA members experience during June 2012 – June 2013

Optional trips and tours;

Wednesday 26 June 3pm Old Sessions

Historic Canterbury's skyline is dominated by the stunning Cathedral, the oldest in England. But the cathedral is only part of the story; the ancient ruins of St Augustine's Abbey and St Martin's Church form Canterbury's UNESCO World Heritage Site while other ancient ruins are reminders of the city's history, heritage and culture.

Full details will be announced at the congress but understand you will need to sign up by Tuesday to ensure we have clear numbers. You will be able to sign up for our trips during Monday and Tuesday of the congress with Gill, it will be based on first come to fill places. We will display exact costs at this point.

Trip 1: An Introduction to Canterbury walking tour (free)

Travelling on foot is always a good way to explore. This tour will focus on some of the famous and less well known aspects of this city and bring its rich history to life.

Trip 2: Canterbury Cathedral Tour (small cost)

St Augustine, sent by Pope Gregory the Great, arrived in 597 AD as a missionary and became the first Archbishop, establishing his seat in Canterbury. In 1170

Archbishop Thomas Becket was murdered in the Cathedral and ever since, the Cathedral has attracted thousands of pilgrims, as told most famously in Geoffrey Chaucer's "Canterbury Tales". We continue the tradition, inviting you to share the beauty of one of world's great holy places.

Trip 3: The Turner Gallery, Margate (small cost).

For Joseph Mallord William "J. M. W." Turner, location was of great importance and he remarked to the influential art critic, John Ruskin, that "*the skies over Thanet are the loveliest in all Europe*". The unique quality of light in this part of Kent drew Turner back time and again. More than 100 of Turner's works, including some of his most famous seascapes, were inspired by the East Kent coast.

This stunning new landmark gallery (designed by David Chipperfield) is the largest exhibition space in the South East outside of London. The gallery offers sensational views over the North Kent Coast, captures the dramatic light effects and offers visitors a unique opportunity to engage with and explore intriguing links between historical and contemporary art.

The current exhibition is titled 'Curiosity: Art and the pleasures of knowing'. This provides a world of wonder, fascination and inquiry. You can experience the spectacular and the bizarre, the startling and mysterious, contemporary art alongside historical artefacts, as the gallery becomes a cabinet of curiosities.

The Curator Brian Dillon said 'Like the cabinet of curiosities of the 17th century, which mixed science and art, ancient and modern, reality and fiction, this exhibition refuses to choose between knowledge and pleasure. It juxtaposes historical periods and categories of objects to produce an eccentric map of curiosity in its many senses'.

Thanks

The Congress Planning team at this point would like to express their thanks to a number of contributors to the congress.

Art Projects for Schools for kindly producing our wonderful congress bags free of charge.

Woodchurch Primary School who have provided the art work reproduced in this booklet and supplied some of the quotes. Also to all the children who have been working so hard on the iPad project - some of which will attend congress to share their knowledge. Thank you to the following children whose work has also, as well as being shown in the booklet, will be displayed throughout the Congress: Tristan 11, Abbie 11, Lucy 10, Salus 10, Maisy 10, Billy 11, Theo 11, Lindon 10, Bradley 11, Harry 11, Katie 11, Robert 11, Cody 11, Rhea 11, Agatha 11, Charlie 11, Hope 11, Hannah 10, Jack 11, Joseph 11, Michael 10, Joshua 11, James 11, Max 11, Joshua W 11.

Thanks Katie aged 11 whose ipad image is printed on the bag.
Lastly a big thank you to, Rachael, Hannah and Jenni, for sharing your knowledge and welcoming us to work with Woodchurch Primary School.

Sidney Cooper Gallery, for hosting a wonderful private view event for us.

Kent Art Teachers' Network, for helping to advertise the congress.

St Anselms RC School who shared their wonderful choir with us in the closing ceremony. The choir involves children from years 7,8,9,10 and 11. Thank you to Linda Tucker and Lisa Morey for organising and bringing the choir.



Thank you to everyone who came and made the Congress an enjoyable experience.



THE INTERNATIONAL SOCIETY FOR EDUCATION THROUGH ART



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