

2010 ART & DESIGN for Social Justice Symposium

15th Anniversary, Kids' Guernica Peace Mural Project



Florida State University

College of Visual Arts, Theatre, and Dance

2010 ART & DESIGN for Social Justice Symposium & 15th Anniversary, Kids' Guernica Peace Mural Project

Florida State University, January 15-18, 2010



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Schedule of Events - Pre-Symposium Activities

January 15-17

Kids Guernica Peace Mural Project

Friday, January 15

10:00-1:00 Optional Tour of the Tallahassee Museum of Art and Science

See the Kinsey Collection of African American Art, followed by lunch at the Suwannee Room, Florida State University.

4:30-8:00 Making Peace Together: Visions From Around the World, Teacher Workshop, Florida State University Museum of Fine Arts

Meet the people who worked in their countries to bring a challenging vision of peace to the next generation, and the children who will grow up and determine the direction of history.



4:45-5:30 Walk and Talk Tour of Kids Guernica Peace

Takuya Kaneda (Japan) will guide this session, providing comment on the works in the exhibition. Various people responsible for the production of murals will be introduced during this session including: *Thomas Economacos* (Athens, Greece), *Deniz Hasirci* (Izmir, Turkey and Chios, Greece), *Boris Tissot* (Picasso's Atelier, France), *Ann Kuo* (Taiwan), *Toshifumi Abe* (Japan), *Savina Tarsitano* (Italy/Martinique), *Ian Brown* (Australia), *Bernard Conlon* (Northern Ireland), the North Florida mural group (Tallahassee, USA), and others. This session will allow for discussion of individual pieces among the leaders of the session, those responsible for the murals, and teachers in attendance.



Walk and Talk Tour of Kids' Guernica Peace Murals

5:30-6:00 Buffet Dinner

6:00-6:45 Overview and history of the Peace Mural Movement

Takuya Kaneda (Japan) on Kids' Guernica with input from *Toshifumi Abe* (Japan) and *Ann Kuo* (Taiwan). Kids of Guernica (now in their 20s) will provide a look at participation in the movement from the child's perspective.

6:45-7:30 Presenting Peace Issues in the Classroom

Panel members talk about the projects or activities that can be done in the classroom as part of a presentation on peace issues.

Panel: *Deniz Hasirci* (Turkey), *Thomas Economacos* (Greece), *Bernard Conlon* (Northern Ireland), *Takuya Kaneda* (Japan), *Valia Mhaish* (Lebanon), *Boris Tissot* (France), *Toshifumi Abe* (Japan), *Ann Kuo* (Taiwan), and others.

7:30-8:00 Artwork for Peace from Leon County Classrooms

A walk and talk through the student display titled *Peace: A Challenge* by participant teachers. Teacher workshop for peace through art/education led by presenters from Europe, Asia, and the Americas.

Saturday, January 16. Florida State University Museum of fine Arts

8:00 All Day, beginning at 8 AM- Peace Mural Workshop with Wafa Elsaka (Art teacher at Hartsfield Elementary); Location- Parking garage adjacent to Museum- Open to everyone- kids and adults.

9:00 Gathering and continental breakfast in the Florida State University Museum of Fine Arts

10:00 Kids' Guernica Business Meeting

1:00-4:00 Children's Mural Workshop and Regional K-12 events at the FSU Museum of Fine Arts

K-12 performances coordinated with local school teachers through the Museum Education Department. Activities include "make and take" art activities for children and performances by elementary students (music, recitation, stomp dance, peace cheers). (Events open to all with activities and performance targeted to elementary level.)



Children perform at K-12 Museum Events



Children at the FSU Museum Making Peace-Related Art.

Reception for Peace Murals: Upstairs galleries- murals from around the globe with one *Peace Mural* by students and teachers in 14 Leon County Schools.

Reception for K-5 Student display, *Peace! Downstairs galleries- exhibitions in all media with participation by 20 elementary schools.*

8:00 Drum Circle for Peace, Home of Tom Anderson & Mary Beth McBride

Sunday, January 17

9:00 Nature Tours

Nature tours to the heart of North Florida's wilderness to see alligators, anhingas, and manatees.

Sunday Evening Events- See Symposium Schedule Below

Symposium Activities. January 18

Sunday. January 17. Montgomery Hall. Florida State University

5:00 Symposium Welcome & Opening Remarks, Montgomery Hall

5:15 Dance Performance by FSU Dance Department

"Transform", choreographed by Alan Danielson, performed by Dance Repertory Theatre, School of Dance, FSU

5:30 Evening Keynote: Tom Anderson, Jessie Lovano-Kerr Professor of Art Education, Florida State University



Tom Anderson

Monday. January 18. New Classroom Building. Florida State University

8:00 Registration & Continental Breakfast

8:40 Welcome and Introductions



Symposium Attendees at Opening Session

9:00-10:20 Opening Plenary Session

Ann Kuo, Taiwan, Moderator

Takuya Kaneda, Art Educator, Otsuma Women's University, Tokyo

Lynn Bustle, Art Educator, University of Louisiana-Lafayette

Jill Pable, Interior Design Educator, Florida State University

Ray Goodson, 3Form CEO, Salt Lake City, Utah

Dave Gussak, Art Therapy Educator, Florida State University



Plenary Moderator, Ann Kuo (l) with panelists Takuya Kaneda, Lynn Bustle, Jill Pable, & Ray Goodson

10:20- 10:30 Break

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(Continuation from Previous Session- 1 hour 10 minute session)

The Aesthetic Experience: The Connection between Art and Personal/Political Transformation..... 34
Rosa Naparstek, Artists Unite, Inc., International Artists Society, New York Metropolitan
Martin Luther King Jr. Center for Nonviolence

12:30- 1:50 Lunch

Music by Sir Charles Atkins, Jazz and Blues Musician

Lunch Keynote Speaker: Takuya Kaneda, Otsuma Women's University, Tokyo



Sir Charles Atkins



Takuya Kaneda

2:00- 3:00 Poster Session & Dessert



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4:15 Closing Keynote: Ray Goodson, 3Form CEO



Ray Goodson, 3Form CEO

4:50 Final Remarks

Symposium Papers

Art and Design with Children's Participation

Deniz Hasirci, Izmir University of Economics, Turkey

In this session, the discrepancy in the definition of participation, participatory methods used in art and design projects with children, and possible difficulties that arise from these processes will be discussed. A design project and an art project will be explored and the differences in both methods will be compared. The participatory design processes of a school design project will be explained. In this project, the children and youth of different age groups collaborated to form a learning environment, and an interpretation of a life-size mural of Picasso's "Guernica". Additionally, examples will be given from realized design and art projects that have come to life by a series of participatory processes with children and other stakeholders, such as teachers, principals, museum personnel, volunteers, and parents. Quite often, users do not have a say in the environments they occupy. Although participatory efforts aim to prevent using standard methods and tried-and-true solutions, commonly, the findings are not reflected upon the resulting spaces. This is not to say that these processes are worthless. However, consideration has to be given so that children are not tokenized. It is important that they are interpreted correctly, just methods are used, and the space that is created at the end carries qualities that are actual results of the processes. The same is true for art projects. Although they are more flexible when compared to design project in terms of architectural standards, functional needs and requirements, project organizers may still tend to have their opinions applied instead of actually listening to the children. This is a crucial point as these processes are very educational for both the users and the designers, and can be very efficient and fruitful when the findings are extended into the project correctly. In the examples to be given, the ongoing participatory processes have already had this collaborative and unifying effect. The presentation will connect to one design ("Peace Village") and one art workshop ("Difference and Peace") to be applied by the author with children from Hartsfield Elementary School, as well as a panel discussion and the exhibition of the Kids' Guernica mural completed in 2007 by Turkish and Greek children.

Participation

Children have a right to take part in the decision-making process as active participants who are considered equals to all of the participants as well as the persons organizing the activity (Clark and Percy-Smith, 2006; Sanoff, 1990). This approach dates back to Hart and his definition of participation as the "process of sharing decisions which affect one's life and the life of the community in which one lives", and that participation being the fundamental right of citizenship for everyone in a community (1992, p. 5). This approach considers the child an equal in the decisions that are made. Several research studies have been established gaining support for this view. However, care should be given so that one does not fall into tokenist approaches that "use" the participatory acts with children for their own good without really listening to them.

Involving children in participatory processes of design and architecture is an attempt to come closer to an inclusive and holistic approach within the design world. This is especially true when one considers the fact that children almost never have a say regarding the environments they grow up in. The involvement of parents and teachers is key in any issue related to children and children's environments. Where children's environments are considered, it is crucial that they be a source of fulfillment as well as part of enhancing educational programs within schools. Thus, what can working with children teach designers and architects? First, if a space is created for children, the fact that they have a say in the space they will occupy is very important. Also, in a changing world in which children are experiencing a life very different than the children of 10, or even 5 years ago, it is important to consider their needs. Thus, one cannot keep repeating old tried-and-true solutions for designs in children's environments (Clark and Percy-Smith, 2007; Hasirci and Demirkan, 2003; Hasirci and Wilson, 2009; West, 2007).

There are basically four steps to just participation of children in decisions that will influence them directly. First, children should be given the opportunity to know, discuss, and contribute to those decisions. Second, in order to be able to do this, it is important that they receive the necessary background information on the subject and have equal access to a discussion platform. Next, they should be asked their opinions while in a decision-making situation and have the opportunity to get those opinions across. The fourth step is that their viewpoints should be taken seriously as they might present an issue not considered by the designers. Merely a chance to be heard is often what anyone deserves. Lastly, children should be informed of the outcomes after the participatory process is complete and the final decisions have been made. They and all participants should be able to question the results, reject, and discuss them (Kural et al., 2007; Skivenes and Strandu, 2006).

Art and Design Projects – Differences in Approach and Methodology

There are some commonalities and differences in the approach to participation in art and design projects, especially with children. To begin with the commonalities, first, in both cases, the aim should be to motivate children, get them to participate, listen to them and obtain the necessary information from them, and to interpret this information correctly (Hasirci and Wilson, 2009). These factors apply to both art and design projects. Another feature that is crucial to any participatory project is to get the participators warmed up to one another. This can be done in a number of ways, by talking and/or with games, and a considerable amount of time should be given to this activity before the actual process starts.

In terms of differences, although there is a joint objective in both an art and a design project, an art project is much more flexible in terms of creative process. Both methodology and results may change depending on a simple idea that comes up from a participant. It is open-ended, and can change from one moment to another taking shape according to the agreed decision. A design project on the other hand, has a particular aim that has to be solved at the end of the process. Whether it is the production of the design of a building, a logo, or a chair, if standardized methods are not utilized, the process may remain only at the level of exercise and may not lead to the desired result. There are various techniques to be applied that change according to the purpose of the participatory process.

The Case Studies

The Kids' Guernica Art Project

Often the production of art is individual and it is shared with the public when it becomes a product. If interest in art does not begin at a young age, the appreciation of it in future years is likely to be most difficult. Therefore, participating in art processes at young ages urges children to value art. Art projects planned with different age groups enable older youth to take responsibility, and to introduce younger ones to art language and methods. In an environment in which there are children and youth of various backgrounds, art provides a common language and creative results can be achieved. The idea behind participatory art is to systematically integrate theory and practice and enable people to take part in art activities in their environments.

In a participatory art project realized with Turkish and Greek youth, the Kids' Guernica group enabled youth to contribute to culture with a "peace" concept, and enhance cultural relationships. A mural project that started with children from Chios, carrying the theme and dimensions of Pablo Picasso's "Guernica", was completed in Izmir with the participation of a group of middle school children, children from Chios, and undergraduate design students from the Izmir University of Economics (IUE). The organizing committee was Poiein Kai Prattein in coordination with Kids' Guernica and IUE, and the finalized version of the mural was exhibited in Athens at the Zappion – Megaron. All participants were ecstatic to have created an international joint project with so many different groups of people involved. When the participants were asked about how the groups communicated, they replied by saying, "by painting". Even this reply points to the beginning of an awareness concerning art that stresses creativity and communication (See Figures 1 and 2).

The “Peace Village” idea came from turning the Kids’ Guernica art mural into a three-dimensional design project created using participatory design methods. Thus, it was the coming together of art and design using the different participatory methods of both.

The School Design Project

Decisions regarding spaces for children are often made by owners or stakeholders who are not the actual users of the space, building or environment. When this is the case, several important needs of users may be overseen, causing ineffective use of the space or unsatisfied users. Although, participatory processes seem to consume more time, energy, and resources, they enable quick results that focus on real needs that are more difficult to reach with other methods. Extended life for building through user contribution and possibility of more adventurous solutions due to user backed confidence for project are also other possible advantages (Hadjiannou, 2007; Hasirci and Demirkan, 2003). The idea that lies behind participatory spatial programming workshops is that people from different ages and different fields can come together and create efficient design solutions (Sanoff 1980 and 1990).

In a school design project, the aim was first to start a discussion on learning environments and the design of products, furniture, interior spaces, playgrounds, and entire building complexes for children. The joint project between the Faculty of Art and Design of Izmir University of Economics in Turkey and the Department of Architecture of Chiba University in Japan lasted for three months. In this project, participatory methods were undertaken with elementary school children and volunteer undergraduate architecture, interior architecture and industrial design students. Post Occupancy Evaluations on existing city schools, and the design students’ schools were completed, interviews were done with teachers and students, city plans were assessed in an effort to evaluate the approach to the school, playground and green areas, and scale. Books were read and films were watched, and lengthy discussion sessions were held about school design. As a result, design guidelines for schools were developed, classrooms, desks, and playgrounds were designed.

It was a fruitful process in which the design students learned about participation along with methods of design programming and awareness on the importance of users and of the special qualities of children’s environments. The children were happy to be listened to and the design students were excited to be taking part in this project that required participation on several different levels.

At the end of the summer, designs were exchanged between the two universities, comparing the different approaches. Both groups of projects were developed according to the needs of the school discovered as a result of the research period. The need for better designed gathering areas and green spaces were mentioned frequently, as well as having choices in spending free time within the school and flexibility in spatial arrangements in classrooms. The learning environment providing for development of motor abilities and needs for self-actualization were stated as the most critical needs of the children in both Japan and Turkey.

According to the questionnaires regarding the classrooms completed by the *Turkish* design students during their visit to their own elementary schools, the most liked features were colorful furniture, plants or a connection of the classroom to the outside, large windows, high ceilings, individual desks for students, and the class providing for interactivity. The most disliked features were, chalk dust, small play areas, hard floor material, small size of the classroom, noisy chairs and furniture, lack of hooks for coats and bags, lack of personal area in the classroom, disordered arrangement of classroom, lack of technology, and children not having their own plants. Regarding the total school environment, most liked features were, school, green spaces, free gardens, and low building heights. The most disliked features were school, dark colors used in the interior, lack of hygiene in restrooms, playground full of stones or pebbles, and lack of spaces for sports.

According to the questionnaires completed by the *Japanese* design students during their visit to their own elementary schools, the most liked features in the classrooms were, sunny areas in the classroom, balconies and connections to the outside, high ceilings, easy access to the garden, bulletin boards, plants in the classroom, variety in seating choices, carpet on the floor large windows, high ceilings. The most disliked features were, difficulty in seeing the board from the back, seats by the window being cold in the winter,

noisy doors, and dark classroom environment, insulation problems, hard floor material, small classrooms, noisy chairs and furniture, lack of personal area in the classroom, and disordered arrangement of classroom. Regarding the total school environment, the most liked features were the green spaces, interesting connection of spaces, free gardens, low building heights, and variety in outdoor areas. The most disliked features on the other hand were, floors being slippery on rainy days, problems regarding legibility of the school environment, monotonous interior space, dark colors used in the interior, lack of social areas, rigidity in terms of plan, lack of maintenance, and plainness. It was observed that, the needs were similar according to the design students of both countries, and inclusion of children as well as teachers and principals in the school assessment and school design stages was very helpful to the project (See Figures 3, 4, 5 and 6).

Conclusion

A participatory approach can provide a useful set of guidelines in beginning the establishment of children's environments as well as artwork for an inquisitive new generation. It is also believed that children who have been involved in such participatory processes will be better equipped in dealing with future social and intellectual situations. However, the first step is the clarification of the definition of participation, and acknowledgement and valuing of children's contribution. Naïve and tokenist approaches should be prevented in order to contribute to the field as well as create quality spaces for environments that answer the needs of their users.

The Kids' Guernica mural and Peace Village design workshops that will take place at the Art and Design for Justice Symposium, Tallahassee will carry the same objectives and it is believed that they will be educational experiences for all participants. The children will have the opportunity to watch a presentation on the focus topics of the workshop, discuss issues related to peace, collaborate for specific aims, and finalize the designs. It is believed, this will be a platform to observe the practical side of the theoretical background of participatory process.

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Considering the Role of Personal Narrative in Interpretation and Dialogical Spaces

Karen Hutzal and Vesta Daniel, The Ohio State University



Vesta Daniel (l) and Karen Hutzal (r); Leading discussion (r)

Interpretations can be varied and complex. Imagery including art, design, and visual culture, as an area where interpretation takes place, provide spaces where complex and varied interpretations can lead to dialogical overlap. These overlapping places of interpretation can provide an opportunity for learning and understanding to emerge. Pragmatists have generally suggested that theory or language only holds true when it works in the real world (James, 1907). In essence, the language we create and generalizations we make are only useful insofar as they work in the real world. We suggest the ways in which theory and language can play out through a pragmatic framework are through personal narrative. For example, social justice is abstract in theory and in language. *Seeking* social justice, however, requires personal narratives to be present and active. To **not** consider personal narrative is an invitation to conversations and practices that can be racist, sexist, ageist, and so on, which is in stark contrast to social justice initiatives.

Barrett's (2003) work in art criticism has shed light on the potential for interpretations of contemporary art to build community spaces where multiple understandings are highly valued and useful toward learning. Similarly, conversations around visual culture have suggested socio-cultural possibilities for critical dialogue of visual imagery. While visual culture discussions seem to have focused on societal and political critique and reflection, we assert personal narrative and self-reflection as central to dialogical spaces where changed perceptions can take place. Emphasizing personal narrative and self-reflection can attend to multicultural issues such as racism, classism, sexism, and so on, in seeking social justice (Gollnick & Chinn, 2008).

Karen's Voice

I didn't see it. As I analyzed data collected in response to a public exhibit on slavery's role with sugar cane production, I came across two comments that claimed racism in the exhibit's presence at this particular public, urban market location. As a research evaluator, my first instinct was to ignore these two comments because of their seeming insignificance compared to the many other positive and less critical comments. But I kept coming back to these two comments. "They're just young and angry," I thought to myself. The exhibit certainly had room for improvement, but in its entirety, the exhibit was meant to call attention to issues of race through

highlighting slavery's historic role in food production. It was meant to invoke questions in market visitors so as to encourage them to consider where their food came from, how it was made, and how slavery played a significant role in contributing to some of our favorite foods. I didn't see it.

Instead of moving on, I decided to consult with my colleague, an African-American woman whose scholarship includes issues of race, community-based arts, and multicultural education. In our brief conversation, I realized that my personal narrative was too limited to have seen it. My interpretation of the exhibit, based on my observations of it and analysis of data collected from viewers, focused initially on the potential for such an exhibit in a public space as a form of community engagement and the methods by which the exhibit engaged the audience in learning and questioning. Had I ignored the comments toward racism, I would have written an evaluative report that contributed to ongoing issues of racism instead of calling attention to the complexity inherent in interpretations of spaces such as history and art, in this case the emphasis being on sugar cane production. Images used in the exhibit portrayed enslaved people working in a field and actual shackles on display, presented, primarily, as "factual data." These images and items were meant to bring to life the inhumanity of slavery but the images were not explored deeply through critical questioning and were on display in a very loud end of the market where viewers might not have the personal space through which to process emotions stirred by the exhibit. It was a very raw environment to expose such sad and devastating historical imagery.

It's in these many, daily interpretive spaces that multiple lenses of interpretation might shed light on ongoing issues such as racism. Individual interpretations can often become too narrow, missing valuable opportunities for multicultural learning. I left the conversation with my colleague tired and sad, realizing the impact of my limited perspective on my work as an educator, researcher, and administrator. As I recovered, I realized that my ongoing struggle is, through dialogue and openness, to continue to face my own limited personal narrative in interpreting the multiple spaces in which I find myself.

Vesta's Voice

Having been a university student in the sixties and seventies, a multicultural curriculum developer in the seventies an African American female all of my life, and an educator for several decades now situated in the largest university in the United States with a primarily white population and ethos, I have limitless opportunities to reflect on many chapters and nuances of my narrative. It is not the narrative that is sufficient, reasonable or experienced by all. It is mine. And yours is yours. However, our varying stories are infused with greater significance at their points of nexus, interaction, overlap and conflict. It is through these stories that we attempt to explain, defend, question and affect the reality we know as history and culture.

Surely, our worldview forms the way we perceive reality, and, as educators, the way that we teach. Currently, for example, my narrative is keenly and sometimes poignantly affected by the part of our shared story that can be realized through the existence of Malia and Sasha Obama, the daughters of President and First Lady Obama. In spring of 2009, I wrote an essay for the NAEA Newspaper that explored a possibility for considering how the source of imaging or visual culture, that is, the Obama girls can serve as a touch point for the interrogation of a racialized America, as follows:

I watched Sasha and Malia Obama enter the international stage with a countenance belying their ages of seven and ten bolstered by the confidence and steady bearing that centered, humane, confident, savvy parents can pass on to their children. They are beautiful. They are African American. Their willing and untarnished smiles and attentiveness are at once youthful, inquisitive and knowing. Their connection to other little girls and boys, adolescents, women and men and me elude description but certainly have something to do with filling our hearts and granting us the relief that comes from a burden lifted. Across countless world contexts parents and teachers consume the Obama girls' delightful interactions with their parents and with public strangers. I admire their glistening intelligence and unfettered joy. As an educator, I hope to see such confidence in the smiles that students give me and each other as they learn, understand, and know.

Questions We Ask Ourselves

Our subsequent self-directed questions are offered to you in attempt to connect narrative to a kind of social justice that is emancipatory and transformative every day:

What kinds of narratives are there?

Is participation in personal narrative risky?

Why aren't some stories told?

What is the significance of narrative telling, especially negative narrative?

Is storytelling a good idea in classrooms and art activities?

How should art teachers be equipped for this?

Beyond art criticism, where does personal narrative enter? When does it begin?

What images does this narrative create?

What are some non-traditional constructs about race in this narrative and how are they helpful in education?

How do our students identify with the Obama girls as peers?

How can this narrative encourage students to interrogate the concepts of race and self-definition?

How does this narrative align or conflict with our perceptions of race in America?

How do we reconnect the histories of peoples of the world through narratives?

What is our role in this process?

Conclusion

As teachers, researchers, evaluators, parents, and community workers, we each see the significance of our continued critical self-reflection toward seeking social justice. This can manifest itself in how we present information to students, engage them in discussions, develop research agendas, analyze and report data, or engage in partnerships with community members. Each of these activities requires personal narrative to occupy a co-existing dialogical space that contributes to social justice.

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Identity and Voice: Constructivist Approaches to Inclusive Museum Exhibitions

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Melanie Magisos, Hispanic Research Center, Arizona State University



Mary Erickson (l) & Pat Villeneuve (r).

Art exhibitions in museums and art centers are challenging venues for advancing social justice. Much of the history of museum education has been dominated by the powerful and privileged. Early museum efforts might even be characterized as patronizing of the “less fortunate” or “less cultured.” For instance, London’s South Kensington Museum, which served as a model for early U.S. art museums, aimed “to create positive social change by teaching good taste” (Buffington, 2007, p. 13). Since the mid 20th century, such traditional ideas have evolved considerably (Williams, 2007). However, the gulf between the “roles of expert, keeper, authority at one end of the spectrum and public servant, communicator, community participant at the other” persists (Franco, 1992, p. 9). A primary goal of our exploratory exhibition, “Mixing it Up: Building a Mexican-American Identity,” is to bridge that gap, using innovative presentational approaches—from conceptualizing to curating, designing, and educating—to engage and enfranchise our audiences.

Identity and Our Exhibition

Falk’s (2009) research on the role identity plays in museum visitors’ experience has provided valuable distinctions that we have used in planning our exhibition. Falk distinguishes “big ‘I’ identities,” such as nationality, race/ethnicity, religion, and gender that he distinguishes from “little ‘i’ identities,” such as curious explorer, good friend or parent, experience seeker, professional, spiritual person, etc. “Mixing it Up: Building a Mexican-American Identity” is explicitly rooted in a big ‘I’ Chicana/o identity.¹ Gary D. Keller, Regents’ Professor and Director of Arizona State’s Hispanic Research Center and Mary Erickson received grant support for the current project from the Arizona State University Institute for Humanities Research.

Our research analyzes examples of visual art that use basic, readily identifiable themes and images from popular culture that are important in three interrelated but distinct cultures: the conventionally Mexican, the mainstream U.S. “American,” and the Chicana/o. The goal is to identify and analyze the distinctive treatment of fundamental common themes and images that run across the three distinct cultures and to reveal how Chicana/o art creates its own culturally satisfying place that is identifiably distinct from the other cultures with which it is deeply connected: mainstream American and conventionally Mexican, and the conventionally Mexican-American that preceded it and from which Chicana/o culture emerged and developed.

Additionally, we seek to explore through our project how we can design the exhibition to engage five little “i”

¹ The terms, “Mexican Americans” and “Chicanos” are often used as synonyms, but the latter usually expresses more ethnic pride.

identities identified by Falk (2009): Professional/Hobbyist, Explorer, Recharger, Experience Seeker, and Facilitator.

Professional/Hobbyists. Based on his studies of museum visitors, Falk (2009) concludes that museums are particularly concerned with satisfying a group of visitors he calls “Professional/Hobbyists.” He describes these visitors as having “above-average knowledge of the museum’s content due to either their profession or avocation and [as typically visiting] “the museum in order to satisfy a specific goal or objective” (p. 94). Further Falk’s studies have led him to conclude that:

Typically, individuals with a Professional/Hobbyist motivation represent the smallest category of visitors to most institutions, but they are often disproportionately influential. Because these individuals often possess strong ties to the people who work in the museum, because of their content and/or professional knowledge, their satisfaction is often deemed extremely important (pp. 199-200).

Erickson’s inquiry approach (Erickson, 1997; 2001; 2005; Blasingame, Erickson & Woodson, 2005) to curriculum for elementary and secondary students is especially well suited for Professional/Hobbyists. Her approach is based on four broad questions: LOOK: What do you see? LEARN: What do you know? INTERPRET: What does it mean? and COMPARE: How does it compare? (Erickson, 2009). She and Pat Villeneuve developed inquiry-based lessons in the educators resource section of the catalog for “Chicano Art for Our Millennium,” a 2004 exhibition of Mexican-American art at the Mesa Southwest Museum in Mesa, Arizona (Keller, Erickson & Villeneuve, 2004). Villeneuve and Erickson (2004) also co-authored a curriculum unit examining how four Chicana/o artists included visual references to Mexican artists in their works.

Villeneuve (2007) has been exploring the constructivist education paradigm in the art museum. Constructivism is based on the notion that individuals learn by actively constructing their own understandings. She proposes that “inquiry, or generating and answering pertinent questions in a dialogic manner, can foster learning through social interaction” and thus can contribute to museum visitors’ construction of meaning (Villeneuve & Love, 2007, p. 194). Villeneuve and her Constructivist Museum Working Group have extended Erickson’s four basic questions with metacognitive questions: How has my thinking changed about this artwork, what does it mean to me, and what more do I still want to know (Villeneuve & Love, 2007)?

Explorers. The inquiry approach is also appropriate for another group that Falk (2009) calls Explorers, that is, individuals “visiting the museum because of curiosity or a general interest in discovering more about the topic or subject matter of the institution”(p. 190). For “Mixing it Up: Building a Mexican-American Identity,” we selected Mexican-American artworks around the theme of symbols of national identity. While privileging the featured artworks along a traditional eye level, the exhibition also includes small reproductions of U.S. and Mexican imagery and icons upon which the Mexican-American artists drew. The introductory panel at the entrance to the exhibition invites visitors to look for connections between the artworks and the reference images, thus further addressing the Explorers’ desire to “expand their intellectual horizons” (p. 191).

Rechargers. Villeneuve’s work in museum education has explored a broad scope of art museum audiences beyond elementary, secondary, or even university students whose teachers require them to visit museums, to include the vast numbers of individuals who choose freely to visit museums. Falk (2009) identifies another group of visitors as Rechargers, who visit museums not so much to learn or explore but rather “to reflect, rejuvenate, or generally bask in the wonder of the place” (p. 203-4). The venue for our exhibition is the wood-paneled, former boardroom of Arizona State University. We have made every reasonable effort to remove potential distractions from the space, but the rejuvenation potential of the space is limited. However, some visitors may choose to relax in the large, comfortable, chairs as they reflect on the artworks around them.

Experience Seekers. Falk (2009) calls another group of visitors Experience Seekers. Their primary goal is “to see the destination, building, and what’s iconic or important on display” (p. 197). Our current exhibition is part of a seed-grant project and serves as the proof-of-concept for larger grant applications. As such, it is too modest to include the kinds of artworks that might draw devoted Experience Seekers. However, with the

resources and venues we hope to secure with larger grants, we can aspire to assemble the kind of “must see” Chicana/o artworks that attract Experience Seekers.

Facilitators. Other museum visitors who choose museum going as a free-choice leisure activity are a group Falk (2009) characterizes as Facilitators, people who visit “in order to satisfy the needs and desires of someone they care about rather than just themselves” (p. 192). Facilitators who visit our exhibition with friends or family will find an engaging culminating activity they can use to reflect on their shared and distinct identities. The last images installed in “Mixing it Up: Building a Mexican-American Identity” were selected by several individuals to stand for how they see themselves. For example, there is a photograph of a preschooler holding her stuffed Garfield cat, wearing a Hello Kitty t-shirt, and proclaiming “I am a cat.” A graduate student’s photo of himself in uniform is accompanied by his statement about his pride in having been an Air Force mechanic.

Visitors will be invited to add their voices by contributing their own “I am . . .” visual and verbal statements to the growing exhibition that extends in the hall outside the exhibition space. A gallery attendant is available to photograph any interested visitor and insert the photo in an “I am . . .” printout to be returned to the visitor. A wall panel includes both verbal and visual sources to stimulate visitors’ reflections on their own identities: (1) a long list of identity characteristics (words like “serious,” “playful,” “conservative,” “adventurous,” “devoted” and many more) and (2) a set of many iconic images (such as a leaf, a cross, a globe, a football, a bird, a dollar sign, and many more). In the hall outside the exhibition the visitor finds markers, pencils, scissors, colored paper, and glue they can use to add words and images to the “I am . . .” printout with their photograph. Conversations between visitors and their companions stimulated by this experience should appeal to Facilitators.

Continuing Collaboration

Melanie Magisos brings access to and expert information about the rich, extensive collection of Mexican-American art associated with the Hispanic Research Center. The Center performs basic and applied research on a broad range of topics related to Hispanic populations, disseminates research findings to the academic community and the public, engages in creative activities, and provides public service in areas of importance to Hispanics.

Since 1998, the Hispanic Research Center (HRC) has had a significant focus on visual art by Chicana/o artists, working to exhibit the work of both established and emerging artists, and to introduce the public to Chicana/o Art as a school of American fine art. The HRC has produced books (Keller, Erickson, Johnson & Alvarado, 2002; Keller, Erickson & Villeneuve, 2004; Keller & Phillips, 2005), DVDs, and web sites about hundreds of artists (Hispanic Research Center, 2003-2009, 2007a); developed an archive of thousands of Chicana/o art images; commissioned artworks and facilitated the distribution of art by major Chicana/o ateliers; mounted exhibits in collaboration with museums and educational institutions nationally and internationally; and started an arts festival to celebrate the achievements of Chicana/o artists. The HRC has also documented on video the lives and work of Chicana/o artists in the San Francisco Bay area and in San Antonio (Hispanic Research Center, 2007b, 2009).

In recent decades, museums began “to redefine their relationships and obligations to the public [and] ... “to recruit formerly marginalized audiences (Williams, 2007, p. 58). Today, institutions whose primary mission centers on “big ‘I’ identities” such as the Hispanic Research Center and others like the National Museum of Women in the Arts in Washington, the Heard Museum in Phoenix, the Skirball Cultural Center in Los Angeles, and well as many mainstream institutions, mount exhibitions that bring the work of diverse artists to the public.

According to Falk (2009):

Our identity is a reflection and reaction to both the social and physical world we consciously perceive in the moment, but identity is also influenced by the vast unconscious set of family, cultural, and personal history influences each of us carries with us. Each is continuously constructing and maintaining, not one, but numerous identities which are expressed collectively or individually at different times, depending upon need and circumstance. (p. 72)

In “Mixing it Up: Building a Mexican-American Identity” we have attempted to design an inclusive exhibition to engage all visitors, whether or not they have prior knowledge of Mexican-American art and culture. We have done this by: (1) including captioned reproductions of U.S. and Mexican imagery and icons to enable visitors to identify the cross-cultural references the Mexican-American artists have made, (2) stimulating visitors to consider issues of identity, and (3) attempting to satisfy needs and interests of visitors from any cultural background whose experience may be motivated by “little ‘i’ identities.” Yano (2009) notes that “Increasingly [museums] must balance the needs of their core constituency—the ethnic or cultural communities out of which they grew and who they are accustomed to serving—with the needs of an expanding audience that no longer identifies itself based solely on cultural or racial categories” (p. 11). If successful in acquiring additional grant funding, we intend to curate a larger traveling art exhibition that will illustrate our results and invite viewers to engage in making their own meanings in response to the exhibition.

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Building Social Capital Among Designers

fostering conversation + connectivity about community-based social justice projects
Suzanne Cabrera + Patrick Lee Lucas, University of North Carolina at Greensboro

Social capital refers to connections among individuals... A society of many virtuous but isolated individuals is not necessarily rich in social capital.
--Robert Putnam, *Bowling Alone*, 2000

In this conceptual presentation, we see a lively conversation about organizing community-based design research and activity to address issues of social justice. To open the presentation and to tell something about our current work, we define the current landscape of a number of our design projects that fit within the rubric of social justice-related issues: retail spaces for non-profit organizations, a bus shelter to address a wide gap in our community's transportation infrastructure, a journal writing/drawing exercise for teen-age mothers to give them voice in their care, an exhibition on a local designer who was a champion for civil rights, improved spaces in elderly low-income housing developments, and retrofitted circulation spaces in a local high school. We believe that these various projects collectively demonstrate a range of ways to work with organizations and individuals in our community around multiple notions of design as a form of advocacy for social justice. These projects bring the added benefit of providing a forum for our students to test out ideas and learn about themselves and others in a vibrant student/community laboratory.

We are aware that projects like these have been accomplished throughout the United States by our design faculty peers and their students...and we certainly acknowledge that commonality among the attendees of the ADSJ Symposium. What is missing is a way to gather and share stories, issues, ideas, and challenges of this type of advocacy through design...on both the local and national levels...throughout the year, in between formal gatherings. With the conversation proposed for this session, we aim to utilize the collective wisdom of those gathered to overcome this gap in information and idea sharing...and we know that participants can take the conversations from the symposium back to their own respective work. Thus, we would like to use this presentation as a forum for conversation on the topic.

For the largest portion of our half-hour session, we will provide a series of prompts, organizing participants for group discussion around unresolved topics that each faculty member faces: identifying financial support; getting the word out to others about the importance of design and social justice issues; managing university relations (in light of restrictions regarding promotion and tenure and additional financial strictures); finding additional community partners and projects; and mobilizing students.

In the end of the session, there will be time for a quick summary by each group of discussants and then we

pledge to post the results of the conversations in a more polished form on our blog for further dissemination and comment. We thus hope that this session begins an important conversation about making possible additional opportunities for engaged in social justice issues. By starting the conversation, we hope to create a digital place and a web of relations to make possible rich and engaging community-based design research and activism – a challenge that faces all session participants.

Teaching the Art of Social Activism: Imperatives for Democracy

Melody Milbrandt, Georgia State University



Melody Milbrandt

A wide range of art educators such as Eisner (2004), Greene (2000), Carroll (2006) and numerous other art educators have referred to the transformative power of the arts. If we think of art as a *socially transformative* form, then the question becomes: How does social activist art function? Does it have instrumentalist value, and if so what is it? According to Reed (2005) the arts function as cultural forms within social movements. Some of the primary functions are to:

- I. Encourage social change. Visual images can inspire and create a source of identity with the cause.
- II. Empower activists. The engagement of constructing an art form empowers artists to feel their own commitment more deeply.
- III. Harmonize activists with the larger community. Artistic forms often speak across boundaries of age, class, region and even ideology.
- IV. Inform internally. Art can express or reinforce the values and ideas of social movements.
- V. Inform externally. The arts express the values and message of a social movement opponents and undecided bystanders.
- VI. Enact movement goals. The arts can actively intervene to directly achieve the goals and communicate the values of the movement, such as eco-active art that helps restore an ecosystem.
- VII. Historicize. The arts invent, tell, and retell history and depict social movements.
- VIII. The arts can set a new emotional tone and move participants from fear to calm resolve, or from indifference to action.
- VIII. Critique movement ideology. The arts often challenge dominant ideas, values, and tactics of a society and also social movements, and their tendencies toward dogma, by evoking emotions and meanings not easily reduced to narrow ideological terms.
- IX. Finally the arts convince us of the need to make room for pleasure. Even when people are deeply engaged in the rigors of an activist movement, aesthetic joy brings refreshing moments of relief (Reed, 2005).

The power of these ten functions of activist art can be further distilled into two primary roles of art in social movements and on society; diffusion and de-fusion. Through engagement of our emotions, activist art can communicate, support and extend the message of the social movements across society. Certainly not every contemporary artist uses their artwork as an avenue for activism, but the art work of many contemporary artists does serve to critique, defuse and diffuse the message of social movements. The voice of the artist becomes a catalyst for exploration of issues within society that can open avenues for dialogue in a non-violent manner that supports and encourages engagement in democratic ideals and processes (Reed, 2005).

Each year I usually ask my art education methods students to create an installation with a social comment. Last year instead of asking students to select their own topic for a small group installation everyone in the class addressed the same issue. This change came because of a topic that arose during a special service project.

Our class partnered with a high school in the metro Atlanta area with a school population that is 85% Latino to create a collaborative woven mural. Many of the high school students my students worked with came from homes where only Spanish is spoken, gangs are predominant, and students routinely drop out of school at age 16. In an effort to retain these students I worked with the Freshman Team Leader to develop a project for a group of 70 students who seemed “at risk” for dropping out of school based on their attendance record and grades.

During the course of the project the GSU students discovered that in Georgia each institution of higher education can decide who they admit, but undocumented students are charged out of state tuition and denied financial aid. In effect, they are denied access to higher education in Georgia. The small high school where we were working with the students is around 800 students; 500 of those students are undocumented residents. The longer we worked at the school the more stories of heartbreak and frustration we heard from not only students, but teachers and administrators. One story that particularly touching story was about Anita, who wants to be an art teacher. She is President of her senior class, and the art honor society in her school. She is at the top of her class with a 3.9 GPA and she works part time to contribute to her family’s income. Anita can’t afford to go to school in Georgia because of the current laws that prohibit her receiving financial aid. She’s very unsure of her future. This is a very demoralizing situation throughout this school and community that wastes human potential.

After working with the high school students GSU students constructed installations around the topic of illegal-immigrants’ access to education. This was a difficult topic for most students because of the numerous aspects to consider. Students were assigned to work in groups so they had to communicate their ideas within a small group and develop a cohesive statement for their installation. Based on their discussion two student groups constructed installations that addressed the injustice of an educational system that proclaims to prepare all students to realize their dreams and then blocks their access to that system. One group depicted the false hopes generated for students caught in this situation by hanging a carrot and over an enlarged inauthentic diploma. In the third installation art education students raised the question “What does it mean to be an American?”and “What are the most important attributes that define being an American?” “What are the responsibilities of the ruling majority in a democracy?” This was an interactive installation that invited viewers to contribute comments and provoked a lot of discussion and thought from participants.

Based on our earlier definition of activism these art activities may be perceived as activist art, or more specifically “transformational activism”. The term “transformational activism” suggests that people need to transform on the inside as well on the outside in order to create any meaningful change in the world (Scott, 1992). As I listened to Georgia State students their ideas and attitudes about this aspect of illegal immigration I noticed changes in their comments and discussion. As they discussed controversial topic and constructed a work of art the students found ways to resolve differences in opinions within small working groups. The artistic process allowed the students to collectively express their concerns and raise questions about a frustrating social issue. Although a solution to the issue was not found, or accepted by all, the reality of grappling with the complexity of social realities was better understood.

The high school students also changed, becoming more open to discussing their problems and considering ways that they could better support each other in reaching their goals. Transformational politics guide participants to look inwardly to define their view of true power. Seeing deep connections to others taps a new sense of belonging. This supports power structures that are not over someone, but rather power to unleash collective creativity in constructing or re-conceptualizing society. Transformational activism is about looking for the common values among members and then negotiating relationships that are productive and satisfying to all. In the process one or both parties may find their inner landscape and paradigms changing (Kriesberg, 1992).

Sustainability of the democratic process is based on the ability of individuals to develop their voice, exercise their liberties in responsible ways, and routinely adapt to changing leadership in policies and government. The challenges of living peaceably in a diverse community requires the opening minds of residents to new ideas, diverse cultural practices, and the re-constructed historical perspectives that can ultimately build more

productive social relationships, including the democratic practice (Giroux, 2003). Social activist art is an essential component of a smoothly functioning democratic process; facilitating personal change and collective social transformation.

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America's First People: Another Way of Knowing through the Design Process Rebecca Sweet, East Carolina University

Purpose

Where are you if the last memory of your culture was documented 400+ years ago? And who are you that during the passing years, your culture was not recognized, you could not speak your native language or practice your customs? Where do you begin to find your sense of place? How do you design your environment in 2010? These questions form the framework for a social justice, cultural diversity, inter-institutional, and service-learning project for interior design and architectural technology students and faculty as well as our client one of America's First People.

The purpose of this paper is threefold: 1) To document a collaborative project that involves university and community college entities, regional development, community support, and cultural diversity; 2) To illuminate the importance of the interior design process as a means to address implicit and explicit needs of clients thus providing a voice and visual record relative to culture and sense of place; and 3) To reflect on the importance of service-learning as a social justice tool.

Background: Project Development

The project developed to serve as a sustainable design competition project for a faculty member from East Carolina University's (ECU) Department of Interior Design & Merchandising and a faculty member from Pitt Community College's (PCC) Architectural Technology Department. The faculty members collaborate every spring combining their classes to: 1) Provide experience with a sustainable design team-based commercial project; 2) Create an atmosphere of understanding and respect for divergent opinions; and 3) Work with a real client. In the fall of 2008 the faculty began a journey to locate a community based service learning project with those requirements. The journey led to the ECU Center for Sustainable Tourism (<http://www.ecu.edu/cs-acad/sustainabletourism/mission.cfm>), North Carolina's Eastern Region (development group, <http://www.nceast.org/>), Wayne County Arts Council, and finally to our client, Dreamweaver, a Haliwa-Saponi Indian who indeed did have a dream.

Background: Eastern Woodland Indians

When the European settlers came to this continent there were thousands of people already living on the land. Those indigenous people have been traced back 10 – 15,000 years or more. In the late Woodland Period (AD 900 – 1600) historians estimate that there were “thousands of large villages and hundreds if not thousands of people who resided in the villages” (Egloff & Woodard, 2000, p. 31). Egloff & Woodard continue that the people lived within social and political structures ruled by chiefs who looked out for their common good, built homes and farmed. They celebrated rituals and created art for them with objects of stone, copper and shell, and in addition made pottery and textiles (Oakley, 2005, p. 32). Between the 16th - 19th centuries more than 80% of the Eastern Woodland Indians in NC died. They were extremely susceptible to diseases brought to this country by the settlers, and also there were tribal wars sparked by trading with the white men that took many lives as well. In 1838, the NC American Indians, mostly Cherokee, were forced to follow the trail of tears and relocate to Oklahoma. Of the 16,000 who did about 25% died en route (Perdue, 1985, p. 40). There were many NC American Indians who chose to stay behind, unwilling to give up their heritage. Those who stayed, migrated to areas that they knew to be safe where no one else wanted to live—swamps and forests. The late 19th and 20th century has seen racial or ethnic discrimination and cultural stereotyping of the American Indians. WWII triggered a change in American perception of racial stereotyping due to increase in cultural and ethnic blending and with the defeat of the Nazis (Oakley, 2005, p. 3). In addition, Oakley states at the same time race became meaningless in our society, ethnicity took prominence in studying group formation. Ethnicity defines a group of people who share a common identity based on history, culture, religion and language (p.4). Unwilling to compromise a heritage different from the European Americans, many ethnicities including Native Americans are present in the United States and they carry on their traditions while contributing to the larger society. Still there are vestiges of stereotypes of Native Americans. Some of it is held over from the 18th and 19th centuries and the requirements by the Federal Government to conform to their definitions of “Indianness” in order to get economic and educational support (Oakley, 2005, p. 6). While traditions, religions, beliefs, art and language evolve within a culture over time, for many Americans there is a stereotypical impression of how American Indians look, dress, and what their shelters should look like that is frozen in time from the 17th century. Today in North Carolina there are more than 100,000 American Indians (1% of the total population). That is the largest population for any southern state. In eastern North Carolina there are 7 state-recognized tribes. Most of the tribal members are still tied to the land to which they fled in the 19th century. These areas have small towns and are agriculturally based. One of the ways in which the NC Indians were able to keep their tribes strong and unified during the height of discrimination of minorities in NC, was the establishment of Indian schools and churches in various communities that were Indian-only. These institutions were instrumental in preserving their cultural, social and political beliefs (Oakley, 2005).

Background: First People Heritage Center (FPHC)

Dreamweaver asked the students for a design that celebrated the eastern NC Woodland Indian traditions with a 21st century solution. The site is close to sacred Indian grounds and has historic significance tied to trade along the Neuse River. He provided specific directions for the site plan based on the medicine wheel with cardinal directions oriented to true north, and four circular buildings with a central fire pit, all placed on a mound. Each building’s doorway had to orient to a specific cardinal direction. Gardens were located according to their purpose and need for appropriate growing conditions. Because of LEED guidelines, designers today are now planning sites, buildings and their openings according to cardinal directions for optimum energy efficiency. Where would we be if our ancestors had learned that lesson 400 years ago?

Dreamweaver envisions the FPHC as a tourist destination and an economic stimulus for Woodland Indian arts and crafts. The four buildings consist of a Museum that will have exhibitions about NC Woodland Indians and a featured tribe of the month, as well as exhibitions from a program through the Smithsonian’s National Museum of the American Indian. The second building is an Artist’s Studio for an artist-in-residence program to foster interest among NC American Indian children and teens to learn the arts of their ancestors, to educate school children about American Indian arts and crafts, and provide hands-on opportunities to learn. The next building is the Wigwam for visitors to rest and bring picnic lunches indoors. It can also be reserved for private parties and community events. The fourth building is the Gallery and that will be a retail focus for certified American Indian arts and crafts. The FPHC is a way to unite the tribes to celebrate and preserve their cultures, as well as

make money and ensure that authentic Indian-made crafts are sold at fair prices. The location of the FPHC in Goldsboro/Wayne County is a central NC location and easily accessible.

Methodology

Dreamweaver visited the studio the first day in regalia to begin the students' journey into NC Woodland Indian folklore and history. This was the first project of this kind in either institution, and it was critical that students start early to relearn some American history lessons. With the combination of two institutions, two different programs, the inherent tendency to work within one's comfort zone, and in unfamiliar surroundings for part of the time for each group, the instructors take three weeks to deliver group activities that are at times silly—egg drops or thought-provoking—portable shelters, or educational—Sustainable Jeopardy. By rotating students through various team configurations, there is a likelihood that they will work with a number of students that they did not know on the first day. At the end of three weeks, students form interdisciplinary teams for the competition and the design process begins.

The real learning began when teams realized what they did not know, and had not been given. They had to determine how to obtain the information. Field trips to the proposed site, the National Museum of the American Indian, as well as other locations around the state, formed the foundation for the research and design development. When students asked questions based on their research, and their sensitivity to their lack of knowledge about the American Indian culture, our client shared more stories about the First People, and the important symbolism within their culture. The design development continued and the student's work increasingly exhibited greater depth of cultural awareness, symbolism, and sensitivity to place—*another way of knowing* that was expressed in their exit interviews.

Outcome: Relevance of the Design Process to Social Justice

Interior designers may take the design process for granted as a tool for learning about clients' explicit (functional needs) and implicit (cultural, aesthetic) needs; but they may find themselves on the leading edge of what Pink describes as the Conceptual Age, "...an age animated by a different form of thinking...the capacity to detect patterns and opportunities, to craft a satisfying narrative, and to combine seemingly unrelated ideas into something new" (Pink, 2006, p.2). The design process provides the opportunity to gather and craft client information such that the outcome is transformative and synergistic. For design students, the participation in the design process with a real client, who demonstrates a clear vision and steady guidance and lives with a different cultural heritage, yields more than just an exercise in process. It opens a way for students and faculty to experience an immersion in cultural awareness, sensitivity, and a new American history lesson that raises thoughts about discrimination, social equity, and what a (student) designer might contribute to make a difference.

Outcome: Relevance of Service-Learning to Social Justice

The successful outcome of the project illuminates new ways of thinking about the value of service learning opportunities and the ability to affect social justice issues through design. Hawken (2007, p. 18) states in *Blessed Unrest*, a movement of a *reimagination* of political and social institutions and sustainable thinking, is emerging from "place, culture and people." It is also fundamentally based in a sense of fairness and equity for everyone that shares the resources of this planet. The design process becomes an instrument of social justice in its inquiry and dialogue with clients that may result in a design solution that touches affective faculties creating a sense of place from *another way of knowing*.

Reflection on Learning

Each student in the class meets with the faculty during the exam time to have a 15 minute exit interview. The consensus of the reflections was that lessons about cultural stereotyping were learned and the transformative work that can happen with research, active listening, reflecting, and sensitive design solutions will bring social enlightenment. The impact of the work was expressed by Dreamweaver. He said that for many years he had a vision in his mind of what the FPHC would look like, and the student's designs exceeded even his expectations. The 100+ guests, dignitaries and academics from the two institutions also had learning experiences—the power of collaboration can create great designs, and students are motivated to make a difference in their community. At the end, a student commented that faculty did not emphasize sustainable

design very much throughout the process, and we all stepped back to realize that our real lesson is when you live respectfully on Mother Earth, as our Native Americans always have, you have *another way of knowing*.

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Art and Social Responsibility: Utopia or Reality

Savina Tarsitano, Artist

Yvette Galot, Centre Culturel de Rencontre Fonds Saint-Jacques, Martinique

Pablo Picasso painted "Guernica" in answer to Fascism, Arthur Miller wrote "The Crucible" in response to McCarthyism and Dimitri Shostakovich wrote his Seventh ("Leningrad") Symphony in protest against the Nazi invasion of Russia and Stalinist totalitarianism.

In 2005 I developed an artistic and social project entitled "**Creativity in Motion**" to promote social integration through art. The main objective was to engage and connect community members and children to work together in promoting activism and positive social change through art, performance and action.

Art is a strong tool and help us to analyze how children use imagines for exploring and communicating their experiences and identities, and creating a sense of belonging while living at the margins of the wider community. I want to emphasize the creative potential children have to express their worlds to a broader community through art collaborations and the importance of their concerted efforts to build relationships with the wider community. Art can promote social justice and foster democracy and participatory values, as the core of a revolutionary strategy, and as a source of memory and identity. The role played by art and artists should be not only to document social change, but to inform, create awareness, denounce injustices and promote change. Therefore, I decided to research on the potential relation between Corporate Responsibility and art.

Case Study: Soveria Mannelli, 2005

Soveria Mannelli is a small village in the Southern of Italy, Calabria with a population of 3.530 inhabitants. From 1989 the municipality organized a summer culture festival entitled "*Essere a Soveria*".

Diagnosis: Stimulate a dialogue among the entirely community.

Aims and Objectives: The project aimed to strengthen art in local community education curricula and to restore relationships with inhabitants and their own community through an action painting.

The project underlined the necessity to help people to express their ideas and imagination without fears through creativity. All inhabitants of different ages, born or living in Soveria Mannelli, have been questioned to work together in painting a public wall (40mx9m) as a symbol of their cooperation and creativity.

Case Study: How do you imagine “ Le Domaine de Fonds Saint-Jacques”- Martinique 2006

Le Domaine de Fonds Saint-Jacques is an old sugar distillery. It is situated close to the city of Saint-Marie in the northern of Martinique. It is a rural town. It was built in 17 century by the Dominicans. In 1696 the distillery achieved prosperity thanks to the father *Labat*. In 1904 the production is stopped. In 1933 the property is distributed to the habitants of the area. In 1948, Fond Saint-Jacques, become department.

Diagnosis: a disadvantaged group of young people were not integrated in the local community and not involved in the centre actions. Most of them didn't come to the culture centre and did not feel concerned by the artistic activities. The monument is an important part of the local history, but this group of adolescents did not “use” it. They used to play football close to it.

Aims and Objectives: We wanted to restore relationships with young people and children and make them appropriate the building and integrate them into the community. We brought together adolescents and children between 6-20 years old born in Fonds Saint-Jacques and questioned them about their memories and their views of the old distillery (what representation did they have of the monument did they often visit it, when, and in which occasion, what were their memories of it, etc.). This created links between generations and between new inhabitants and old ones, families settled in Fonds Saint-Jacques. It also helped to create bridges between past, present, and future, and to restore the relation between them and the monument, between the population and the centre.

During the first part of the project (about 1 month) I met them, informed them about the project and invited them to participate. I worked in cooperation with a local artist. We organised two artistic ateliers: paintings and sculpture and we divided them in two groups. We visited the whole monument and questioned them about their view of the old distillery and its history and identity. We started to collect their memories and to ask them to realize paintings or sculptures on their own vision of the monument. Using two form of art, all of them realized its own and personal art object.

During the second part of the project (about 1 month) we organised their exhibition, we cooperated together in managing the space and we integrated them to the final show. The purpose was to give them visibility at local and national level. Their participation was important to establish a new contact with their family and the community.

Evaluation: during the whole project, we worked at the same time as the children. We organized regular meetings in order for the group to express their opinions and ideas about the project. We were particularly attentive to the evolution of the group, of their relationships and attitude toward the building, the centre and the society. We shared our experiences, we discussed on origins, story, problems, dreams, conflict and hopes.

Case Study: Kids’ Guernica - Martinique 2007
“The Abolition of Discrimination”

In 2007 we decided to ask them to realize a Kids’-Guernica canvas.

Evaluation: they were more communicative and self-confident. The most marginal group who didn't participate in the past year was integrated in the project. The artistic process was very interesting in listening to their opinion on slavery.

Work in Progress- Kids' Guernica in Bogota

The **Colombian Art Therapy Association's** mission is to establish high standards of training, investigation and practice of the art therapy profession in Colombia. Their premise is to respect human rights, human differences, and human liberties.

The **Centro San Jerónimo Miani** is a protective institution for boys and male teenagers that have been abandoned, neglected, or are in danger. In addition to a home, children here are also provided with medical and mental health services, elementary and secondary education, and are trained in skills such as baking, welding and carpentry.

Table 1. Principles and Guidelines of Creativity in Motion

<p>SPECIFIC RESEARCH OBJECTIVES</p>	<ul style="list-style-type: none"> ▪ Arrive at a concrete set of resolutions to develop a document about the role of the arts in supporting social change, cultural development and equity ▪ Elaborate an innovative and creative model to reproduce in other countries able to help concretely these groups ▪ Build cooperation and partnerships with economic groups, universities and institutions ▪ Create an International festival to promote human rights and social justice
<p>ARTISTIC ATELIERS</p>	<p><i>First step:</i></p> <ul style="list-style-type: none"> ▪ Dialogue ▪ Communication ▪ Comprehension ▪ Cooperation <p><i>Second step:</i></p> <ul style="list-style-type: none"> ▪ Understanding ▪ Transforming ideas in imagines ▪ Working together ▪ Respecting ideas and opinions <p><i>Third step:</i></p> <ul style="list-style-type: none"> ▪ Presentation of the work ▪ Visibility
<p>MAIN GOALS</p>	<ul style="list-style-type: none"> ▪ Enhance children aptitude to believe in their own creativity and knowledge ▪ Express their own ideas and opinions ▪ Experiment new pedagogical approaches ▪ Contribute to further dissemination of projects results ▪ Social Integration
<p>MAIN RESULTS</p>	<ul style="list-style-type: none"> ▪ Participation of the community ▪ Cooperation between parents and children ▪ Social impact ▪ Responsibility ▪ Discussion on important social issues
<p>MAIN OUTPUTS</p>	<ul style="list-style-type: none"> ▪ Network ▪ Debate

- | | |
|--|---|
| | <ul style="list-style-type: none"> ▪ Dialogue ▪ Partnership ▪ Know how ▪ Training |
|--|---|

Purpose

My aim is to analyze and distinguish the mainstream of corporate social responsibility (CSR) in culture and art, their role in the processes of social change and what kind of relation exists between the corporate responsibility and art. My question is: if businesses accept the responsibility for the impact of their activities on the environment, on consumers, employees, communities, and all other members of the public sphere, art, could then help enterprises to build new market relations which would respect ethics values, and involving community to foster social and economic development?

It makes sense to ask ourselves how to understand the relation of art to the social world, how to understand the social responsibility of the artist and their relation with Corporate Responsibility.

This future study aims to explore theoretical avenues to the credible evaluation of public art and art projects directed at social justice. This dual approach is intended to bridge a crucial gap which frequently divides artists, economy and politics. Although nowadays this relation appears a utopia, I believe, therefore, that a new Alliance is possible among artists and business. There is a great potential in upcoming period for cultural and art investment which may produce both social welfare and corporate image increase.

A brief summary of Corporate Responsibility, at this stage, is imperative.

Social Corporate Responsibility

Corporate social responsibility (CSR) is relatively recent concept whereby companies integrate social and environmental concerns in their business operations and in their interaction with their stakeholders on a voluntary basis. Through CSR, enterprises of all sizes, in cooperation with their stakeholders, can help to reconcile economic, social and environmental ambitions.

CSR is about all aspects of a company's behaviour and activity – in the workplace, market place, local community and wider society. Companies are increasingly expected to operate ethically, environmentally and responsibly, and to prove to their stakeholders that they are doing well.

As such, CSR has become an increasingly important concept both globally and within the EU, and is part of the debate about globalisation, competitiveness and sustainability.

There is growing pressure on businesses to prove they are acting responsibly and to show evidence of their impact. CSR covers:

- Responsibility in the marketplace
- Treatment of employees
- Environmental responsibility
- being active within the communities in which companies operate

There is any formal link between art, culture and corporate responsibility although a new informal tendency is appearing.

European Dimension

In Europe, the promotion of CSR reflects the need to defend common values and increase the sense of solidarity and cohesion. Europe needs a public climate in which entrepreneurs are appreciated not just for making a good profit but also for making a fair contribution to addressing certain societal challenges. The European Commission therefore wishes to give greater political visibility to CSR, to acknowledge what European enterprises already do in this field and to encourage them to do more.²

² *"In the current exceptional circumstances, corporate social responsibility is even more crucial than ever, said European Commission President José Manuel Barroso, speaking at CSR Europe's General Assembly in Brussels on 11 June 2009. Calling for a*

Examples of the Gap Between Art and Business

1) Businesses combat poverty and social exclusion in Europe – My remark: And what about Artists?³

2) International Human Rights Day 2009- A new call for companies from key markets to adopt human rights policies: My remark: And What about the role played by art and artists?⁴

We asked ourselves whether artists can build a new Alliance with business in promoting social justice in maintaining their freedom without to be instrumental to business purpose. Art should not be used by any economic or political propaganda. Artists' freedom, autonomy and powers of self-expression should be respected.

Relationships Between Art and Economy: New Tendencies

The recent interest of business in arts is a symptom of a gap of creativity. New thinking and research shows that aesthetics may provide a new context that allows for new inspiration and a more balanced approach for economic activity. Understanding these new pressures and behaviours is important for arts organisations and artists looking to establish partnerships with enterprises, public and private institutions.

First of all, business funding for the arts comes from two main sources; marketing spend such as sponsorships where the business derives a clear branding benefit, and from corporate community investment budgets.

Community investment is a distinct part of CSR and relates to a company's commitment to the community via the contribution of finance and skills. Companies often use their community investment activities as a way of contributing to solving social problems. These activities often form the front end of a company's communication about responsible corporate behaviour.

From research into CSR and the arts appears that businesses are looking more favourably on arts activities that engage the community or address social problems. CSR professionals are more interested in funding community based art and are moving away from traditional forms of corporate hospitality, concerned about charges of patronage or elitism. There is also recognition among CSR professionals that arts activities offer specific benefits when compared with other causes. These include:

- improving relationships with local communities
- Employee training
- engaging a wide group of stakeholders, injecting creativity
- helping businesses to think differently

In spite of this business behaviour art and artists are still unevaluated. The involvement of art is considered as an instrument and not a key value.

Art and Social Justice

The view that art has a special social role to play derives from often unexamined assumptions about the relation between art and life. The natural tendency to turn to art to tell us about the world and ourselves, but

"new culture of ethics and responsibility", Barroso stressed the importance of re-building trust in business. "People still want markets - but they want markets with a conscience", Barroso said (The European Business Network for Corporate Social Responsibility).

³ *2010 will be the European Year for Combating Poverty and Social Exclusion. Today, 79 million people in Europe live at risk of poverty - 16% of the population. In line with the theme of the Year, many companies are addressing poverty and social exclusion issues as part of their CSR strategy, and several collaborative CSR Laboratories have brought together companies and stakeholders to develop joint approaches to combating social exclusion (The European Business Network for Corporate Social Responsibility).*

⁴ *Major companies are being urged to make public commitments to respect human rights. Over 240 companies worldwide now have a policy statement on their commitment to human rights.*

Realizing Rights and the Business & Human Rights Resource Centre are continuing their efforts to encourage more companies to adopt similar policies. Building on their successful initiative in 2008 to mark the 60th anniversary of the Universal Declaration of Human Rights, the two organizations are drawing international attention to the growing number of companies that have taken this important step and urging more to take leadership in this important area (The European Business Network for Corporate Social Responsibility).

also to help us cope in a wide variety of circumstances, suggests that the artist still plays an important, arguably undiminished social role at a time when the link between art and culture has been decisively destabilized.

This assessment implies that social responsibility is based on access to truth, which seems to be the exclusive appendage of private sector. According to this new implementation of corporate responsibility the artist does not and cannot know, and hence cannot play a formal socially responsible role although his/her ability, creativity, aesthetic is request by an informal way.

Arts and culture are not simply nice or pretty matters of secondary importance but of prime importance. The art and cultural scene actively contributes to the sense of well-being among the population in each region. Arts and culture play an important role for the international standing of the communities.

Artists not only document social change; they promote, inform, and shape it. Whether through music, plays, graphics, paintings, songs, films, media, architecture, photography, poetry, sculpture, pottery, landscapes, dance –art is powerful. And its marginalization is a *missed* opportunity.

The social dilemmas facing our world are great: the war, the chipping away of civil rights, the climate change, growing disparities in economic and educational status, rising rates of violence, obesity, chronic alcoholism, depression and youth suicides. It's important to remember that all these disparities are not only unjust, they are preventable. Understanding the root causes of social injustice and realizing one's power to affect the conditions it creates are necessary for healing and key to preventing them in the first place.

So, what role can art play? The purpose of community art is to engage participation. Art rooted in neighbourhoods mirrors, activates, stimulates, educates, agitates, delights, promotes, prevents, provides options, intervenes, inspires, transforms, crosses cultures, honours traditions, unites, – in safe, accessible, and relevant ways. Artists with experience working cross-culturally can break down barriers between communities, dispel ignorance and fear, and build trust.

Art also gets the point across. Artists would work hand-in-hand with those developing citywide, cross-departmental, and grass-roots initiatives aimed at creating positive change. They can use their artistic capabilities and their professional abilities to partner with community-based organizations.

Conclusion

The gap between art, economy, and business still exists. The project, managed in collaboration with the culture centre "Domaine de Fonds Saint-Jacques – in Martinique, sought to create a model, a best practice to build this new Alliance where artists play a vital and active role. The synergist expertise and energy of teachers, enterprises, and artists is essential as a commitment, mutual trust and dialogue are vital for the success of this Alliance. This Alliance will be act together to create new opportunities as fellowships, training modules, to integrate children and adolescents into the community. Clearly it is not easy to change business mentality but artists can be able to open a constructive dialogue to cooperate for a better quality of life.

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The Aesthetic Experience: The Connection between Art and Personal/Political Transformation
Rosa Naparstek, Artists Unite, Inc., International Artists Society, New York Metropolitan Martin Luther King Jr. Center for Nonviolence

Beauty is truth, truth beauty—that is all
Ye know on earth, and all ye need to know.
-Keats "Ode On A Grecian Urn"

I am an artist and a political activist, although no longer in the usual sense of the word, working to develop a new body politic integrating knowing and feeling and the personal/political. My goal is to use my artwork as a point of departure for participants' self-exploration and to explore art as the "still point" of connection to self and interconnection with other. The aesthetic experience can create an open moment allowing us to be more emotionally present and sensitive.

Personal Background

In college I studied physics, hoping that by understanding the fundamental elements of the universe, matter and energy, I would understand the workings of the world. Finding the approach too mechanistic, I searched for answers in other disciplines: philosophy, literature, urban studies and law. As a student, I was a political activist, and later, after a few years of teaching, I became an attorney in furtherance of my commitment to social and political change. I practiced law for several years and then I began to realize that fundamental political change could not occur without personal transformation. This critical shift in perspective challenged me to look for answers at a deeper level and led me to the understanding that process is a political act: how we are with one another is as important as what we do.

While traveling in Europe, I visited many museums including Rome's Museum of Modern Art where I saw an exhibit by Fausto Melotti. The work consisted entirely of little bits and pieces of torn white paper strung on wire. Its simplicity and ability to convey meaning affected me deeply. It uncovered a desire to be an artist and open up parts of myself that had been closed. I began the process of becoming more connected to my own feeling state.

I work with found objects, family photographs and text. I explore both the "ordering of things"—how we attach meaning to "random" juxtaposition of objects—and "the order of things"—looking at our inner landscapes for the emotional roots of the world we create personally and politically. Much of what I do centers on childhood memories and experiences and is concerned with questions of cruelty: its source and transformation. I believe the fundamental human questions are about good and evil and that each person, culture, and even each civilization asks these through the lens of its own experience. Since I can remember, I have always wanted to know what makes people capable of cruelty. I have come to believe that the primary source of evil lies in our ability to deny our own pain, fear, and vulnerability. This enquiry has informed my artistic and political work.

Numbness and insensitivity towards one's own pain, in turn equals numbness and insensitivity towards others. When examining one's reactions closely, one might observe that the first spontaneous reaction to others is a feeling for and with them, compassion or empathy, a participation of the soul. But the second reaction restricts this emotional flow... The numbness, instituted for oneself, must be continued towards others, just as every attitude towards the self is bound to expand towards others.

"The Concept of Evil" by Eva Pierrakos, 1979

Conceptual Framework

The goal of my artwork became a point of departure for self-exploration and to explore art as the "still point" of connection to self and other. The still point of presence in the experience of art (the aesthetic experience) is its transformative power to move us beyond our usual contracted state of fear to a tender and vulnerable flow of feelings and inner experience.

Art's inherent ability to open a moment of presence is an antidote to the numbness described above. Art can open the viewer to his/her own life experience and if in the power of that aesthetic moment of truth, the viewer is in a community building group, the potential for honest, authentic communication is made even greater. To be able to speak the truth and be who we are in the moment is the foundation for communication that leads to communion and community.

I present my work in conjunction with what I refer to as *Community Building/Circles of Engagement* in order to explore the connection between art and personal/political transformation. The purpose of these circles is to create a context in which the participants can experience an honest and meaningful connection with one another. Their experience of self at a deeper level can make way for a different kind of political work, taking us deeper into our own and collective process. To facilitate honest communication we move beyond our social masks to explore the role of feelings and emotions in the personal/political sphere. The major emphasis in this work is authentic presence. This means being attentive to what is going on in us and among us.

Previous and prevailing art movements challenge traditional forms and boundaries, questioning *what is art*, *who is an artist* and the relationship of art to the viewer/public, experimenting with many forms. But few, if any, attend to the viewers/audience as a group in the context of the art experience, and the inherent ability of art to open a sacred space within that can be shared in community.

The arts/process-arts nexus can be new terrain in what is usually considered "political art," with the potential to create new forms of art and different models for political work.

Community Building

Community building is a growing worldwide movement that challenges our usual way of being in the world. It focuses on process, thereby altering hierarchical forms of organization that often lead to alienation and isolation. The movement, long underway in a hundred manifestations, reflects the mission to pay attention to HOW we are with one another and not just to what we do. The huge developments in the twentieth century, from meta-psychology to information processing, all reflect a drive to develop at the process level. Process arts are a necessary parallel to the liberal arts and encompass various disciplines that:

- Create an environment of trust
- Encourage people to speak truthfully
- Work through problems with respect and kindness
- Foster deep listening
- Develop shared facilitation
- Utilize conscious conflict
- Create awareness of group dynamics

"Community building" also refers to a specific group process developed by Dr. M. Scott Peck. Although there are many approaches to community building, I use the process described in his book, *The Different Drum: Community Making and Peace*, because of its elegant simplicity and focus on presence, the still point, as the

field for community building. This still point, arrived at in the context of the group is the nexus/interface with the 'still point' in the aesthetic experience.

The book describes four basic psychological stages that form a cohesive group:

1. Pseudo-community
2. Chaos
3. Emptiness
4. Community

1. Pseudo-community is the dynamic that exists when people in the group first meet, are polite, somewhat guarded, and relate to one another, each from their own social mask.
2. Chaos is the conflict stage, which develops after people lose patience, get annoyed and drop their social mask revealing their dark side.
3. Emptiness is the stage that concerns us most and occurs when participants have exhausted themselves in unsuccessfully trying to "fix" or change each other. It is a moment of surrender to the chaos and disappointment in what is happening in the group. This moment of surrender is also acceptance of the truth of the experience. This acceptance, surrender, is an emptying of all expectations, desires and requirement for a specific outcome. This "emptiness" is the still point, the open field, where people begin to speak their truth, having little to hide anymore.
4. Community: from honest communication to communion to community—manifesting a palpable community spirit in which people appreciate the process, themselves and each other. Community building is to the collective what spiritual practice is to the individual.

Community cannot take root in a divided life. Long before community assumes external shape and form, it must be present as a seed in the undivided self: only as we are in communion with ourselves can we find community with others. Community is an outward and visible sign of an inward and invisible grace, the flowing of personal identity and integrity into the world of relationships.

-Parker P. Palmer, The Courage to Teach

Authentic community, once achieved, allows easy dialogue and harmony in collective action.

Drawing on my work experience in interpersonal dynamics and process arts I present my artwork in conjunction with Community Building/Circles of Engagement, a safe, respectful environment for honest communication beyond social masks to explore:

1. the role of feelings and emotions in personal/political life,
2. the how of interaction, and
3. the connection between art and personal/political transformation.

It is my belief that the way in which we interact with one another in the work we do is as important as *what* we do. I consider process a political act moving us into a new model that heals the split between means/ends, mind/body, being/doing, I/thou. My audience is the general public and everyone who yearns to be present and real. When I show my images and poems, *Childescapes*, the ensuing group experience reveals a vast hunger for meaning, purpose and community. The care and attention to how we are with one another is what will ultimately sustain and guide us in our work and models the world we want to create.

KIDS' GUERNICA exemplifies all aspects of the aesthetic experience and the community-building process both for the children and the adults working with them. It is both a flowering of all the ideas in this paper and a perfect opportunity for art and community building to come together in the spirit that I have described, nourishing each other. The children, only too familiar with the shadow side of humanity, reach deep within themselves to collectively envision and manifest a better world through their peace murals. KIDS' GUERNICA is a calling ("Beauty is a calling." —John O'Donahue) heard by a growing world community to reach across the

great divide to experience our interconnectedness, interdependency and even perhaps for an elusive second—our oneness. In this realm, there is of course no question or issue of social justice, for we understand that we are profoundly each other and each other's keeper.

Breaking the Social Comfort Zone and Facilitating Positive Interethnic Relations through the Arts among Pre-service Art Teachers

Ryan Shin, University of Arizona



Ryan Shin

I will describe a diversity project I designed to facilitate ethnic interaction for pre-service art teachers and to engage them with members of other ethnic or racial groups and backgrounds. In this endeavor, my students were asked to explore an ethnic object and to conduct an in-depth interview with a person or group of people ethnically and culturally associated with the object. In so doing, they located and explored an ethnic object found in their own local community and then conducted an in-depth interview with a person, or persons, who owned, used, wore, or displayed it.

A list of ethnic object examples will be shared in this paper in order to demonstrate the variety of cultural objects to be found in the Tucson community. After that, I will share what my students have learned from this object-study project and by participating in interethnic or intercultural communication. This is summarized as follows: they learned how to overcome their psychological fears, how to self-correct misunderstandings and their own ignorance of the studied people and culture, gained an appreciation and awareness of the role played by the generational gap in placing value on their ethnic culture, and they came to a realization of the abundant cultural resources available to them as future educators.

Introduction

Many of us grew up in neighborhoods that offered limited opportunities to meet, talk, and share with people different from our own ethnic or racial background (Tatum, 2000). Even though there has been a great improvement in the area of desegregation among groups of people of different racial and ethnic backgrounds since the onset of the Civil Rights Movement in America, we still see the prevalence of residentially segregated neighborhoods where Whites and Blacks choose to live separate from each other, reflecting social and economic stratification based upon race and class (Massey, 2004). A recent newspaper article reporting on the subject of divided proms between Whites and Blacks in a small town in Georgia in 2009 indicates that there is still a significant racial barrier between these racial groups. Parents in the town refused to support one prom and have actively discouraged their children to mix and develop social relationships with those of another race, which makes me wonder which prom an Asian, Hispanic, or Indigenous high school senior would be able to attend without the danger of social unrest, or worse.

Often this social segregation and related lack of interaction among groups of people who live in ethnically and culturally isolated enclaves is the primary cause of prejudice and misunderstanding among the youth of our nation, eventually leading to the perpetuation of the visible and invisible forms of discrimination that many minority groups of people have experienced. We often hear about and witness, in daily newspapers and other visual and audio media, widespread examples of individual and institutional discriminatory events, hate crimes, and behavior based in the culture of racial and ethnic stereotypes. In particular, popular culture—as represented by TV, films, and literature for young children—has continued to make a huge impact on the stereotyping of races and ethnic groups (Cortes, 2000), along with early socialization learned from parents or other significant family members and conservative social institutions (Harro, 2000).

Gurin, Dey, Hurtado, and Gurin (2002) have argued that attending an ethnically diverse public school or university does not necessarily guarantee meaningful interracial interaction that can help students overcome racial and ethnic prejudices and stereotypes. Instead, they propose facilitating informal interaction among different racial and ethnic groups of people in students' college life. This frequent and qualitative group interaction, which extends beyond structured classroom settings, could promote the breaking of deep-rooted social boundaries that have traditionally worked against the fostering of equality and diversity. They believe that through various activities between "intergroups", such as campus-sponsored events, daily interactions in dormitories, occasional social meetings, or club activities, students can potentially make meaningful interracial and interethnic connections. This type of intergroup diversity is critical to college students who will serve important roles in the workforce of tomorrow and in creating a more diversified, global environment that encourages the cooperation of different groups of people. More critically, pre-service educators who will teach children and serve as role models in public schools and other educational settings will need to realize the significance of recognizing and gaining experience in the development of positive interracial or interethnic relationships for themselves and their future students.

The lack of interethnic interactions and meetings is very common among pre-service teachers in my art education class at the University of Arizona. I have witnessed this first-hand when they share their autobiographies as an assignment in the first week of the class. As a teacher/educator and minority group member, I feel a strong need to help my students gain valuable experience working with individuals or groups of people with whom they have not associated in their daily contacts and social group settings. Overcoming their fear of people from other ethnic groups, learning to value other's art and culture, and finding similarity and respecting differences among groups of people, are some main goals of this project, which promotes the studying of ethnic objects and meeting and forming a lasting bond with another, distinct ethnic group or person. It is also intended to help students break out of their social comfort zone and develop positive interethnic relationships with others.

Exploring Ethnic Objects and Conducting Participant Interviews

Many scholars have noted that facilitating interethnic or interracial interaction is a significant educational goal (P. Gurin, Dey, Hurtado, & G. Gurin, 2002; Levin, Van Laar, & Sidanius, 2003; Tatum, 2000). If a lack of contact between people of different races serves as a significant cause of prejudices, stereotyping, and discrimination, one correction is to create an increased intergroup interaction among diverse groups of people (Rodenborg & Huynh, 2006). I believe that studying the art of a group of people provides a greater means for positive interaction with that group, and helps to understand them because art is an essence and highlight of cultural production. It is also important for pre-service teachers to see that cultural objects found in the community can potentially serve as their future educational resources, thus, allowing them to move beyond the limitation of fine arts education as it currently appears in textbooks. In this context, I asked them to conduct research on an ethnic object in their community from a culture other than that of their own origin or background.

They were invited to look for images and objects as reflections of human expression, such as toys, symbols, tools, art and crafts, decorative objects, or cultural performances, which were the products of other ethnic groups of people but were easily accessible in the local community. First, they were instructed to ask someone from the chosen object's ethnic group of origin to assist them in studying the history and tradition of the object and in exploring why the object was made, sold, and bought as well as its function and usage. In this project, my emphasis was on what they might learn through direct contact with unfamiliar groups of people, and through seeing how their interviewees see and accept those objects or cultural practices. I encouraged them to carry a picture of the object with them during the research period and to make contact with other members of the ethnic group from which it originated. Students also were allowed to take advantage of technologies such as blogs, Skype, or ethnic web sites for diverse cross-cultural communication. However, as a caution to excessive dependence on technology, I discouraged them from depending solely on Wikipedia and Google searches that might keep the students from face-to-face, cross-cultural meetings and interactions.

Diverse Objects and Cultures

Objects and cultures are blended together; objects are about people; people use and live with objects and culture, and culture is embedded in people's usage of objects. My students followed one of two routes to find an ethnic object appropriate for study. They either identified an individual or group of people and asked about their cultural objects, or they located an object and then looked for people for interviews. Examples of objects and related ethnic culture that my students addressed in their studies include a Daruma doll from Japan, Chinese chopsticks, Ukrainian Easter Eggs (Pysanky), Salwar kameez in South Asia, a Hijab worn by Muslim women, Ultraman (a Japanese toy), wayang kulit puppets for a Malaysian puppet show, a travel bag from Niger in Africa, a Tibetan prayer flag, a traje (Mayan traditional dress), a Burmese teak wood carving of Ganesha, a Hindu elephant-faced deity, a Henna tattoo (an ancient Indian body art), and the jingle dress of the Ojibwe Nation. Students noticed from these examples available in the community that we have often neglected the ubiquitous art and cultural objects found in our community. They also learned to see the value of them by studying and taking a closer look at the objects. In so doing, they found that they can serve as excellent resources to teach about people of other cultural origins.

What Students Learn from Intercultural Interaction

Participating in the project, students learned not only about the ethnic objects themselves, but also gained a deeper understanding of people from other cultural or ethnic backgrounds. Through their intercultural interaction mediated by objects, they learned the value of studying a culture in depth (Garber, 1995) and also realized the educational significance of meeting ethnically and culturally diverse people. Students shared what they learned, working with people. Here I summarize some of their learning outcomes: they overcame their initial psychological fears, learned how to self-correct any misunderstandings or ignorance concerning the studied people and their culture, gained an awareness of the role the generational gap has played in placing value on their ethnic culture, and ultimately came to a realization of the abundant cultural resources available to them as future educators.

First of all, this project provides an opportunity to overcome the psychological anxiety or fear of meeting people of another ethnic group, and the fear of asking about their culture and identity. Anxiety toward members of other ethnic or racial groups might develop from the lack of positive intergroup interaction or negative expectations that might discourage relationships from developing with people of other races and ethnic backgrounds (Plant & Devine, 2003; W. Stephan & C. Stephan, 1985). Many students shared similar experiences of anxiety and fear before meeting their interviewees during class discussion. Some expressed that, at first, it was not comfortable to ask questions about identity and ethnicity because they were fearful of bringing up inappropriate issues in everyday conversation. One student shared that learning to ask about people's religion and cultural experience is not wrong, and generally does not make people uncomfortable. In fact, many people are very open and want to share their stories. Another student shared the joy of developing relationships with those of other racial backgrounds. She testified that knowing a person for about a year was very superficial if you knew nothing about his/her cultural identity and background. This project helped her to come to know a person in depth because she actually raised questions about identity and culture. The interview opportunity helped some students gain an intimate understanding of various aspects of the individuals who were studied. Even though this outcome was not common to all situations, the students learned that just asking is a good strategy if you want to really learn about a person or culture.

Second, students were involved in self-corrective learning, becoming aware of their own misunderstandings and prejudices towards some ethnic groups and cultures. This is what I have strived to make them realize and is one of the main goals of my class. When invited to meet a member, or members, of another ethnic group, students see that individuals and the people they studied showed a lot of common characteristics and faced similar issues to those they encountered in their own lives, such as working hard to earn college credits and a diploma, paying bills, fighting against the lack of sleep, making a dream or vision come to life, or pursuing something they truly enjoy. The project served as a building block to establishing a rapport and pursuing a more intimate relationship.

Some students realized, through their personal discussions and interviews, that minority group members suffer or are subject to discrimination and racial profanity due to their race and ethnicity. Students heard several

times from presenters that discrimination and oppression was a common experience that took place at early ages in schools. So, it helped them see and value the importance of teaching about diversity issues and coming to respect the differences of others at an earlier age in school, rather than avoiding or ignoring these issues as merely being the result of the innocence of childhood. Hearing a story of a Native American, they also learned that in work places the Native American was treated as though he/she lacked intelligence due to the person's skin color and quiet disposition, among other stereotypical responses borne out of simple ignorance or failure to get to know the subject on the part of fellow employees.

This project also helped some students realize that it is sometimes not appropriate to associate distinct objects, names, or cultural practices with a particular ethnic group. I myself am not immune to this tendency of categorizing people by innate physical characteristics and appearance. An art teacher in an elementary school in Tucson, who was taking my class, conducted research on Calaveras and the *Día de los Muertos* (Day of the Dead), and realized that her students were not aware of this tradition even though more than eighty percent of the student population was from Hispanic backgrounds. She even found herself assuming that two Hispanic teachers in her school would know about the object and the cultural practice when she selected them as her interviewees, those whom she would rely upon to tell her about this Mexican cultural object and tradition. They seemed to be offended by her assumption and said that their ancestors had lived in Mexico several generations ago, but they themselves did not possess any opinion or background experiences that made them innately knowledgeable about Calaveras and the *Día de los Muertos*. The researcher learned a valuable lesson: that it is stereotypical to make assumptions about someone's knowledge of their own cultural origins based on his/her name, skin color, or general appearance. Other similar examples shared in class presentations related the stories of two sisters adopted from the Marshall Islands who were raised to be American in their thinking and beliefs and lacked any knowledge of their native culture, and of a Native American woman who weaves Native American rugs but never learned about the history, design, and functions of the rugs she makes because she has become thoroughly immersed in the culture of America. She simply never learned about how certain designs and symbols related to her native culture. This is true of my own experience of getting to know many Korean Americans who live the lifestyle, morals, and values of Caucasian Americans, although their last name and complexion is that of typical Koreans.

Third, one of the most important lessons my students and I learned from this project is that members of minority groups, specifically immigrants and Native Americans, value their culture and tradition, however, second-generation youths and adopted children have often been assimilated and mainstreamed into American society. Young children and youth groups of minority students appear to be influenced by the popular culture of this country, and think less of their ancestors' traditional culture. A student reported that two adopted children, the aforementioned sisters from the Marshall Islands, showed complete assimilation into American culture and could not even recognize the traditional crafts and clothing of the Marshall Islands. They were not even interested in talking about their natural parents' culture. Another student also shared that when he inquired about Hanuman, a Hindu God, in a Thai restaurant in Tucson, he was disappointed by a second-generation Taiwanese waitress, who worked in the restaurant but seemed to want to avoid talking about Hanuman, saying that his story was just an old folktale about a monkey god. This seems to be true of many Korean teenagers born and raised in the U. S. I have seen first-hand their lack of cultural knowledge of their parent's country and culture. This was further confirmed to be the case among second-generation Chinese American children after an interview conducted with the director of the Chinese Culture Center in Tucson. The director candidly related how he struggles to help so-called A.B.C., an acronym for "American-born Chinese", learn their language and traditional culture.

In comparison with their children and youth, who are being assimilated into American (pop) culture, immigrant parents typically respect and cherish their cultural objects and practices. Student researchers recognized how much they value them, by displaying arts and crafts from their native country in their homes, cars, or offices. For example, when a Tanka artist was invited to my class by a student, he shared how much he appreciates U. S. students who are willing to hear about his Buddhist art. Another student shared that a Pysanky artist was eager to demonstrate his techniques to her. A Chinese ink and wash painter whom I have worked with has also expressed his passion to share Chinese calligraphy and painting with U. S. students. This is also seen among Japanese Taiko performers who were actively outreaching to various groups of ethnic people of non-

Japanese descent in Tucson. Korean immigrants in the U. S. expressed their love and care for their culture, in the form of clothing, symbols, characters, cultural heritage, and arts and crafts (Shin, 2009). In general, my students and I learned that any effort to approach an ethnic group and to learn about their culture is an opportunity for them to share a tradition they value, through providing a voice to them beyond their own ethnic community members.

Finally, through participating in this research project, many students were made aware of educational resources in the community, and expressed their willingness to apply them to their future art teaching. Many said that they will make lesson plans utilizing their research to teach about their studied cultural group, and they also realized that cultural forms and objects, witnessed in the presentations of other class students, can provide useful educational resources in their teaching. Some examples include the objects, images, and practices I shared above. Ethnic art styles and techniques, cultural festivals, clothing and fashions, and cultural celebrations are only some of the things they learned about. Even though my students completed just one case study, they expressed a degree of confidence that, in the future, they can access and approach the ethnic objects and cultures available in the local community and utilize them effectively in their careers as art educators. They also reflected on how they might teach similar projects in their future classes, expressing how they intended to involve their students in meeting with members of a different ethnic group, while also considering the level of their students.

Conclusions

This project was intended to help students explore ethnic objects and undertake meaningful interaction with a group of people with a different ethnic and cultural background. It is also designed to provide an opportunity to break out of the social comfort zone in their daily life, reaching out to other groups of people for interracial, interethnic, and intercultural communication and learning. By exploring objects of other cultures or meeting with members of other ethnic groups, pre-service teachers can develop confidence in exploring cultural objects and gain an understanding of the lives of minority groups by the means of interviews, learning that through their voices and testimonials we need change in order to make a place where everybody is equally treated and respected. In terms of teaching a culture, they learned that representing a culture other than their own is a complex process and that cultural differences should be respected in the classroom. They also noted the importance of taking time to develop in- depth knowledge about various aspects of a culture's religions, politics, economics, and gender roles. This project also helps students become aware of the ubiquity of ethnic objects and expressions in our environment. Therefore, I suggest that students should be encouraged to look for and study these ubiquitous visuals and objects in their neighborhoods and communities, and urge that they need to develop positive relationships with people associated with ethnically charged objects in an effort to reach out to them for face-to-face learning and help them break stereotypes and biases that might be learned from early socialization and popular visual cultural media.

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Memory and Erasure: Applying Visual Narrative Power Analysis to the Image War Between Dow Chemical and the Women of the International Campaign for Justice in Bhopal
 Carolyn Erler, Texas Tech University

This research presentation analyzes a successful branding campaign by Dow Chemical and a select group of counter ads and visual tactics deployed by the International Campaign for Justice in Bhopal. The focus is not on the artwork, but on the soft power of images, stories, and actions in the battle for control of the story. Visual narrative power analysis, a method developed by the activist group *smartMeme*, shows how dominant stories are shaped by money and influence, although challengers occasionally can and do break through. One such challenger began as a small group of mothers, daughters, sisters, aunts and grandmothers who survived the deadly gas leak from the Union Carbide plant in Bhopal on the night of December 3rd, 1984. In 2000, the Dow Chemical Corporation purchased Union Carbide. The small group of survivors from Bhopal became the International Campaign for Justice in Bhopal, a broad coalition of groups and organizations whose intelligent campaign of direct actions and visual tactics threatened Dow Chemical's constructed identity as an ethically responsible company. Such tactics have included hunger strikes in photogenic spots such as Wall Street, large-scale performances such as the *Jhadoo Maro Dow Ko*, or *Hit Dow with a Broom* campaign, in which women in all parts of the world symbolically hit Dow by presenting its executives with *jhadoos* (brooms) from Bhopal, and speaking tours of women survivors around the U.S. and Canada.

Through the *jhadoo* protests, women demonstrated as mothers admonishing an undisciplined child, affirmed their humanity as mothers, sisters, and daughters, and in at least one way, restored order to a world turned upside-down by mass death and indifference to justice. Notably, the story gives women the upper hand as authors of their own story and guardians of a more just humanity.

Students for Bhopal (SfB), a network of students who advocate for the disaster survivors, have waged image warfare on Dow since 2001. Their specialty is hijacking and subverting corporate imagery to spark social critique and critical dialogue. In its subversion of the *Human Element* magazine ad, for example, the SfB changed the text over Pablo Bartholomew's iconic news photograph of a dead child half buried in the ashes of the chemical accident from "Hu" to "Inhuman." The ad's layout and design perfectly mimics Dow's.

Evidence that the ICJB may be winning the battle of the story came with the Indian government's August 8, 2008, announcement that it would meet many of the demands of the survivors of the 1984 pesticide plant explosion in Bhopal. The government vowed to take legal action on the civil and criminal liabilities of Union

Carbide and its owner, Dow Chemical, and that it would establish a commission on Bhopal to address the health and welfare needs of the survivors and their environmental, social, economic and medical rehabilitation. The victory came after a 172-day-long demonstration in which survivors walked 500 miles from Bhopal to New Delhi, camped at the historic Jantar Mantar observatory in Delhi, suffered arrests and police beatings, and finally launched a 60-day hunger fast that was joined by more than 800 people around the world (“Bhopal victory,” 2008; “VICTORY,” 2008).

By analyzing examples of ads and counter-ads and asking what constitutes justice when a multinational corporation poisons 20,000 people to death and maims countless others without being held accountable, the presentation attempts to provide an example of how art education, political engagement, and visual studies can facilitate interdisciplinary learning.

The Art of Conflict and Peace in Northern Ireland

Bernard L. Conlon, Ireland, InforStructure/Belfast Kids Guernica



(l-r) Bernard Conlon, Takuya Kaneda, Rosa Naparstek, Toshifumi Abe, and Tom Anderson in front of the Belfast Peace Mural, FSU Museum of Fine Arts

The peace process, aimed to resolve the Northern Ireland conflict, has come to be regarded as something of a template, providing crucial lessons for conflict elsewhere. The conflict was fought by many and any means. Cultural identity was a cornerstone with cultural expression playing a potent part. A particularly potent cultural expression was the wall mural tradition. Therefore, the evolution of this tradition and its interaction with the highly publicized and documented peace process deserves attention. Similarly the use of art as an active tool for peace building and reconciliation is worth serious consideration.

A cursory glance and brief explanation of Northern Ireland’s wall mural tradition is provided here. The Belfast Kids’ Guernica peace mural project, part of the Kids’ Guernica International portable peace mural movement is also described⁵. The Belfast “Portable Peace Mural” is a grassroots example of art being used in the process

⁵ Kids Guernica is a peace movement which started in 1995 in Japan, fifty years after World War II. It calls on young people to express themselves and promote peace through painting. The original Guernica painting was produced by Picasso in protest against the bombardment of the Spanish/Basque-Country town, Guernica. “Children participating in the making of the murals, unravel their imagination and creativity in dealing with the notions of war and peace. At the same time, adults who share these experiences, can rediscover the enthusiasm that is hidden inside them: children’s art can show us things beyond rational thought.”

of building and sustaining peace. Like all Kids' Guernica paintings it has been produced by children and is therefore relatively free from formed political and other fixed values.

If truth is the first casualty of war, then art is also a casualty, being quickly turned from a cultural ploughshare into a sword for propaganda and psychological warfare. Recycling the sword once more into a ploughshare in the context of "peace process", peace building and reconciliation is an obvious objective.

It is necessary to place the Northern Ireland mural tradition into an historical and political context. How this political art has evolved from conflict and interacts with peace, economic, social and other processes is worth observing. Most recently, for example, public agencies have embarked on a concerted process of replacing wall murals with commissioned art (Carnduff, N., 2009).

The Belfast Kids' Guernica "Portable Peace Mural" comes from the same contextual soil as the peace process and the mural tradition. N. Ireland is in a "transitional" period and process moving from widespread violence to a future where peace is hopefully sustainable. The Belfast Kids' Guernica project is, as such, a micro event and experience, which has been determined by a macro peace and painting process. The project is documented here so that it can contribute in some way to tangible outcomes and "solution".

Such solutions require a process, including an event/s on the wall mural tradition, which will identify the panoply of possible solutions and outcomes. For instance, preserving the images in a safe and neutral way and space is an obvious starting-point. In so doing, they can be historically interpreted and preserved in popular memory, performing an educational role and contribute to "healing through remembering."⁶

Historical and Political Context

The Northern Ireland conflict is the most recent stage of the long colonial relationship between Britain and Ireland. This conflict started in the late 1960s. A "peace process" began in the early 1990s, culminating in the Belfast Agreement (Good Friday Agreement) in 1998. This involved the British and Irish Governments, political representatives from N. Ireland's two main identity groups and significant United States (US) interest and input.

Northern Ireland was created in 1920, marking the start of the partition of Ireland. It was established as a subsidiary state within the United Kingdom (UK) from Ireland's six north-eastern counties. The remaining twenty-six counties (approximately 80% of Ireland) ceded from the UK in 1922 after a period of armed activity starting with the Easter Rising in Dublin in 1916. Despite failing to win back "the six counties," an ideological tenet, the larger of the two Irish states eventually achieved sovereign status.

The independent Irish state was conservative, with a predominantly catholic population, ethos, and a mainly agricultural economy. N. Ireland likewise was conservative, ultra British and imbued with a protestant political culture. It was also the most industrial part of Ireland, with Belfast, for instance, building the Titanic in 1912.

Northern Ireland's large catholic minority, with their Irish nationalist identity, was not embraced by, nor did it embrace the new state. They remained disgruntled and quietly yearned for Irish unity, becoming a distinct, introverted community within, what was and remains the UK's Irish element. Both Irish states followed entirely separate and introverted courses of development until the 1960's.

Northern Ireland's Catholics were influenced by the American civil rights movement and by the student and protest movements of the 1960's (Conlon, 1984). Tensions in the deeply polarized society eventually came to a head with violence erupting in 1969. This was sectarian and a clash between competing national identities and ideologies. Strident Irish nationalism came into conflict with N. Ireland's militia-like police force: the Royal Ulster Constabulary (RUC), protestant paramilitary organizations and the British Army.

⁶ "Healing Through Remembering," has been paraphrased from the name of a Belfast-based victims' organization

The virtually dormant Irish Republican Army (IRA) split into two factions, encouraged by certain politicians and others in the Republic. The more volatile Provisional IRA achieved a support base among the North's nationalist population. This partly resulted from indiscriminate security measures like internment and a blunt use of the British Army by the N. Ireland state. The Provisionals launched a crude campaign of violence ("armed struggle") that became protracted and increasingly sophisticated, lasting until their ceasefires in the mid-1990s.

The British and Irish governments grew closer from the mid-1980s, developing a strong intergovernmental relationship. This was a catalyst for change. Irish America engaged Bill Clinton. He delivered on promises and deployed Senator George Mitchell. The eventual outcome of all this was the 1998 Belfast Agreement – also known as the Good Friday Agreement.

The Agreement has led to a dramatic reduction of violence and a transformed political climate, albeit one still volatile and "transitional."

This then, very roughly and broadly is the historical and political context for N. Ireland's famed political art or mural tradition. The murals were conflict by another name. This cultural – artistic tradition and movement has nonetheless been influenced by the peace process and agreement.

The Mural of the Political Art Story

Northern Ireland has enjoyed more than a decade of relative peace. Combined with a buoyant economy during the same period and other striking changes, a high level of normality has been experienced.

The mural tradition originated in the early part of the Twentieth Century among urban artisans with a staunchly British and protestant identity. King William of Orange's victory in the Battle of the Boyne in 1690 has been commemorated for a long time by this community. When the Northern Ireland state was created this form of commemoration and celebration became ever more outward and elaborate, while celebration of Irish identity and culture became introverted and covert.

When violence erupted in the late 1960's there was the inevitable spate of crude political graffiti. When violence became more systemic, propaganda and psychological dimensions came into play. However, it was not until after the 1981 Hunger Strike, when ten republicans died, that republican murals really took off. They did so with vengeance and variety, invoking a sense of history based on popular perception, mythology and folk memory, which aimed to mobilize support for "armed struggle." When republicans entered politics murals were also mobilized for electioneering purposes.

Pro-British murals meanwhile, as the troubles progressed, migrated from the image of King Billy to a focus on "inanimate" flags, emblems and other symbols, as well as increasingly graphic presentation of paramilitary imagery. They even eventually hijacked some of the myths and legendary characters from the nationalist wardrobe (closet).

University of Ulster sociologist, Bill Rolston provides accessible and useful documentation in his series of booklets: *Drawing Support* (Rolston, 1992). Mainly photographs, his short introductory texts nonetheless provide a starting-point for understanding the mural tradition.

Murals, a book by the Bogside Artists, shows how the mural tradition interfaces with mainstream art and exhibition (Bogside Artists, 2001). It also catalogues Derry's (also known as Londonderry) main nationalist murals, which these "artists" mainly painted. Such narratives amply show the evolution of political art and the emergence and the development of the artists coming from the mural mould.

The Belfast mural artist partnership of Danny Devenny and Mark Irvine is generating growing interest (D. Devenny, personal communication, 2009). Coming from the opposite spectrum of the political divide, one of their recent commissions was to paint a portrait of John Lennon on a Liverpool wall in the context of Liverpool's year as a European City of Culture.

There is therefore clearly an interesting discussion to be had about how this artistic energy can be harnessed for the benefit of the entire community and used to dissolve divisions. Historical and other interpretation of the murals could contribute to a broader understanding that can filter into the political, reconciliation and healing processes, for example. Finding the right formulas to achieve such goals is a considerable challenge for the stakeholders concerned.

The Portable Peace Mural Process: Belfast Kids Guernica

The Belfast Kids' Guernica project exists on a micro level. However, its international connectivity provides it with an important platform and influence.

The broad narrative of the initiative is documented in the accompanying publication for the Kids' Guernica International Exhibition at Florida State University (Anderson, 2010). To recap: Belfast Kids' Guernica came about when this writer was invited to a similar exhibition in Athens, in 2007, by Dr Hatto Fischer. A Belfast painting was proposed. After intensive consultation, Cathal Cauldwell, head of the Art Department in the Little Flower Girls' Secondary School, Belfast agreed to facilitate a painting.

Mr Cauldwell got a Year 10 (14 year olds) class to produce the artwork. This writer met the young artists and briefed them on Kids' Guernica and other themes. Within weeks the painting was complete. This was in June 2008. Belfast-based photographer, Kevin Cooper has photographed the painting and events linked to it. The most notable of such events was the first public exhibition of the painting in Belfast's prestigious Linen Hall Library. This opened on 21 September 2009 attended by Dr Fischer and Boris Tissot of the Kids' Guernica International Committee. Northern Visions Community Television produced a short documentary on this event (Kids' Guernica, 2009).

The Kids' Guernica representatives sampled Belfast's murals and met non-government organizations (NGOs) engaged in practical peace work. Kevin Cooper who was also a former trade union representative for journalists and who is active in human rights activity, facilitated this aspect of the visit. This included a meeting with Roisin Mc Glone, Chief Executive Officer (CEO) of *Interaction Belfast*, which facilitates cross-community crisis management in flash-point areas (R. Mc Glone, personal communication, December 2009).

In the wake of this intensive briefing process both Kevin Cooper and Roisin Mc Glone spoke about the mural tradition. The *Interaction Belfast* CEO saw murals as a "useful barometer" of community opinion. She expressed concern about moves to superimpose professional art. She feared that such approaches could bypass people on the ground in what could be seen as an airbrushing exercise.

Kevin Cooper, an equally astute and tough-minded observer, welcomes the more temperate tone of many murals in what he considers a "transitional period" from conflict to peace. However, in the long-term, he would prefer to see more conventional civic art flourish. He vehemently opposes the implicit intimidation, even if subtle and sublime, transmitted by an art form, which has its roots, he asserts, firmly in conflict and division (K Cooper, personal communication, December, 2009).

Seeking Solution

The peace process and peace building is a work in progress. The Belfast Kids' Guernica painting provides an excellent educational tool and template. Academic research has a part to play, particularly by employing international and comparative perspectives. With events and/or a dedicated conference on the wall mural tradition, a vast array of crucial issues and questions could be tackled.

N. Ireland's murals need to be interpreted in a neutral and safe space. The portability employed by Kids' Guernica can perhaps be applied to view formerly walled images in exhibition? At the very least, murals must be digitally preserved and archived if and when they are removed. This is a plea from a humble journalistic and historical perspective, because without proper information and healthy historical memory liberated from mythology and the effects of conflict, violence can easily be re-ignited. Peace is an ongoing and tedious process, especially when being consolidated.

Peace is not an event and should never be taken for granted. Peace requires acknowledgment, accommodation and an array of other attributes. After centuries of conflict such lessons are still being learnt within Ireland and between Britain and Ireland. Learning the art of peace-building and using art for this purpose is part of the process. The Belfast Kids' Guernica Portable Peace Mural is an educational experience, tool and template in this context. The angry art of the wall murals is, as Roisin Mc Glone said, a barometer and one that shows that our peace and peace-building is not yet state-of-the-art (R. Mc Glone, personal communication, December 2009).

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Service Learning as a Strategy in the Study of Aging and Environment: Developing Generations of Evidence-Based Interior Designers.

Lisa Bates, Iowa State University



Lisa Bates Presenting Her Poster

Introduction

Designers are well suited as activists for change, undertaking the multitude of social issues plaguing our democratic society. On a daily basis designers are directly engaged with the world around them, inspiring dialogue in order to create the physical spaces and places where others live, work, and play. As our nation is facing obstacles and difficult issues pertaining to aging, the economy, and health care, designers can offer diversity and fulfill a multitude of responsibilities including as social scholars and educators. Inspiring and empowering the next generation of designers is a challenge educational institutions face. Therefore, the creation of responsible designers, who tackle difficult issues, will require educational institutions to actively participate in the social issues facing communities around the country, in particular the aging baby boomer.

America is confronted with the challenges and opportunities of an aging population as the Baby Boomer generation enters the next era of their lives. The Baby Boomer, or Boomer, generation includes those Americans born between 1946 and 1964, due to the end of World War II and prior to the widespread use of birth control (Senior Journal, 2004). The U.S. Census Bureau found, in 2000, 1 in 8 Americans were age 65 years old and over but this number is estimated to increase to 1 in 5 by the year 2030. The lifestyle of the Boomer generation and improvements in longevity are changing the way this generation lives.

American society will need to address the needs and desires of this generation as they age. As a person ages there is increased possibility of decline in physical abilities. Although this generation is proving to be healthier and more active than previous generations, the aging process will still become a factor within their daily living, although it may be delayed into older age. Aging is accommodated by declining dexterity, visual, auditory, and kinesthetic senses, along with senescence, disease, and trauma (Crews, 2005; Null, 1996). The sheer numbers of the Baby Boomer generation has increased the awareness of the aging process and how society will address these aging changes.

The Baby Boomer generation has continually shaped society as they have grown and entered into the different phases of their lives. Retirement will prove to be no different for this generation. As a generation of 80 million (Overly, 2007), they have the ability to exert great force over their lives and society as a whole. Many surveys

and studies have been conducted to discover the desires for retirement the Boomer's possess. The majority of Baby Boomers, 77% (Maurer, 2001), do not want to move south nor enter retirement facilities; they want to maintain their independence as long as possible. The AARP conducted a survey and also found a significant majority of the Boomer generation would prefer to age in place, to enable them to maintain their social connections, professional relationships within their familiar surroundings (Overly, 2007). Society will be forced to find the answers to allow Boomers to age in place because this generation will continue to demand their own defined lifestyle.

Although not every person will age with the same conditions or at the same point in their lives, there are possible solutions to allow people to age in place. The definition of aging in place will also adapt to not only include aging within one home but rather the ability to age within a person's chosen community. This ability will allow the boomers to maintain those important connections they have fostered throughout their lives. Across the country and across multiple disciplines there are studies being conducted to find applications for aging in place to become successful. One viable option is the implementation of Elder-Friendly Community (EFC) design strategies. There are proven advantages of appropriately designed environments for continued life satisfaction including both mental and physical health (Crews, 2005). The application of EFC strategies within the local communities of the aging Boomer generation may be able to enhance their well being physically as well as psychologically.

The implementation of a successful elder-friendly community requires many features including appropriate housing options. The typical American single family dwelling may not be the answer for all Boomers nor will the local nursing home be the suitable alternative. The lack of accessible housing alternatives currently within the housing stock requires communities to plan for additional options where citizens of all ages and abilities would be able to live independently and successfully age within the communities they are devoted.

Academic service-learning is a teaching strategy in which students are engaged in authentic activities, where course curriculum is applied to address the needs of communities in order to enrich the educational experience and encourage lifelong civic engagement (Furco, 2001; Howard, 1998). Service-learning has often been accepted as a teaching tool among educational institutions yet widely criticized as a research methodology (Bailis, 2001; Furco, 2001). Research is an integral part of all service-learning projects, including aging in community, since the solutions discovered for community problems should be derived from research (Enos and Troppe, 1996). Therefore, service-learning and research should be aligned to increase faculty and student use of evidence-based design decisions.

Purpose

In 2006, Partners for Livable Communities found less than half, 46%, of American communities have begun planning to address the needs of the aging baby boomers. An Elder-Friendly Community assessment conducted by Iowa State University, in 2008, also found Iowa rural communities are in need of improving housing options for the aging citizen. In response to these findings, this study will detail a service learning model for interior design education to address the need for appropriate housing options within rural Iowa communities. This study will inspire leaders and members of the community into lasting partnerships with educational institutions, to address the evolving and challenging community social issues surrounding the aging baby boomer.

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Addressing Societal Injustices Toward the Aging and Dying: The Intersection of Art and Healthcare

Susan Martin Meggs and Annette G. Greer, East Carolina University



Susan Martin-Meggs presenting her poster

Abstract

Injustices in our society arise from our attitudes regarding the elderly, death, and dying. An interdisciplinary service-learning project addresses these injustices by exposing students directly to an experience of aging, death and dying. This story will share how an intersectoral collaborative was formed across a university and among community partners to provide a learning forum. Students and community members explored art to understand end of life care. The partnership used a humanistic approach to study of end of life care incorporating the context of disease and illness. Community members, including students, faculty, leaders, health professionals, and citizens, engaged in a variety of educational opportunities with artist Deidre Scherer. Students served as docents for Scherer's exhibit on the theme of death and dying. They provided resources for grief counseling and were assigned selected readings and media viewing on end of life topics. Students received training as end of life care volunteers and engaged in reflective hospice service learning. The success of the pedagogical model initiated a request to develop a universal replicable format utilizing available contextual experiences. The curriculum was modified to include geriatric services as well as hospice care. The contextual resources for art were extended to conform to the current academic year's schedule of significant exhibits in the most professional venues available in the region. This presents the opportunity to focus on an exploration of the art of several significant contemporary artists working with life forms from nature. By extension, the process of aging and the process of dying are revealed as integral to the life cycle. Dying is part of life, and the dimension of providing care for the elderly and dying is illuminated through the lens of the artist.

Narrative

Goals and Objectives

The goals of this paper include an examination of a model for building community capacity for interprofessional education addressing the issue of societal injustices regarding the aging and dying. The model was an outgrowth of a community-campus collaboration that co-joined the disciplines of healthcare and fine art. The story of how a community partnership was formed to provide an innovative approach to learning about end of life care will be revealed. The model will demonstrate how art can be used as a unifying teaching and learning strategy for end of life care that would help prepare students as future healthcare workers to be better equipped to advocate for decisions regarding end of life care that offer support from public domains. Further, a goal is to demonstrate the use of service learning as an intersectoral framework for establishing an inter-professional community-campus learning partnership. The project demonstrates how students became engaged in intensive community service through docent service and hospice and geriatric care.

Background

The work of fabric and thread artist Deidre Scherer was the initial inspiration that gave rise to the vision for a collaborative venture that addressed the issue of how a society relates to death and dying and end of life care. This vision became an extensive intersectoral collaboration of university and community members that engendered a multifunctional framework of events and activities surrounding a two-part exhibit of Scherer's work, *Surrounded by Family and Friends* and *The Last Year*. The first part consisted of six full-scale images depicting group scenes of dying individuals and their intergenerational and non-traditional families from culturally diverse groups. The second of the dual exhibit, a series of drawings and fabric and thread works, depicted a single individual in her last year of life. Scherer's works are based on a strong foundation in drawing. From preliminary drawings, Scherer selectively develops her sewn images through a unique process that she describes as "drawing with scissors". Layers of patterned fabric are built into amazingly realistic images that are strengthened by the use of thread as a defining linear element.

The purpose of the project was to establish an interdisciplinary and community dialogue regarding the process of dying and end of life care, and to promote cross-cultural discovery. It was hoped that participants would be better informed citizens regarding the challenges surrounding families engaged in the dying process and would be better equipped to advocate for decisions that offer support from public domains. It is this premise that encompasses how we apply social justice, the equitable right of individuals to experience death in dignity, surrounded by family and loved ones, and supported by policy that allows equitable access to services for those families and individuals engaged in end of life care (Miller, 1999). During the opening week of the exhibit,

the artist was brought for a week of dialogue with diverse groups that included a discourse on diversity, a discussion of policy issues, and sharing of experiences with death. Sessions targeted clergy, medical staff, and professionals working with clients who are dying and their families. The sessions incorporated end of life care in teaching how art can be used to communicate across disciplines.

The Honors Course

In addition to the activities that took place during the inaugural week of the Scherer exhibits, an Honors course was developed. The course offered interdisciplinary didactic and experiential opportunities to explore the interrelatedness of content, form, and subject as a unifying framework in art that focuses on end of life care. Students explored art to understand end of life care by serving as docents for the Deidre Scherer exhibit. The students were trained to provide resources for grief counseling to those individuals who attended the exhibit tours who were in need of assistance. As part of their docent training, students met with the artist for intensive explorations of the methods and meanings of her art. They also participated in the hands-on workshops offered by the artist that demonstrated the techniques of her craft. During the course, students were immersed in readings and media viewing on end of life topics. Following the docent service, students were trained as end of life care volunteers and engaged in reflective hospice service learning. During their hospice service, students continued to explore the artist's methods by using drawing as a media of communication with patients in their care. Weekly written reflections on their experiences facilitated contextualized dialogues that were reinforced during class discussions. These dialogues encompassed societal norms, religious and cultural perspectives and professional practices. As one student noted, "Death and dying are difficult to accept for many of us, but Deidre has found a new and pure way to approach these emotional and unpleasant situations. I feel lucky to be a part of spreading her message and studying her amazing talent as an artist as well as advocate for the dying" (Abassi, 2009).

The Honors Course Revised

The success of the Honors course in realizing the goals of the collaboration led to requests for the development of a replicable curricular model of instruction. Subsequent exhibitions in the community were resources that were explored. The premise was that the lens of artists within other contextual frameworks will sensitize an individual to an understanding of art as a vehicle for social change while maintaining the theme that death and dying are an integral part of the process of life. The perspective gained from a direct experience with art as a unifying framework, and communication with the artist, is augmented by an immersion in the study of the subject of death and dying in art from an historical perspective.

It was found that significant exhibits were scheduled within the region that would allow technical and conceptual formats appropriate to the development of the objectives of the course. The scheduled exhibits included an exhibit of wood sculpture, *Rhythm*, at the Greenville Museum of Art that provided a platform for the thematic discussion of art derived directly from life forms from nature. This provided a foundation for a discussion of the cycle of life and death as integral to an understanding of the process of aging and the process of dying. A partnership was established with the Greenville Museum of Art to engage the Honors students as docents for this exhibit and to participate in a dialogue with the artist. The second venue identified was an exhibit of the photographer, John Scarlata, "Living in the Light: A Retrospective" at the East Carolina University's Grey Gallery. Including a series of photographs from nature, this exhibit was appropriate to the conceptual foundation of the revised course. Students were scheduled to interact with both the exhibited photographer and other professional photographers to prepare for docent service. For the course project concurrent with docent and healthcare service, the medium of photography was selected. Photography serves as a visual conduit for exploring attitudes toward death and dying as revealed through the students' interaction with patients in their care.

Conclusion

Direct experiential training encompassing the extended patient/family unit is seldom addressed in healthcare education. "Healthcare professionals are sometimes reluctant to diagnose dying as they have not been trained to care for dying patients and therefore feel helpless." (Ellershaw and Ward, 2003). The outcomes of this pedagogical model demonstrate the value of interprofessional service learning as a pedagogical strategy that can augment clinical preparation of future health professionals for end of life care. Art unifies communication

across intercultural, intergenerational, and interpersonal venues for end of life care. It serves as a vehicle of communication for care providers as well as for the client and their family. "The dying person has a need to communicate in ways that do not increase anxiety. Some who cannot speak explicitly about their own impending death should be accorded the right to select communication patterns consistent with their lifestyles. Looking at paintings, for example, offers one way to stimulate conversation about difficult subjects." (Ames, 1980). Hospice and geriatric care service-learning was a valuable experience, especially when seen through the lens of the artist, by maintaining visual explorations as a mode of communication and a vehicle for understanding the dying process. In the words of a student, "[Hospice] training is crucial in providing us with methods of guiding our emotional and mental thoughts in such sensible situations of proximal death" (Gliga, 2009).

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Figure 1. Robin Hales' fabric and thread art portraying her mother. Robin has used Deidre Scherer's approach in the application of prints approximating patterns and textures of the subject, shapes defining planes, and thread as a linear drawing element. 2009



Figure 2. Diana Gliga's analysis of color in the work of Diedre Scherer, 2009

The Affordable House: Making Design Competitions More Effective at Affecting Change Ron Dulaney, West Virginia University



Ron Dulaney Presenting His Poster

Juried design competitions provide opportunities to develop innovative designs for actual projects and to generate debate about social, environmental, cultural, and/or disciplinary implications of potential project proposals. Several recent competitions have focused on improving the quality and attainability of 'affordable' owner-occupied houses in the United States. Such events should be lauded as one approach for addressing the need for affordable housing. Home ownership is perhaps the most accessible means of land ownership – a highly valued condition of our Republic's political culture and of our country's national economy. According to the 2000 Census, 34 million people, including 6 million children, live below the poverty line in the United States. These people, along with many others living on income between poverty and moderate levels, are particularly subject to inadequate housing. For them, homeownership is out of reach. This paper results from study of the effectiveness of recent affordable house design competitions in affecting the need for quality, attainable, owner-occupied housing.

The study focuses on three recent house design competitions targeted primarily to architects. The competitions include the 2003 *SECCA HOME House Project: The Future of Affordable Housing*; the 2004 *Cradle to Cradle Home Competition*; and the 2008 *Houston 99k House Competition*. The objectives for each of these competitions included the construction of at least one proposal. Yet, in spite of the wide interest the competitions garnered and the excitement surrounding the proposals, a literature search indicates little dissemination of the constructed projects and associated post-construction assessments. Referencing published literature and 'oral history' narrative contributions from competition organizers, an assessment of how the completed projects reflect the stated competition goals is undertaken. Among the three competitions, it initially appears that the most effective at achieving the stated project goals is the *99K House Competition*, the only two-stage competition in which cost estimation by building contractors is a major criterion during the second stage. The constructed projects associated with the two, single-stage competitions cost far more than their stated budgetary objectives. As a result these projects relied on large subsidies to achieve 'affordability'. While such subsidization is seemingly problematic for broadly meeting housing needs, subsequent interviews with nonprofit housing organizations reveal that subsidization even beyond labor and in-kind donations is not uncommon even in houses realized with very little involvement of designers. This seemingly prevalent gap

between actual project costs and affordability may be a contributing limitation to fully meeting the broad gap between means and ends related to housing low to moderate income people.

Through actions associated with events such as these house design competitions, the professional design disciplines have demonstrated a desire to positively affect the quality and attainability of low and moderate income housing. However, until financial attainability of housing is achieved more effectively with design professionals' contributions than without them, design professionals ability to affect widespread, positive change is unlikely. Through comparisons of the houses resulting from the three design competitions studied with houses built by the nonprofit housing organizations interviewed by the author, strategies are offered for developing affordable house competitions that are more effective at positively affecting the attainability as well as the quality of affordable, single-family housing. These strategies include cost estimating as selection criteria and encouraging multidisciplinary approaches to integrating adaptable reuse, densification, site adaptability, and industrial design into moderate income owner-occupied housing.

Moments of Peace

Valia Mhaish, Wayne State University



Valia Mhaish (l) Presenting her Poster to Deniz Hasirci

April 2007 is a date to be always remembered. I was 19 years old and in my first year at college when I participated in the first Kids' Guernica peace painting that took place in Tripoli, Lebanon. I had the honor to be invited to paint with kids and to help as an art assistant.

On my first day, I was introduced to Mrs. Iman Murad, coordinator of the mural painting workshop in Lebanon, and I was told about this fascinating peace-painting project. My first reaction to the project was fear; it was the fear of a very big responsibility. To be honest, I was concerned about finishing the project with the very condensed time we had, but then I remembered a quote said by the great painter Pablo Picasso: "I am always doing things I can't do; that's how I get to do them." This quote encouraged me to put all my potential into finishing the painting in the few days we had.

No doubt, it was not a miracle that made us finish the huge painting in three days, but it was our hope, our passion, and our wound that came from the war in which we lived that led us to put all our aptitude into the painting and work with great effort to express our feelings and our high denial of the war.

All children, youth, and elderly people lived the Lebanese war of 2006; however, those living in the south suffered the most. Some of the inhabitants were locked in their houses, while others were living under the echo of bombs; some lost their houses, and some died. Soon after that, people in Tripoli opened their houses for the refugees who came from the south to the north; schools were also opened for these refugees to live in. I myself worked in these schools with other volunteers; we offered refugees food, clothes, medical treatments, and other needs for housing, all of which were provided by large organizations.

In fact, this experience of cooperation and unity between the Lebanese left a huge impact in every person's life and had its own influence in the painting, where children expressed not just what they felt about war but also what they lived and saw. Following this further, ending the painting in three days was a challenge but not something impossible, especially for us who lived through the war; it was very easy to express our feeling on a canvas, for we already had the image engraved in our hearts.

We all—coordinator, art teachers, art assistants, and kids—composed a great team, and our teamwork made me learn a great deal. It was a milestone in my life; it strengthened my self-confidence and showed me the love of sharing and the love of giving. For this, I had the bravery to participate in the peace painting for 2009, which was included in the last days of a summer camp prepared for visually impaired children and their sighted friends. Two friends initiated the summer camp project: Maysa Murad, the daughter of Iman Murad, and Sara Minkara, who was visually impaired. Their aim was to intermingle kids in a camp where they could learn, play, and have fun together.

This particular peace-painting project was quite challenging. First, we volunteers had to introduce the project to the kids and work with them to develop their ideas on a piece of paper. Then, we had to introduce them to the great canvas; it was the idea of Mrs. Iman to let the kids sense the dimensions of the canvas, especially the visually impaired kids. So what we came up with was to set a rope in a rectangular shape equal to the dimensions of the canvas and to let children sit around that rope. We sang the songs we taught them. Then some volunteers lay on the floor inside the rope, and the children drew the outline of their bodies.

The last three days of the camp began, so we had to start our mission. We were a little bit worried because we had to teach the visually impaired children how to draw and paint. But we were all surprised; some of the children were able to paint as if they can totally see. They astonished us. These kids were blessed by a huge gift that they could see with their hearts, not with their eyes; they could sense everything they wanted to see and transform it to a real vision. They were helping other kids with painting as other kids were helping them. We finally finished the painting successfully, and we accomplished the mission of conveying the idea of peace and collaboration to the kids. The painting contains more than fifteen stories; each holds a meaning inside of it and conveys a specific idea. One of the stories depicts a blind girl and a sighted boy on a seesaw; another one shows a boat transporting passengers to the shore of peace. A third tale illustrates two opened doors sending out beams of hope; a fourth one shows the word peace written in many languages on letters. We joined these and other narratives into one beautiful piece of painting to express the multiplicity of ways to achieve peace in the world.

To be true, the two peace-painting projects that we did in Tripoli, Lebanon, improved my knowledge about cooperating, sharing, giving, and receiving. I worked in partnership with volunteers who were younger and older than I; I shared my thoughts and my knowledge with them and received theirs with high respect; I gave my time, my effort, and especially my commitment to the project. All of that matters, but what I received is what matters the most: I received respect and appreciation from everyone including kids; I received knowledge from the volunteers; I received hope from the visually impaired children. Their hope came from their belief that they are as normal as any sighted kids. Indeed, they are normal and even more than normal; they are gifted, talented, and very optimistic; they believe that they can make a change. Their belief gives us hope, and this hope paves our way for peace.

Having the opportunity to remind you of our peace painting for 2007 and to tell you about the recent one for 2009 is a great honor. This allows me to refresh your memory and mine too with the significant meaning and value of peace. Well, I can speak about our painting without stopping because it was a fascinating experience not just to me, but to all those who participated in it. I have the chance now to speak with their voices and express their feelings, their thoughts, and their gratitude for participating in the Kids' Guernica peace mural project. Meanwhile, I would like to thank Mr. Iman, in particular, and Kids' Guernica, in general, for allowing me to be part of their projects. Indeed, I gave time, and I gave effort, but what I learnt from this experience was much more important than what I gave.

Our experience with the two peace-painting projects was a great opportunity to all Lebanese; they had the opportunity to show people how they are living; they were able to transmit their voices when no one was hearing them and to transmit their emotions when no one was feeling their pain. This experience traveled with me from Lebanon, my country, to Michigan, the state that I am living and studying in at the present time. This experience has never ended; instead, it has opened the door for me to a bunch of other experiences: I am now searching in my university for projects that addresses peace and justice to participate in them and help those who want to make a difference in the world.

I wish, and I love to give more and more for peace. I will dedicate my time for any peace project, especially a Kids' Guernica peace project. I will be here to help and make a difference. I will be ready like the soldier who is waiting for the signal to start his duty, like the soldier who is ready and waiting to fight for war, but I will be ready to fight for peace.

I would like to end with few words I deeply believe in: I believe that you can learn about people by looking them in the eye, but you can definitely learn more if you look at them through their eyes. Through our eyes, you see our paintings, which represent our moments of war and peace, our feelings, and our hopes.



Figure 1. First Kids' Guernica peace painting, "Enough. We Want To Live." 2007, Tripoli, Lebanon



Figure 2. Second Kids' Guernica peace painting "Together We Build Society." 2009, Tripoli, Lebanon



Figure 3. Details of the second peace painting



Figure 4. Details of the second peace painting



Figure 5. Volunteers and kids working on the canvas of the painting



Figure 6. Hamza, a visually impair boy, drawing a dolphin



Figure 7. Sara and I writing the word together in Arabic in Braille forms

Making It Right: A Case Study Exploring Sustainable Low-Income Housing Developments in the Lower Ninth Ward of New Orleans

Mary Beth Lane, Florida State University



Mary Beth Lane Presenting her Poster

Introduction

Food. Water. Shelter. These are three basic needs everyone requires to survive. The need for shelter involves the built environment. The physical aspects of housing serve the basic functions of protecting and sheltering people from the potentially harmful effects of the environment. However, if the shelter is built with toxic materials, has substandard construction, and has bad ventilation it can be destructive to its occupants and disruptive to the physical environment. This was the case in New Orleans, with Hurricane Katrina in 2005, where poorly constructed houses were ripped from their foundations and floated down the street. There is clearly a problem, when the very shelter that should be designed to protect is causing health and environmental concerns.

As a result of a growing body of knowledge on health and environmental issues with the built environment, sustainability is becoming an important topic in current society. The architecture and design industry has taken note and are advancing toward greener buildings and communities. However, even with the knowledge on the importance of sustainability unhealthy buildings are still being constructed. This type of thinking poses the questions: why are these dangerous and unhealthy structures still being built? Is it unethical to knowingly build a structure that is unhealthy? Who is responsible? It is important to discuss affordable housing and the health concerns associated with them as well as study the role of social responsibility and the ethics involved to better understand where responsibility lies and what improvements can be made.

Purpose

The purpose of this study is to examine The “Make it Right” (MIR) Foundation’s model for redeveloping the Lower Ninth Ward in New Orleans with sustainable, low-income housing and to determine if this technique may be feasible in other locations.

Significance

Affordable/low-income and sustainably designed housing is a rare combination. Most of the affordable housing available is poorly constructed, badly designed, and made with toxic materials. This can cause numerous

health and safety issues for occupants. Additionally, it is bad for the environment; with 40% of the world's pollution coming from the way buildings are built and maintained (Jameson & Sargent, 2009). By explaining the "Make it Right" strategy for developing sustainable housing, designers, architects, contractors, and governments will be better informed on the requirements and design solutions for making sustainable low-income housing affordable. If there is an affordable way to construct high quality sustainable low-income housing it will be extremely beneficial to occupants and on a macro level to the world.

Question

What are the motivations, design implications, financial implications, advantages, and challenges found in the "Make it Right" Foundation's housing and community reconstruction project in the Lower 9th Ward in New Orleans?

Methodology

After researching the rebuilding efforts, MIR Foundation's model was chosen as an organization to study due to their commitment to cutting edge green design. First, literature was reviewed addressing past and present information regarding low-income housing; the health effects associated with low-income housing, sustainability, social responsibility, and the housing devastation of Hurricane Katrina. In order to evaluate the MIR program a mixed method of descriptive, qualitative, and ethnographic research techniques will be used. Procedures include 1) Development of interview checklist 2) Institutional Review Board approval 3) Site visit 4) Gathering the data 5) Reporting the data. This study will include a 10-day visit to New Orleans, Louisiana to observe and collect data. Interviews will be conducted with contractors, homeowners, "Make it Right" employees, volunteers, and Lower 9th health care employees to collect data, that when analyzed, will answer the primary and secondary questions. Photographs will be taken of the area to document progress and assess the sustainable practices being used in construction. Additionally, the financial structure of the model will be evaluated to determine the short term and long-term costs of construction. Prior to data collection, the project will be approved by the Florida State Institutional Review Board.

Findings

Findings suggest that people of the Lower Ninth community are grateful for the rebuilding efforts of the MIR foundation. However, many are questioning the affordability of the houses, concerning property taxes and long-term maintenance. Additionally, the architecture of the homes is being questioned as to how it relates to the culture of the Lower Ninth.

Teaching Art in High Poverty Elementary Schools: A Search for Best Practices
Sunny Spillane, Florida State University



Sunny Spillane (r) Presenting her Poster

The idea for this presentation began with my own teaching experience as an elementary art teacher in a high-poverty elementary school where virtually all of my students came from ethnic, cultural, linguistic and/or social class backgrounds that were different from my own (which is White and middle-class). Because I have an MFA in Painting, I landed my job through an alternative certification program and began teaching with a lot of enthusiasm but no classroom experience. Needless to say, learning how to do my job effectively was an extraordinary challenge. Some of my problems were common to many new art teachers. Kowalchuk (1999) found that pre-service art teachers identified student characteristics and learning, classroom management, and instructional strategies (along with art content) as their most frequent concerns and as areas they needed to learn more about in order to become successful art teachers. But other issues like coping with recurrent violence, bridging cultural and class differences with students, and working within a school culture that emphasizes control, are unique to urban, high-poverty school settings (Hagiwara & Wray, 2009; L alas, 2007) and can exacerbate the “practice shock” felt by new teachers, causing them to abandon teaching in urban, high-poverty schools (Hagiwara & Wray, 2009). Education stakeholders are increasingly concerned with improving academic achievement for urban, multi-cultural students, many of whom are living in poverty or near-poverty (L alas, 2007). Helping new art teachers succeed in high-poverty, urban schools could increase art teacher retention (Freedman & Appleman, 2009) which could in turn improve educational quality for students in these schools by maintaining continuity in art programs that address their needs. With these teachers and their students in mind, I examine literature on exemplary teaching in urban schools and exemplary art education, and present a conceptualization of exemplary urban art education.

Exemplary Teaching in Urban Schools

Four studies (Bondy, Ross, Gallingane, & Hambacher, 2007; Duncan-Andrade, 2007; Freedman & Appleman, 2009; Swartz & Bakari, 2005) found that cultural understanding of urban students is integral to effective urban teaching. Cultural understanding allowed novice urban teachers in Bondy, et al.'s (2007) study to communicate with their students effectively and begin forming bonds with them, thereby easing students' transitions into a new class on the first day of school. Cultural understanding gave the teachers in Duncan-Andrade's (2007) and Freedman and Appleman's (2009) studies insights into their students' background knowledge and lived experiences, which allowed the teachers to tailor their curricula to reflect their students' lives and concerns, play to their intellectual strengths, and scaffold students' learning in domains that were less familiar to them. Finally, the preservice teachers in Swartz and Bakari's (2005) study with the most cultural knowledge of African-American and Latina/o cultures also had the highest knowledge of effective urban teaching strategies.

Underlying these studies (Bondy, et al., 2007; Duncan-Andrade, 2007; Freedman & Appleman, 2009; Swartz & Bakari, 2005) was a concern for social justice: all of the authors explicitly acknowledged the unmet educational needs of low-income, urban children-of-color in the justifications for their studies. Duncan-Andrade defined social justice pedagogy as "a set of teaching practices that aim to create equitable social and academic outcomes for students in urban schools" (2007, p. 618). He went on to differentiate *equal* education, which implies a "one-size-fits-all" approach to all children irrespective of individual or community needs and characteristics, from *equitable* education, which suggests a culturally and materially responsive approach that allocates resources according to need, in order to help all students achieve at high levels (Duncan-Andrade, 2007). This conception of educational equity was supported by Lalas (2007) who conducted a review of the literature on teaching and learning for social justice. In addition to "creating a caring and culturally responsive learning environment" (2007, p. 20) and "critical thinking and reflection" (2007, p. 20) which are echoed by Duncan-Andrade (2007) and Freedman and Appleman (2009) Lalas identified "understanding oneself in relation to other individual[s] or groups of individuals" (2007, p. 20) and "using varied forms of assessment for equitable and fair monitoring of student progress" (2007, p. 20) as important principles of teaching for social justice.

Like Lalas (2007), Ullucci (2005) suggests that cultural understanding involves not only teachers' understanding of urban students, but a critical understanding of their own biases, preconceptions, and assumptions about race, and where those originated (for example, popular culture or the news media). She states "this is a particularly important consideration if you did not grow up in the community where you teach" (Ullucci, 2005, p. 43). Also like Lalas, Delpit advocates using a range of assessment methods to ascertain student achievement and learning needs, and adds a call to address them with a "wealth of diverse strategies" (2006, p. 227).

The literature on effective urban teaching and teaching for social justice suggests that equitable education for students in high-poverty, urban schools involves teachers' cultural understanding of urban students and critical understanding of themselves in relation to their individual students and the communities where they teach. This allows teachers to communicate effectively with urban students, create a positive classroom climate, and develop (or modify) culturally responsive curricula and assessment, which set the stage for high student achievement.

Exemplary Art Education

Contemporary theoretical models of art education emphasize the construction of meaning through making, researching, and analyzing art and making connections between art, other disciplines, and life; organizing the art curriculum thematically helps make meaning accessible to students (Anderson, T. & Milbrandt, 2005; Sandell, 2009; Stewart & Walker, 2005). The focus on meaning in contemporary art education reflects art educators' responses to contemporary art and postmodern thought. Meaning in contemporary art education is increasingly understood as contextualized and pluralistic, reflecting a postmodern perspective, which has led to moving away from notions of a "universal" Western art canon, and even from art itself, as in visual culture art education (Anderson, R., 1990; Anderson, T. & Milbrandt, 2005; Gaudelius & Speirs, 2005; Stewart & Walker, 2005). The incredible proliferation of objects and images, and their contexts and purposes, encompassed by

contemporary art education demands a curriculum framework that helps students make sense of it all, such as a thematic approach (Anderson, T. & Milbrandt, 2005; Sandell, 2009; Stewart & Walker, 2005).

Art educators have responded to the forms, content, and concerns of contemporary art and postmodernism in other ways as well. Some contemporary art educators share a desire to use art education to effect equitable social change (Anderson, T. & Milbrandt, 2005; Gaudelius & Speirs, 2005). Marshall advocates teaching the “myriad of techniques, materials, forms and art genres, including experimental and interdisciplinary genres” (2006, p. 18) used by contemporary artists. And Gude (2004) proposes a new set of “postmodern principles” (appropriation, juxtaposition, recontextualization, layering, interaction of image and text, hybridity, gazing, and “representin”) that reflect the content and strategies of contemporary art and expand on the modernist elements of art (line, shape, color, texture, form, space, and value) and principles of design (balance, emphasis, unity, variety, movement, rhythm, and proportion).

The emphasis on meaning, thematic instruction, authentic conceptual and material artmaking strategies, and connections to life that are found in contemporary art education models leave a great deal of freedom and corresponding responsibility to individual classroom art teachers. The expansive domain of art across time and cultures precludes any notion of “covering it all.” Judicious choices of artworks, themes, and curriculum frameworks by individual art teachers at the classroom level are what make art education meaningful to students.

Exemplary Art Education in Urban Schools

Drawing from the literature on exemplary urban teaching and exemplary art education, it follows logically that exemplary art education in urban schools is equitable, culturally responsive, emphasizes the construction of meaning in making and receiving art, is approached thematically, and reflects the authentic content and strategies of contemporary art. Even with the constraints of national and state standards for student achievement in art, individual art teachers at the classroom level have wide latitude to choose artworks, themes and curricular frameworks to make art education meaningful, relevant, and responsive to their students’ needs, interests, and concerns (Anderson, T. & Milbrandt, 2005; Stewart & Walker, 2005). Because of their extraordinary freedom of curricular choice (in comparison to most general classroom teachers) art teachers in urban schools are uniquely positioned to develop culturally responsive curricula using actual cultural products (i.e., artworks, artifacts, crafts, aspects of visual culture, popular culture, etc.) that are drawn from an inexhaustible plethora of artworlds.

A culturally responsive art curriculum does not mean a mono-cultural art curriculum that solely includes art from students’ home cultures. Contemporary art education theories clearly advocate a pluralistic, cross-cultural art curriculum that ennobles and dignifies art and other visual cultural products from a great variety of art traditions throughout history and around the world (Anderson, T. & Milbrandt, 2005; Gaudelius & Speirs, 2005; Gude, 2004; Marshall, 2006; Sandell, 2009; Stewart & Walker, 2005). In order to be culturally responsive, the curriculum should reflect low-income, urban students’ lived experiences and frames of reference; but in order to be equitable, the curriculum should also empower them to navigate the dominant culture (Achinstein & Aguirre, 2008). Contemporary art frequently deals with social themes that can be catalysts for students to develop a critical understanding of our culture’s power structure and our own cultural outlooks, and explore ways to make our world more equitable (Knight, 2006). One of contemporary art education’s most important acknowledged purposes is teaching students to understand and create meaning in art. This characterizes art students’ role as not merely a passive receiver of meaning, but an active maker of meaning in their own production. A “critically conscious purpose” (Duncan-Andrade, 2007, p. 625) for urban art education, then, is to empower urban students to create culture that can act as “a social instrument for improving people’s lives” (Anderson, T. & Milbrandt, 2005).

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The Effect of Music Videos on African-American Males: Implications for Art Education

Zerric Clinton, Florida State University



Zerric Clinton Presenting his Poster

Abstract

Human development is complicated, as there are many things that influence and shape what a person becomes. Initiatives promoted by the National Institute of Mental Health and the American Academy of Pediatrics have noted that the media sometimes perpetuates things to adolescents that might not be very good for them. However, it is apparent that adolescent African American males are often overlooked when it comes to learning how the media affects them. Especially, in regard to how they process the visual culture, which pervades popular music videos.

The overall objective of this study was to determine the effect of music videos on African-American males. Thus, the specific objective here is to begin the discussion on learning how the visual culture of music videos affects adolescent African American males.

A group of 30 rural adolescent African-American males were administered a pre-survey and critique response to begin the research study. Then they participated in a focus group discussion and completed a final survey to end the study. Overall the impact as the participants noted was that in many cases the music videos serve as a blueprint for the ways they should navigate the world. For instance, several participants stated how they identified with the things that were occurring in their favorite music videos because it reminded them of their neighborhood. Thus, the participants appeared to often interpret the visual culture of their favorite music videos in a literal way. Statistically, this literal interpretation was evident as the majority of the participants noted how they wanted the same types of things their artists seemed to possess like expensive clothes, large stacks of money and access to a lot of females. These are all visual aspects that the participants can easily view and interpret in a literal way without much thought.

Narrative

The discussion has begun on how the media affects adolescents through initiatives supported by the National Institute of Mental Health and the American Academy of Pediatrics. However, the research supported by these

initiatives are not specific to adolescent African American males who appear to be overlooked in the discussion on how the visual culture of music videos affect them in regard to their identity development. Apparently, these adolescents spend a lot of time consuming the visual images that can be seen in popular music videos. Often it appears that the adolescents are passive consumers instead of critical examiners of what they are seeing.

It is important to understand that many adolescents have no idea that they are being socialized into dressing and behaving in certain ways that are similar to what is found in the music videos they watch. Therefore, it is essential to continue to assess what adolescents are retaining from popular music videos and it is important to assist them in learning ways to critically examine what they see in a world that is saturated with visual culture. This research is intended to understand what they see in the popular music videos, how they analyze the images and how they incorporate the visual culture of music videos into their daily lives.

To begin the research process a pre-study survey was administered which focused on population demographics, the students' appearances, and the amount of television the students watch. Additionally, the pre-survey included questions about the type of music videos they watch. Most of the participants stated that they spent between four and six or between seven and nine hours a day watching music videos and all but one of the participants noted that they spend seven or more hours were spent daily watching television during the weekend. In regard to the popular type of music videos hip hop videos were viewed the most. There was one hip-hop artist who seemed to garner the majority of the votes as the favorite music artist of this group of participants. Fourteen of the participants selected this artist while the next closest person to get a significant number of votes was five. One of the remaining artists received three votes and another received two votes. Consequently, the remaining seven artists received one vote each. One interesting thing that stood out in the pre-survey was that the majority of the participants assertion that their favorite music artist did not influence them. In the final survey their responses were very different. Specifically, in the final survey their sentiments changes as the majority of the participants admitted that their favorite music artist greatly influenced them. Each student selected their favorite music videos to critique using the Anderson and Milbrandt (2005) critique model. This critique model provided a way for students to describe, analyze, interpret, and evaluate the videos. Then, each student participated in a focus group discussion about the music videos. During the focus group discussion it was quite evident that most participants were greatly influenced by what they see in popular music videos as they repeatedly made references to the things that they wanted to have like the artists in the music videos which fit right into what media conglomerates want their viewers to think.

Viacom is one of these leading global media conglomerates that use visual imagery to attract viewers. (<http://www.viacom.com/aboutviacom/Pages/default.aspx>). This company includes networks such as MTV, and BET. Music television (MTV) is the world's largest television network and the leading multimedia brand for youth. In 2005, MTV had its highest rated year in history, reaching 61 million viewers on-air and online. Its evolution reflects the way its young male 12-34 audience consumes media.

Black Entertainment (BET) it is the leading provider of entertainment, music, news, and public affairs for the African-American audience. The primary channel reaches over 83 million households according to Nielsen media research and can be viewed in the United States, Canada, and the Caribbean. This technological phenomenon is not going away, it will only intensify. Vernallis (1998) asserted that music videos have a catch, pull, and hold mechanism that hooks the viewer.

Little research exists on how adolescents, particularly adolescent African-American males process the visual culture of music videos. What is documented is how repeated exposure to music videos affects adolescents. Kinder (1984) purported that the experience of having watched and listened to a particular video clip on television establishes connections in the brain circuitry. She stated that this is a result of repeating the experience very frequently within a short period of time, which MTV does. Thus, the spectator strengthens these associations in the brain. Later when the spectator hears the same song on the radio or in a different context in which the visual are absent, the presence of the music likely retrieves these images from memory, accompanied by the desire to see them again. This process resembles the patterns of classical conditioning that rest on the field of cognitive theory.

Hurt (2006) in his documentary interviewed aspiring rappers, successful rappers, university professors and cultural critics. Through the interviews Hurt (2006) concluded that society has become desensitized to the sexism, misogyny and the sexual objectification of women in hip-hop culture. In one interview Jadakiss said that people must like it since they are buying it and he noted that the women are not being forced to be in these videos. Also, he alluded to the corporations by saying that at the end of the day the corporations are the ones who promote the types of music with these components. In another interview Chuck D (Hurt, 2006) stated that, "BET is the cancer of black manhood in the world because they have one-dimensionalized us and commodified us into being a one-trick image".

Jhally (Hurt, 2006) proceeds to explain this by saying that objectified images of the female body are everywhere (in advertising, in movies, television programs) and that "the really negative thing about music videos and advertising is that this is the only way in which women are presented, so the only way in which men are allowed to make a connection in the popular culture with women is through sexuality, and it's only through their desires".

These sentiments raise many questions for educators, particularly art educators who have the ability to use the visual to change the negativity that sometimes pervades music videos.

Findings

Upon review of the pre-surveys, critique responses, focus group discussions and final surveys there were three major findings.

1. Most participants are not critically analyzing the visual culture of music videos. They appear to be socialized into acting out what they have viewed in their communities.
2. The students are influenced by their favorite music artists' style of dress and the behavior of their favorite artists.
3. If given a chance to create their own music videos, most students agreed that they would use the same elements that they see in their favorite music videos.

The evidence shows that it is important for educators, particularly art educators to develop and implement ways for adolescents to gain experience in critically analyzing their environment, which in their words includes the visual culture that pervades popular music videos. Therefore, art educators have to be instrumental in assisting adolescents in assessing their social environments. Duncum (2006) argued for this by stating that visual culture art education has a social purpose, which is to develop critical thinkers and doers who can make responsible decisions and choices in society.

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Growing Home: Creating Living, Sustainable Housing

Elena Vee Myhre, Florida State University



Elena Vee Myhre Presenting her Poster

Nature grows structures that evolve and maintain themselves while humans build structures as a monument to the desired goals of the specific cultural legacy of the human species. Recently there have been projects and theoretical discussions on combining the human and natural ways of building (Armstrong, 2008; Calts & Zurr, 2008; Cruz & Pike, Neoplastic Design, 2009; Gins & Arakawa, 2000; Steele, 2005; Watts & Affleck, 2008).

These ideas use the biological processes of natural elements, or growing elements, in a built human design scheme to further the design goals. Such a combination of nature and human building requires a new design vocabulary to describe the design project. This is a new design language I have termed Neomorphism.

This poster presentation will provide a visual introduction of Neomorphism and focus on the use of the growing element. A growing element is a living organism incorporated within a design scheme, taking part by simply fulfilling its biological or ecological processes. To further illustrate and utilize the language of Neomorphic design, this project, titled "Growing Home" is a structure constructed from living bamboo, designed for stateless persons and refugee populations, specifically an initial, experimental sample population of Bhutanese refugees who have been living in Nepal since the early 1990s (Ranard, 2007).

The goal of this poster presentation is to introduce the emerging design vocabulary of Neomorphic Design using the example proposed project, Growing Home.

Project Context

Nepal is the context for this project because it provides a specific environment, social, political, and cultural context to create a realistic program.

Nepal is a landlocked country in Asia about the size of Arkansas. Nepal is bordered to the North by Tibet and to the East, West, and South by India. There are 26.9 million Nepalese as of the most current population census from 2001. Nearly one third of the population lives below the poverty line according to the Nepal Living Standards Survey (Central Bureau of Statistics, Nepal, 2008).

Nepalese society has a small population of ruling elite classes with an intermediate-sized group of officials, landholders, and merchants. The majority of the population is involved in small scale agricultural or subsistence farming. In fact, agriculture encompasses almost one third of the Gross Domestic Product of

Nepal (Agency, 2009). According to Savada the non-ruling majority of the population is considered “peasants”, a word she uses referencing the Marxist feudal mode of production (Andrea Matles Savada, 1991). Most members of the new ruling elite have descended from the old landed elite, thus traditional extended family based social systems still continue (Andrea Matles Savada, 1991).

Refugees

Currently 7 million refugees have lived in refugee camps for 10 year or longer, the housing for these longer term or protracted camps is not significantly different from other camps as the population uses UNHCR tents created to house six individuals. Refugee camps immediate and long term are also shown to be unhealthy according to UN reports citing the rapid spread of malaria, dysentery and other diseases can spread because of close quarters and shared resources such as water and waste disposal sites (Slaughter, 2009). Host countries of refugee camps also complain of environmental degradation and natural resource depletion (Berry, 2008). Other UNHCR reports discuss the fatigue relief contributing countries feel when these protracted refugee camps require constant upkeep. A 2004 report states that, “40 percent of UNHCR’s budget is spend in care and maintenance of refugee camps rather than on solutions” and that these limited funds and waning commitment by donors lead to “stop gap solutions such as sheathing plastic (moisture barrier) to replace work tent shelter materials. (United Nations High Commission for Refugees, 2004).

Refugees in Nepal

Refugees in Nepal are of Bhutanese origin and are descendants from those who immigrated to southern Bhutan in search of farmland, according to the United States Department of State Cultural Orientation Resource Center (COR). These immigrants were isolated from the rest of Bhutan, and a distinct Lhotsampa culture formed retaining much of the Nepali language, heritage, and religion. In 1958 Lhotsampas were given Bhutanese citizenship and were permitted to work for the government. In the 1980s the ruling majority of Bhutanese or Druk Buddhist culture became concerned over the population shift that was occurring as the Lhotsampas began to gain a larger minority. The Druk Monarchy and government created a series of policies that imposed traditional Druk customs while banning Nepali and Lhotsampa languages and customs (Didier, 2000).

Lhotsampas began to organize and advocate for democracy and freedom resulting in large-scale violent protests in the early 1990s. Bhutanese authorities targeted ethnic Nepalese with violence and forced those of Nepali ancestry to sign “voluntary migration certificates” which expelled them from the country. In December of 1990, the government of Bhutan declared that any Lhotsampas who could not prove citizenship would be expelled from the country, and since 1990 Bhutan has not permitted a single refugee to reenter the country. In the past non-governmental organizations (NGO), or the government of Nepal have helped to run the refugee camps of Nepal. However, because of complaints of abuse towards women, the UNHCR again has direct control of the camps (Watch, 2003).

Refugee housing structures in general can be sources of contention, as people already living in areas where a refugee camp is located may perceive the refugee settlement as an intrusion (Banki, 2004). There are no regulations about how refugee housing is built or utilized. The UNHCR organizes and maintains refugee housing with the help of the refugees themselves, when possible.

Growing Home is a way to build that does not create total permanence but still offers functions found in permanent structures such as elevated secure storage, built in cooking areas, and solid walls. The name of the project specifically includes the term *home* to reflect the psychological desires one has in a home as opposed to a house. A home, as defined by Anthony Giddens, is more than a physical place, but a “setting in which basic forms of social relations and institutions are both constituted and reproduced” (Giddens, 1984). *Growing Home* is also a secure, more permanent home than currently used refugee tent buildings but without being a fully permanent space. Growing home can meet the needs of displaced people, but if no longer needed would again revert to a grove of bamboo.

Growing Home Description

Growing Home will be a test of growing live elements of bamboo together to create a building structure. The structure created by incorporating the bamboo elements is initially conceived to be a possible alternative

housing method for refugees. The project proposed here does not just examine nature and natural processes; it uses these natural processes to create a structure that helps sustain humans and nature simultaneously.

The Growing Home project is also a study of the subsequent interiors in these structures, likewise comprised of growing elements. The interior of a structure must interact with its user in a more immediate way than the exterior. This project will examine how such a design can fulfill the need for shelter, and the traditions of home, as opposed to house. This project would promote the idea of making living spaces that are deeply connected with the earth; a house made of living plants.

The project will be comprised of two different types of structures to test two separate theories. The first type of living structure will be planted and grown into its design. For the second type of living house, mature bamboo will be pleached, or grown together as it stands in the ground. In both cases, the procedure will involve creating the structure's frame entirely of bamboo. An established agricultural technique, pleaching, will be used to grow the structure bamboo into a unified whole. Pleaching involves the creation of a smaller frame of cut and living bamboo within the larger frame of living, structural bamboo. This woven framework around the pleached growing elements will act as a flexible moisture barrier for the structural bamboo.

A bamboo structural framework will be grown and kept growing as the rest of the structure is built. There will be a layer of weaving using strips of bamboo in such a way as to separate the structure from the adobe cob mixture so that the interior is able to function as needed and so the exterior planted structure can grow as intended. The estimated cost for required materials is dependent on the size of the end product structure. For this thesis a small home to accommodate the typical family of the Bhutanese stateless person is being modeled. This sample family will include one paternal grandmother, one paternal aunt, both maternal grandparents a mother and father, as well as two children. This structure could be grown as large as necessary to allow the extended family living situation as traditional in Nepal (Andrea Matles Savada, 1991).

An adobe-cob mixture would be used as the interior for the structure. There is a range of soils in Nepal, from thin, desert type solids on the highest mountains, to rich alluvial soils in the valleys; all but the desert type soils have clay substance (Negi, 1994). Residual soils are mostly coarse and dry but mixing water and residue plant matter can help to create the needed cob composition.

In creating an effective adobe or cob mixture Gerot Minke, author of *Building with Earth*, provides excellent reasons for why an adobe-cob mixture is a positive choice for building. Adobe-cob is molded, much like clay to incorporate built in storage, and other design features within the walls. Adobe-cob is also a material that can be created and used by unskilled workers with little training, but has efficient and effective insulation and shelter properties (Minke, 2006).

Neomorphism

The idea of creating structures out of live biological materials, like the "Growing Home" as this thesis proposes, is being experimented with as more sustainable ways of building are sought. Although many of these projects are still conceptual, the integration of them into the narrative of design is necessary for the growth of design as a whole, in this author's opinion. Such a combination of nature and human building requires a new design vocabulary to describe the design project. This design language, termed *Neomorphism*, is the new design term illustrated in this poster.

The Latin root *neo* means new and *morphism* descends from *morph*, which means to change. Literally, "New Growing" symbolizes the progressive nature of the projects without creating a definitive label that would constrict or limit the concept of what neomorphism is or could be.

Neomorphic Design describes all projects that use living organic materials in the design. Because of the use of actual living elements within Neomorphic designs, each has the potential of constant evolution as a design product and creation. Neomorphism is a language that combines neoplasmatism, morphogenesis, bio-architecture and other terms within design and art in which the growing elements of the design program change in some way as a contribution of the creation. This design language uses adjectives and verbs

connected to the existing elements and principles of design terms in an effort to standardize the vocabulary used to describe creations.

Elements and principles are a binding force among all design and art professions. This vocabulary should become academically accepted in the effort to bring together new uses for technology, biology and design, using established vocabulary could create and promote universality of the new design language that is Neomorphism. Expanding the meaning of these principles and elements in design will result in a free and universal language appropriate to Neomorphic design. Neomorphic design is not just concerned with aesthetics and function but also the incorporation of the earth that surrounds us, and seeks to reflect those actions within the elements and principles of the Neomorphic design language and terminology. These actions are illustrated with the verb and adjective prefixes that connect to the known elements and principles of design. To reflect societies hope and progression towards a new relationship with the natural environment from imposed human structures to new place for living in harmony with the natural world.

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Filtering Access through Social Engagement: Artists, Community, and Curriculum

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Cory Arcak & Angela Cornelius (l) Presenting their Poster

The pursuit for social justice should not be a theoretical process alone. Ideally, the pursuit for and the engagement of social justice should move people to action. In what follows, we reflect on our current investigation and engagement of social justice by presenting (1) a conceptual and theoretical overview of engaged social justice; (2) examples of artists whose work exemplifies engaged social justice; (3) our own experiences with engaged social justice in action through the global example of Potters for Peace and the local example of the TAMU Water Project, and; (4) recommendations for pedagogical extensions of these examples for application of engaged social justice within an interdisciplinary visual art curriculum.

Social Justice: A Conceptual and Theoretical Overview

Our theoretical framework is grounded in place-based education, public pedagogy, art education, and curriculum theory (Collins, 1998; Greene, 1998; Gruenewald, 2008; Slattery, 2006; Sobel, 2005). More specifically, our vision of engaged social justice parallels Slattery (2006) in support of curriculum that serves as "analysis that explores the external and internal chaos in order to create healing and compassionate environments in classrooms, which in turn will move outward to local communities and ultimately effect global ecological transformations" (p. 223). In the words of Maxine Greene (1998), "to teach for social justice...is to teach so that the young may be awakened to the joy of working for transformation in the smallest places, so that they may become healers and change their worlds" (p. xlv).

Artists and Artistic Work as Engaged Social Justice

Donaldo Macedo (1998) noted, "The inability to link research with larger critical and social issues often prevents educators not only from engaging in a general critique of the social mission of their own educational enterprise, but also from acknowledging their roles as gatekeepers in reproducing the values of the dominant social order" (p. xxvi). We find such analysis, exploration and ecological transformations in the work of contemporary visual artists and cultural workers who employ artistic and creative responses to social issues,

conditions, and situations. Throughout time and across cultures and societies, artists have documented, promoted, informed, and shaped social justice. Among numerous examples within the context of contemporary visual art and visual culture, below we highlight the work of four artists who exemplify our vision of engaged social justice: Mel Chin, Natalie Jeremijenko, Krzysztof Wodiczko, and Samuel Mockbee.

Recently, Mel Chin has mobilized the Fundred Dollar Bill project, a collaborative effort among communities to raise awareness and attention to the ongoing rebuilding efforts of New Orleans after Hurricane Katrina (Fundred, 2009). Perhaps Chin's best known work to engage social justice through visual art is Revival Field, an environmental installation in which he used hyperaccumulator plants such as jimsonweed to filter heavy metals from the soil (Art 21, 2007a). Similarly, Natalie Jeremijenko (<http://www.slowlab.net/nataliejeremijenko.html>) has initiated her environmental installation "OneTrees," a work comprised of one thousand walnut tree clones. The trees will document a number of social and environmental characteristics of the locations in which they are planted. The information gathered through the growth (or lack thereof) of these identical trees will reflect and critique various climate, social, economic, and environmental disparities and qualities of various locations in the San Francisco Bay area.

Through the use of digital projections, Krzysztof Wodiczko has constructed visual collaborations with community members in cities such as Hiroshima, Japan; Tijuana, Mexico; and Bunker Hill, U.S.A., as forms of commentary on social injustice (Art 21, 2007b). These postmodern digital murals challenge conventional notions of public spaces as they render explicit the complex discourse of human rights and the interconnections between victims and passers-by.

Samuel "Sambo" Mockbee dedicated his life to providing homes for the most impoverished residents of rural Alabama through the Rural Studio. He believed that good design should improve the lives of all people. Students engage practical architectural education and social welfare by using salvaged, recycled, and other low-cost building materials, such as car windshields, worn-out tires, and carpet tiles (Rural Studio, 2009) to create refurbished homes, community spaces, and other sites. The completed works, being specifically designed to serve the community, are at once as functional as they are beautiful, symbols of hope, growth, and perseverance. Such is our stance on engaged social justice through and as visual art and creative actions.

Point of Use Ceramic Water Filters: Global and Local Examples

For the past three years, members of The TAMU Water Project have worked toward enacting social justice through interdisciplinary and integrated cultural work. The TAMU Water Project (<http://tamuwaterproject.wordpress.com>) was initiated in 2006 as a joint educational, research, and social action project focused on the production of ceramic water filters and to the development of related social, community, and educational initiatives. In direct response to the shortage of potable water for nearly 500,000 Texas colonias residents, the TAMU Water Project is dedicated to the production, distribution, and research of affordable, appropriate technology, point of use ceramic water filters. These filters are made from a clay body and approach similar to the one used by Potters for Peace (<http://www.pottersforpeace.org/>).

Oscar Muñoz (Deputy Director of the Colonias Program, Center for Housing and Urban Development at Texas A&M University) and B. Stephen Carpenter II (Associate Professor of Art Education and Visual Culture, Texas A&M University) established the TAMU Water Project in consultation with artists, potters and social activists Richard Wukich and Manny Hernandez. They have since expanded the interdisciplinary focus of the project in collaboration with Bryan Boulanger (Assistant Professor of Civil Engineering, Texas A&M University) and Alicia Dorsey (Vice President for Program Development and Community Outreach, Texas A&M Health Science Center). Graduate and undergraduate students have also contributed to the research, design and production of filters as well as the design of curriculum documents for K-12 students.

As an interdisciplinary engagement of creative public pedagogy informed by social, cultural, political, and health issues related to inadequate access to potable water, the TAMU Water Project exemplifies the theory and practice of our vision of social justice. Like the artists described above, the TAMU Water Project has taken on the task of engaging a public pedagogy of social justice that includes an ongoing collaboration among

artists, engineers, community workers, and educators dedicated to working with residents in Texas and elsewhere who are in need of access to clean water (Carpenter, 2009).

In 2005, Richard Wukich curated a traveling exhibit of ceramic water filter receptacles. These receptacles, created by contemporary ceramic artists such as Val Cushing, David MacDonald, Sharif Bey and others, function as works of art as well as "vehicle[s] for promoting social awareness about the global water crisis" (Carpenter, 2009, p. 339). In February 2009, Wukich initiated a second exhibition that originated in Braddock, Pennsylvania. Placed within the museum environment, these works allow access to a broader audience who are then offered the opportunity to view and experience how art can make a change beyond the walls of a gallery, just as our curriculum reaches beyond the walls of a classroom into society at large. In addition, the project has developed a one-week summer "Water Camp" designed specifically for children and youth residing in the Colonias communities. This camp centers around an interdisciplinary curriculum that addresses issues of inadequate access to water through the incorporation of the arts, science, language arts, math, ecology and community through student centered, experiential learning.

As instructors of pre-service teachers and graduate students, we move our pedagogy beyond issues of water. For example, our graduate level curriculum development students create final projects informed by a place-based education methodology (Sobel, 2005). Many of the interdisciplinary curriculum projects designed by these students became the foundation for an interdisciplinary curriculum that accompanied the traveling exhibition of ceramic water filter receptacles. Similarly, our pre-service education students have developed interdisciplinary curricula focused on health, nutrition, and diet. In one example, they integrated nutrition and diet into a variety of subjects, such as art, science, social studies, physical education, language arts, and math. In this one-semester curriculum, students become familiar with healthy eating habits, physical fitness, nutritional data, and dietary issues that commonly face American youth. The semester culminates with a 5K "fun run" that students would plan, promote, and participate within. This student-designed curriculum reflects a social justice perspective because it responds to the issue of poverty. Generally accompanied by limited and poor-quality food, members of economically disadvantaged households consistently find it difficult to afford an adequate amount of high-quality food and therefore typically maintain nutritionally risky diets (Kennedy, 1995). In direct response to such social realities, proceeds from the 5K "fun run" outlined in the preservice student curriculum could be used to purchase healthy food and exercise equipment to donate to economically disadvantaged families in the community. Furthermore, the produce grown during this curriculum could also be given to local food banks.

Situating Social Justice: Pedagogical Extensions

Above, we have offered a brief representation of our collective thinking about and engagement with social justice. As part of our work as educators and curriculum scholars, we are constantly situated within a context of translating theoretical musings into engaged responses and embodied means of knowing into philosophical interpretations. Such engagement is a challenging project when taken up as a form and means of education. Keeping this work to ourselves and among ourselves does little to mobilize such work in/as social justice. As Slattery (2006) points out, "It is thus significant that curriculum scholars promote analysis that explores the external and internal chaos in order to create healing and compassionate environments in classrooms, which in turn will move outward to local communities and ultimately effect global ecological transformations" (p. 223). We envision our past, current, and future work to "move outward" initially in local communities and effect global educational, social, cultural, and economic transformations. Such transformations echo Freire's sense of liberation and is itself the embodiment of "the action and reflection of men and women upon their world in order to transform it" (Freire, 1998 p. 73). We believe that the curriculum of social justice enables such liberation, transformation, and action.

Conclusion and Extensions

Inequities and disparities abound in society and affect public health and the quality of life for all concerned day in and day out. One of the challenges of advocating for social justice is learning how to take steps to make explicit injustices that are unseen or obscured from the view of mainstream society. We believe that when artists, communities and curriculum coincide, unseen injustices become more clearly visible to the population at large and positive change and action can take place.

In referencing the global and local examples of the artists and educators above, we call upon concerned communities to engage in social justice through and with works of art and creative actions. In so doing, communities might connect teaching to the realities of their sociocultural surroundings; embody critical and active work toward organic solutions, and; challenge the dominant social order by modeling for students how change is both *possible* and *vital* to the collective health of prosperous, liberated, and educated communities (Freire, 1998; hooks, 2003; Slattery, 2006).

Teaching for social justice should aim to cultivate a sense of community, express the needs of the community as a whole, and engage learners as active participants in their own education and society. When teaching for social justice teachers and students need to move the inquiry outside the “traditional” classroom and school building and act “within the larger community” (hooks, 2003; Stuhr, 2001). It is only through this extension of the classroom and collaboration with community that we can truly be effective and affective agents of social change.



Figure 1. Water Filter In-Use Triptych

Non-potable water is poured into the opening of the ceramic water filter (left). The cone-shaped ceramic water filter being held up to demonstrate dripping water (center). Clean water from the spigot of a plastic 5-gallon filter receptacle. (Stills from *Deep Breath* video; Greg Kwedar writer and director; Jake Hamilton, cinematographer: <http://www.youtube.com/watch?v=igYhFWwUGgE>).



Figure 2. Ceramic Water Filter Receptacles Exhibition

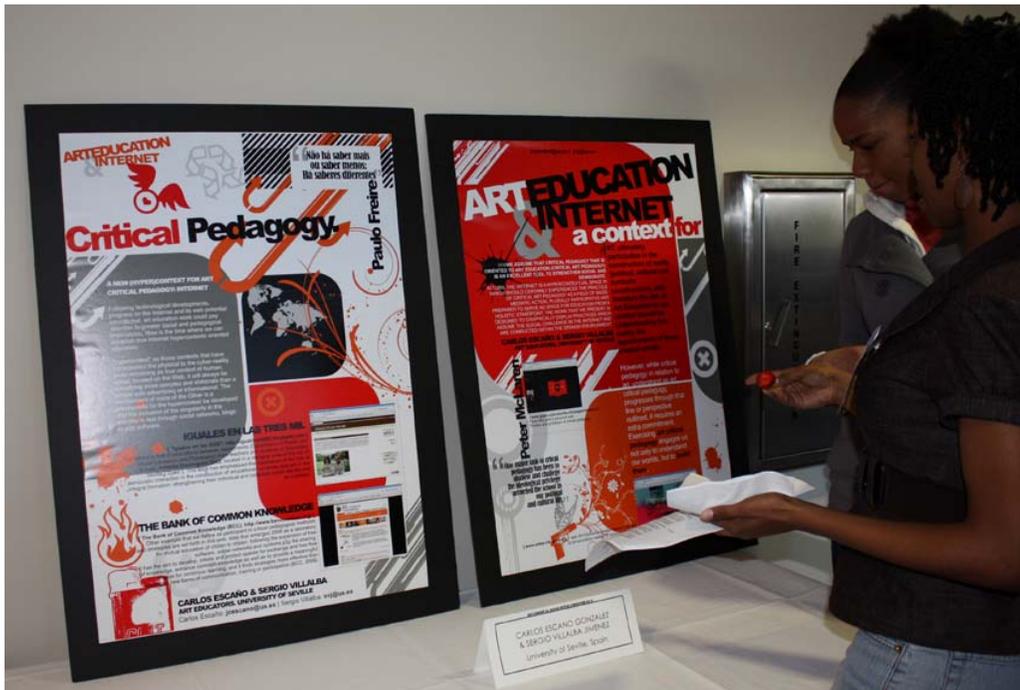
Gallery view from the traveling ceramic water filter receptacle exhibition in 2007 at the J. Wayne Stark Galleries, Texas A&M University. (Photography by B. Stephen Carpenter, II)

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Art, Education and the Internet: A Context for Critical Pedagogy

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Participants View the Poster of Carlos Escano Gonzalez & Sergio Villalba Jimenez

Abstract

We assume that critical pedagogy that is oriented to art education (Critical Art Pedagogy) is an excellent tool to strengthen social and democratic. In turn, the Internet is a hypercontextual space which offers the opportunity to experience the practice of critical art pedagogy as a field of mass-mediatic action. It can be plurally participative and prepared to serve as space for education from a holistic standpoint. The work that we present is designed to graphically display practices which assume the social challenge in the Internet and are conducted within the Spanish environment.

Art Education and Critical Pedagogy: Art Critical Pedagogy.

Art education is essential in comprehensive education and human development. Critical Pedagogy in art education is a reaffirmation of the importance of training and optimal development of human beings as social subjects.

The current powers of the critical pedagogical approach have at least two serious objections to certain educational perspectives, which challenge their interests.

The first is direct confrontation with a modernist perspective. That orientation of arts education that is subjected to the interpretation of autonomous art and seeks an education does not provide pedagogy *through* art, but only *for* (intended for) "making art": learning procedures, concepts and techniques for the acquisition of artistic skill as its primary objective.

The second objection, also with a strong ideological conservative bias is essentially postmodern perspective in the sense that Fredric Jameson suggests: Postmodernism as existing cultural logic of capitalism (1998). This is an inevitable consequence of the modern view of art education, although apparently may involve a contradiction. That is, education that involved a vision of art as a commercial object that stimulates the market

and possibilities of job. Therefore, education must be focused on the formation of a "professional" to attach to the trade and production network.

Apart from the above, there are other views within the so-called postmodernism on art education and teachers Kerry Freedman, Patricia Stuhr and Arthur Efland demonstrated it. These allude to that art, ultimately, participates in the construction of reality (political, cultural and symbolic construction), and therefore the aim of Art Education in our context should be, understanding this reality, the apprehension of these created worlds. However, while critical pedagogy in relation to art, understood as art critical pedagogy, progresses through that line or perspective outlined, it requires an extra commitment. This is clearly a difference of action. Exercising artistic critical pedagogy engages us not only to understand our worlds, but to build them. It urges us to exercise a critical attitude in education curriculum and to develop strategies based on how it shapes the subjectivity of students (McLaren, 1997). We highlight the importance of symbolic power of artistic achievement and his role in a networked society. It makes us active participants in the creation of collective and individual image (identity) and intercultural relations. We are involved in the political strategies of the society of spectacle. Art Critical Pedagogy constructs reality/realities and identity/identities. Not only analyzes them. Art Critical education involves a commitment to socio-cultural transformation, with the participation in power structures that shape public life. Art Critical Pedagogy requires transformation of reality (Escaño & Villalba, 2009).

A new (hyper) context for art critical pedagogy: Internet.

Following technological developments, progress on the Internet and its web potential educational, art education work could pay attention to greater social and pedagogical implications. Now is the time where we can establish true Internet hyper contexts oriented education.

"Hypercontext" as those contexts that have transcended the physical to the cyber-reality, while remaining as true context of human, social, located on the Web. It will always be something more complex and elaborate than a simple web advertising or informational. The involvement of voice of *the Other* is a prerequisite for the hypercontext be developed and the inclusion of the singularity in the plurality is real through social networks, blogs or p2p software.

We understand that there are different modes of Art Critical Pedagogy if we suggest that Critical Pedagogy, despite not forming a unified discourse, has managed to raise serious contradictions to the discourse positivist, ahistorical and depoliticized, which often assumes the forms of analysis used by liberal education and conservative modalities clearly visible in most schools (McLaren, 1997). In this sense, although there are contributions that are not self-defined as critical pedagogical they are clearly involved in this meaning.

In this line of argument, we highlight for examples two websites that assume the challenge to propose detotalized actions and strategies as the laudable educational work (also art-educational) developed at the award winning blog "Iguales en las 3000" (since 2006): <http://igualdad3000.blogspot.com>. This labour is fruit of joint efforts between departments (Department of Plastic and Visual Education and Philosophy) from teachers and students of Secondary School, Antonio Dominguez Ortiz, located in a marginal area of the city of Seville. This work has emphasized the importance of the role of democratic interaction in the construction of educational narratives that are in the integral formation: strengthening their individual and collective social identity and as a person. Also, the absolutely dynamic didactic character shows that educational projects through the network do work and evolve, which is an example of a real network hypercontext.

Other example that we define as participant in critical pedagogical methods and strategies are set forth in the web: The Bank of Common Knowledge (BCC) (<http://www.bancocomun.org/>). Web that emerged 2006 as a laboratory for mutual education of citizen to citizen, following the expansion of free software, social networks and systems p2p file sharing (BCC, 2009).

That methodological line we might qualify as critical pedagogic at the time that it has the aim to develop, create and protect spaces for exchange and free flow of knowledge, enhance common knowledge as well as to provide a meaningful chance for continuous learning, and it finds strategies more effective than leading to new

forms of communication, training or participation (BCC, 2009). It is a social challenge in our competitive neoliberal society marked by other academic and educational criteria.

So, we crossed the web threshold of Arts Education based technologies 1.0., and we have arrived to social and participatory possibilities of the web 2.0.

However, we must not help but reflect on its aims and linkages with educational practice, social and political (as Giroux said). This reflection will always be a priority, whether related to technology or any other discipline associated to art. We are world builders and their social responsible. The essence of education is not knowledge update (though it is). This essence is not an accumulation of knowledge (although sometimes it supposes). However, Education (and education through and for art) implies a political, social and cultural comprehensive education for life.

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ART & EDUCATION INTERNET a context for

WE ASSUME THAT CRITICAL PEDAGOGY THAT IS ORIENTED TO ART EDUCATION (CRITICAL ART PEDAGOGY) IS AN EXCELLENT TOOL TO STRENGTHEN SOCIAL AND DEMOCRATIC. IN TURN, THE INTERNET IS A HYPERCONTEXTUAL SPACE IN WHICH SHOULD CERTAINLY EXPERIENCED THE PRACTICE OF CRITICAL ART PEDAGOGY AS A FIELD OF MASS-MEDIATIC ACTION, PLURALLY PARTICIPATIVE AND PREPARED TO SERVE AS SPACE FOR EDUCATION FROM A HOLISTIC STANDPOINT. THE WORK THAT WE PRESENT IS DESIGNED TO GRAPHICALLY DISPLAY PRACTICES WHICH ASSUME THE SOCIAL CHALLENGE IN THE INTERNET AND ARE CONDUCTED WITHIN THE SPANISH ENVIRONMENT.

CARLOS ESCAÑO & SERGIO VILLALBA
ART EDUCATORS. UNIVERSITY OF SEVILLE

ART, ultimately, participates in the construction of reality (political, cultural and symbolic construction), and therefore the aim of Art Education in our context should be understanding this reality, the apprehension of these created worlds.

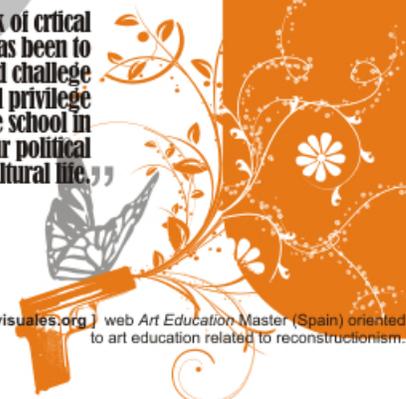
However, while critical pedagogy in relation to art, understood as art critical pedagogy, progresses through that line or perspective outlined, it requires an extra commitment. Exercising art critical pedagogy engages us not only to understand our worlds, but to build them.

Peter McLaren



[www.gseis.ucla.edu/faculty/pages/mclaren/]
Peter McLaren's personal web.
Thinker and professor of critical pedagogy.

“One major task of critical pedagogy has been to disclose and challenge the ideological privilege accorded the school in our political and cultural life.”



[www.artes-visuales.org] web Art Education Master (Spain) oriented to art education related to reconstructionism.



Poster Image # 1

ART EDUCATION
& INTERNET



“Não há saber mais
ou saber menos:
Há saberes diferentes”

Paulo Freire

Critical Pedagogy.

A NEW (HYPER)CONTEXT FOR ART CRITICAL PEDAGOGY: INTERNET

Following technological developments, progress on the Internet and its web potential educational, art education work could pay attention to greater social and pedagogical implications. Now is the time where we can establish true Internet hypercontexts oriented education.

"hypercontext" as those contexts that have transcended the physical to the cyber-reality, while remaining as true context of human, social, located on the Web. It will always be something more complex and elaborate than a simple web advertising or informational. The involvement of voice of the Other is a prerequisite for the hypercontext be developed and the inclusion of the singularity in the plurality is real through social networks, blogs or p2p software.



IGUALES EN LAS TRES MIL

["Iguales en las 3000": <http://igualdad3000.blogspot.com>]
This labour is fruit of joint efforts between departments (Department of Plastic and Visual Education and Philosophy) from teachers and students of Secondary School, **Antonio Dominguez Ortiz**, located in a marginal area of the city of Seville [Spain]. This work has emphasized the importance of the role of democratic interaction in the construction of educational narratives that are in the integral formation: strengthening their individual and collective social identity and as a person.



THE BANK OF COMMON KNOWLEDGE

[The Bank of Common Knowledge (BCC), <http://www.bancocomun.org/>]
Other example that we define as participant in critical pedagogical methods and strategies are set forth in this web. Web that emerged 2006 as a laboratory for mutual education of citizen to citizen, following the expansion of free software, social networks and systems p2p file sharing.
It has the aim to develop, create and protect spaces for exchange and free flow of knowledge, enhance common knowledge as well as to provide a meaningful chance for continuous learning, and it finds strategies more effective than leading to new forms of communication, training or participation (BCC, 2009).



CARLOS ESCAÑO & SERGIO VILLALBA
ART EDUCATORS. UNIVERSITY OF SEVILLE

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Poster Image # 2

Artmaking as a Process for Exploring the Relational Qualities of Service-learning Experiences Lynn Sanders-Bustle, University of Louisiana at Lafayette



Lynn Sanders- Bustle

Introduction

Helping students understand their disciplines in relation to larger cultural communities and an ever-changing world requires a pedagogy which seeks to help them acquire and develop socially just attitudes and practices (Banks, 2006; Shor, 1993) by encouraging them to “think critically about subject matter, doctrines, the learning process itself, and their society (Apple, 25, 2006). Inspired by the works of Paulo Freire (1970), this transformative view of pedagogy is particularly important in the field of teacher education where opportunities to develop socially just dispositions and practices are essential to the preparations and actions of future teachers.

Consequently, teacher education programs must “aim to prepare teachers with the knowledge, dispositions, and practices necessary to provide students from diverse backgrounds with high quality opportunities to learn” (Mc Donald, 2, 2007).

Designed with social justice in mind, service-learning experiences can offer prospective art educators with real life opportunities to practice socially just pedagogy (Hutzel, 2007; Jeffers, 2005; Taylor, 2002; Taylor and Ballengee, 2004).

While conceptualizations of service-learning vary, Taylor’s (2002) conception of service-learning as “transformative and socially reconstructive practice” (124) seeks to develop reciprocity and mutual respect among all participants. While much has been written regarding the value of service-learning experiences in the preparation of art educators (Buffington, 2007; Taylor, 2002; Taylor and Ballengee, 2004), less work has been done to better understand how particular activities may represent and inform service-learning experiences. Over the past seven years I have coupled service-learning experiences for my art education students with artmaking activities as part of coursework. I envision artmaking to be an authentic process for and representation of students’ understandings of experiences. Sullivan (2005) explains,

Interpretations and representations that arise as a consequence of purposeful, creative pursuits have the potential to produce new understandings because from a position of personal insight and awareness the artist-theorist is well placed to critically examine related research, texts, and theories (190).

In essence, artmaking or studio practice becomes a creative and critical process through which students function as researchers and inquirers to make sense of often complex experiences such as those associated with service-learning.

While I value and have employed artmaking as part of my coursework, I have never thoroughly examined students’ particular processes or creative trajectories to discover how and if art making is related to or informs the service learning experience.

Methodology

In this on-going qualitative study I examine the art works, interview transcripts, written reflections, and artist statements of five art education students to better understand the role that artmaking or studio practice played in their understanding of service learning experiences at a local outreach center. In particular, the works created by the students were the result of activities, which took place in the Spring of 2009 as requirements for an intermediate level art education course which I teach at a mid-sized university in the Deep South. Pairs of

students researched, designed, and taught lessons using clay to approximately 25 clients enrolled in rehabilitation and self-help programs at an outreach center. In addition, students were required to create a work of art that represented their experiences at the center. Student artwork hung alongside the clay works of the clients in a culminating art exhibition held in April, titled Faces of Change.

Participants in the study include Elaine and Dora, two alternative certification students who had completed BFA's prior to returning to school to seek certification in art education, and Karin, Samantha, and Jackie who were seeking a B.A. in art education all of which were enrolled in the class.

Data includes interview transcripts resulting from one interview with each participant, participants' artists' statements and reflective journal entries, and participant artworks. Concepts inherent in Sullivan's dimensions of visualization (Sullivan, 2005) such as representation or narrative, design and conceptualization, modeling, and systematizing served as guides for the development of interview questions centered around the artwork and its creation. I interviewed each participant once. The interview was conducted much like "a conversation, giving the interviewee a good deal more leeway to talk on their own terms than is the case in standardized interviews" (Hammersly and Atkinson, 1993, p. 143). The interview process also included photo elicitation strategies (Collier & Collier, 1986; Harper, 1998) whereby the artwork served as a visual touchstone for the interviewee to reconstruct processes and recall experiences. Interviews focused on students' interpretations of and intent behind the creation of the art work. Interviews lasted approximately 45 minutes to an hour.

In this research, data analysis can best be described as an ongoing recursive process that began with a general reading of all written data while jotting major ideas and concepts in the margins (Creswell, J. 1998; Huberman & Miles, 1994; Wolcott, 1994). Initial observations were noted. A list of concepts was constructed. Data was revisited and concepts were coded and relationships evolved in the form of themes and patterns. These themes and patterns revealed findings.

As expected, preliminary findings suggest that artmaking processes and the art works themselves were unique to each participant. This is evident by visually examining the distinctly individual nature of each artwork and as revealed in the particular creative trajectories described by each student. Creative trajectories differed in: 1) relation to creative sequence such as how they began, use of sketches or other preliminary strategies, and how and when their concept evolved; 2) influence of outside imagery to inform work such as artists or elements of visual culture such as television programs; and 3) the extent to which students would negotiate the relationship between themselves and the clients as a part of the artmaking. For example, inspired by photographs she took of the client's tight living spaces and the limited contents of their lives, Erica, immediately embarked on an introspective journey that challenged her experiences and beliefs about the contents and experiences of her life. Kelly found connections between herself, the students, and the clients by having each anonymously describing goals and aspirations. She noted that goals are common to all human experience. The relational aspect of the experience proved to be most interesting and seemed to evolve alongside the creation of the work. It is this aspect that also holds special significance for the development of a socially just disposition as we as teachers are constantly engaged in the willingness and necessity to consider the lives of others.

Similarities existed in students' understandings of the project assignment, their use of symbolism or metaphor to represent growth or transformation in their final work, the role of accessibility to and availability of media and equipment as determinants for media choice, and a willingness to relate their works to the lives of the clients.

Conclusions and Implications

This work further validates the important role that art making plays in helping art education students construct understandings of often-complex experiences, especially those associated with service learning engagements in diverse communities. Sullivan (2005) suggests that critical and creative investigations that occur in studios, galleries, on the Internet, in community spaces, and in other places where artists work" (xi) are forms of research or inquiry whereby artmaking can be one of many forms of investigation for critically examining experiences in real life settings. While art making alone can provide a deeply personal process, without communal engagements that link one's experience to another's, the relational aspects of generative understanding may not emerge. Subsequently, it can be argued that the development of a socially just

disposition is nurtured not only by creative and critical processes but through active social engagement such as those provide by service-learning.

Consequently this work implies that if the goal of teacher education programs is to prepare teachers to enact socially responsible pedagogy, then learning opportunities must provide experiences which continuously disrupt, challenge, and inspire. Artmaking has the capacity to do so yet its capacity is not fully understood without continued examination of its qualities and a better understanding of how teacher educators can strengthen practice to fully harness the power of artmaking as a process for inquiry and transformation.

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Voices of Children: An International Project Where Children Have a Voice Through Image and Text

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Images and text are powerful mediums for examining the multi-dimensional aspects of children's lives and they provide opportunities for understanding the experiences of others. *Voices of Children* is an international research project that draws on photographic images and written responses contributed by children from many different countries. This international research project was established in 2004 by researchers at the University of Wollongong, NSW, Australia. The project explores the lives of children and young people in a number of different countries through the images they produce, using disposable cameras, as well as written responses to questions about themselves, their families and their worlds.

Images and text are powerful mediums for presenting stories of people's lives. When these two modes of expression are combined, the messages they convey can be even more compelling. Photographs can capture elements of a situation that could not be recorded in a written observation. Written accounts, on the other hand, can provide information that is invisible to the eye. In both instances, when children are provided with the means of producing graphic and textual accounts of their experiences, they are encouraged to explore their personal worlds, as well as aspects of the communities in which they live. At the same time, from the perspective of the participants, an understanding of the experiences of others can also be gained (Brown, Westbrook, Lysaght, 2008). The *Voices of Children* project provides a vehicle to understand identity, race, culture and the inherent notion of social justice. Explicit values can be shared and examined by presenting a child's personal perspective through opening 'their world' to a wider global audience.

The children's contributions in this project are regarded as artifacts reflecting the varied personal, cultural and social dimensions of their lives. The overall aim of this project is to provide opportunities for children and young people to make sense of the conditions that define their daily lives and the lives of others. They are encouraged to make meaning of their real world experiences through mediums that allow what McGirr (2001) acknowledges as "critical engagement in learning". Through their involvement in the project, the participants are able to develop expertise in skills associated with multi-literacies, such as communicating, understanding, translating and visual engagement. *Voices of Children* involves children and young people in developing a critical understanding of themselves and of their world through their engagement in an authentic activity. It is imperative for teachers to combine student experience and interests with the knowledge and skills inherent in effective learning whilst responding to changing societal demands.

The *Voices of Children* project allows children a medium to share the diversity of their backgrounds, the uniqueness of their lives and to display the equity or inequity of their lives. The project also allows a broad theoretical consideration of social justice principles. Barusch (2006) claims that social justice can be viewed from a modern and postmodern perspective, where the modern approach is based on the notion that justice exists as an objective, an achievable end or goal. On the other hand, the postmodern perspective rejects the 'idea of an objective standard of justice, arguing that justice is socially constructed' (p.5). From an audience point of view the notions of wealth, power, possession and societal values may be interpreted, understood allowing for meaning making. From a participant's point of view the project allows children to have a voice. According to Barusch (2006, p.8) 'Voice refers to the person's ability to influence decision making' at various levels.

In this project images and text combine to provide a rich source of information conveying personal and cultural stories, with each dimension supporting the other. Neither of these dimensions preserves meaning within themselves but they represent the participants' views and they mediate the understandings that an audience

constructs. Just as written responses can be read as narratives, images too can be interpreted through visual narrative (Riessman, 2007).

Denzin and Lincoln (2005) argue that through visual narrative, as we read a series of photographs, many different stories are told at the same time. For example, cultural meaning, individual viewpoints, information about space and interactive sequences can be drawn from photographs (Lemon, 2006). An event, or at least its appearance, is preserved in an image, making visible different elements of a story that, in conjunction with text, allow us to explore the many different positions that may exist within a dynamic situation.

The project provides participants with a writing booklet which accompanies each camera allowing individual participants to produce written accounts of their immediate worlds, as well as a commentary of their global concerns. These responses incorporate the children's experiences at the personal and cultural level. Similar to the images, the written responses can also be read as narratives, sometimes within a response to a single question and at other times across the responses provided by a particular individual. In common with the images exhibited, a story cannot be regarded as a direct representation of reality but rather it is a report of a particular construction of events within a specific set of contexts (Brown, Westbrook, Lysaght, 2007).

As Crotty (1998) suggests, even when we tell our own story it is "the voice of our culture—its many voices in fact—that is heard in what we say" (p.64). In other words, our personal stories can be read at the personal as well as the cultural level. *Voices of Children* presents children and young people with opportunities for presenting their ideas and experiences through the use of basic technology that is readily accessible. The images and text they construct represent their experiences as individuals, their surroundings and their relationships with others. They are empowered through the choices they make when they present their experiences and, at the same time, their responses provide expressions of their particular cultural perspectives (Prosser, 1998). Those who participate are able to analyze their own experiences and engage with the experiences of others, vital aspects of self-awareness and social change. As Frank (2000) observes, "taking the other's perspective is a necessary step in constructive social change" (p. 94, cited in Denzin & Lincoln, 2005, p. 668). Through the promise it offers of engaging children and young people whose experiences are often diverse, the voices that emerge reflect the many dimensions of their lives.

Similar to the philosophy of the methodology of Photovoice (2009), *Voices of Children* empowers children through the sharing of their worlds through global exhibitions. Where PhotoVoice's mission is to bring about positive social change for marginalized communities through photography, the *Voices* project encourages reflection at the individual level through engagement with the contributions of the participants. Photovoice allows for the most disadvantaged groups in the world through photography to transform their lives. Similarly, the *Voices* project allows children the confidence to share their world. Photovoice mission states that people find 'confidence in their voices' which enables children to 'speak out about their challenges, concerns, hopes and fears' (Photovoice, 2009). The *Voices* project builds upon this mission by providing children and young people with opportunities for taking part in the creative venture with a focus on issues of identity and inclusion, both critical elements in encouraging academic success. Research suggests that students well-being is more likely to be supported when young people experience a strong sense of self, heritage and culture, as well as a clearly defined place in the world based on their interactions with others.

Photography presents a powerful means of sharing one's world. The *Voices of Children* project espouses the principles of social justice providing an advocacy forum to strengthen democratic values and the promotion of equality. Barriers such as race, gender, and economic inequality are removed as students' images and words are exhibited globally in professional exhibitions that enable equitable participation and outcomes. The *Voices* project promotes for equality and justice for all in every aspect of the children's personal and social lives. It envisages and reflects diversity, equity and social justice by providing a voice for children to express themselves.

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Art and Life With Children

Boris Tissot, Curator, Artist, Paris, France



Boris Tissot

Boris Tissot is an artist who has found a new way to earn his daily bread. Imagine Proust baking his own Madeleine - kneading it himself and then adding color to make it resemble Albertine or Madame Verdurin... Taking ordinary scenes from everyday life, Boris Tissot creates a world made of flour, butter, eggs and sugar îles flottantes on which anything can happen.... A friend of the painter Miro – but also of the great French chefs like Poilane, Troisgros and Lenôtre - Boris Tissot with his sweet dreams and biting themes, remind us of nothing less than our own immortality. For him, museums, galleries – even bank vaults – contain nothing more than a few crumbs of pie crust. The meaning of our lives, our very souls – why, it's only a question of appetite. Let's eat ! wrote Paul Fournel.

Currently, I divide my time between two main activities: On the one hand, in my studio, I invent ephemeral sculptures with pastry ingredients like cake, sugar, chocolate, and almond paste. The funny stories I tell with these sculptures made of edible materials reflect my feeling that our own reality is fleeting and derisory.

In October 2009, I was invited to participate in a show at Forum Meyrin in Geneva, Switzerland called "Même pas peur!" ("Not Even Scared!"). I designed a workshop for children called "Eat your fear." We explored a way to rid yourself of being scared of wolves, the dark, death, or whatever else frightens you. Each child participating in the workshop listed ten fears. He could then choose whether to read them aloud to the others. Then we sketched a fear, and gave it substance by making it out of cookie dough. Next, we baked the fear and finally, it was ready to eat. How does it feel to eat your fear? The children discussed the question at the end of the workshop. This is not a carefree workshop. Sometimes, children speak of deep personal problems that are difficult for me to deal with. Perhaps, in this workshop, art is a means of transforming certain anxieties and symbolically growing and going on to something else.

In addition, as part of the Centre Pompidou Youth Program, I have created unique shows such as: "Pockets Full of Memories" and "Pencil Memory" 2001 which includes two interactive installations on the memory of objects, associated to a question what is an archive, a collection and data base in a museum situation with 2 artists Georges Legrady and Jean-Louis Boissier

Another project "BD REPORTERS" ("Comic Book Reporters") 2007 included 24 comic-book artists reporting on their discoveries in a variety of countries using drawings and text. In particular, Joe Sacco delivered up his observations about his journey to Bosnia.

For 15 years the exhibition of a work commissioned from Spanish artist Miquel Navarro, *SOUS LA LUNE II* ("*Under the Moon II*"), has been on tour. It is an approach to urban planning for children, enabling them to build an imaginary city with over 1000 polished-aluminum elements.

Today, I'd like to share two of my experiences with you. "Enfance de l'Art" took place in 1996. It involved teenagers from low-income housing projects in Lyon interacting with work by Kurt Schwitters. Kids' Guernica in Atelier Picasso was completed in 2009 with 6 to 12-year olds from an outlying neighborhood, Centre de Loisirs Noguères Paris (19e), who were in residence in the Left Bank studio in Paris where Picasso painted the famous canvas "Guernica" in 1937 and the children produce in 2009 "Guernica a painting which screams".

One of the themes common to both experiences seems to be the idea of *bricolage* developed early in the 1960s by the anthropologist Claude Lévi-Strauss in *The Savage Mind*. He compares two scenarios, two possible approaches to creation: that of the engineer and that of the *bricoleur*, or hand-crafter. While the engineer projects a finished idea of his work and then goes off in search of the tools and materials to carry it out, the *bricoleur* uses the tools and materials at hand, with no idea of the end product. Similarly, in the workshop, the tools and materials, brushes, paints, words, images, and thoughts of the young people determine what the group will finally create or paint.

Adolescents with Kurt Schwitters

"Enfance de l'art" is a program designed to increase young people's awareness and appreciation of art based on the works of Kurt Schwitters. It was carried out in 1996, at the request of the city of Villefontaine, a recently-built suburb of Lyon, France. Fifty classes participated in the project with contemporary artists.

The professional college Aragon is a junior high school which trains young people in the realities of a career in cooking and hotel work. Based on Schwitters' work, the students were assigned to organize a cocktail party for 400 guests, with all the work involved in such an event (paperwork, purchasing, cake-making, drinks, presentation, tables, a harmonious composition of the table colors and shapes, and the service during the event itself, etc.)

When I first arrived to assist them at the school, I was expecting to see lively, dynamic young people. However, in the workshop, the students were apathetic, putting their heads on their desks, asking nothing, indifferent. Their difficult lives could not be left outside the school gates. We had to break out of the routine, and approach learning a trade in a different, non-academic way, which would be more meaningful to them.

This was a class of eighth-graders on a vocational track in the hotel trade. The students Amandine, Djamila, Nathalie, Mickael, Christelle, Marie-Laure, and Sabrina, all 14 to 15 years old, were struggling with their schoolwork. Many were facing severe problems at home, and were socially deprived. Many were suffering including one who was undergoing chemotherapy for cancer. Another's mother had been killed by his father when she was 8 and she feared the father's release from prison. Another had arrived at junior high infested with lice. The family never washed. To solve the problem, the junior high had to build a shower.

For this event two oval tables were created. There was a great deal of talk about the life and work of Schwitters. The young people chose to write a poem on a poster, the totemic word MERZ, the letter "i," and a page of poetry ("To Eve Blossom") in almond paste on chocolate sponge cake. They created a special drink "Le Rêve Bleu" ("Blue Dream"), a cocktail based on Curacao, gin, and pineapple juice, was a great hit with the public.

"As the project advanced," the children's head teacher wrote to me, "I was able to observe positive development and a growing interest on the part of the students for the workshop. They still recall it as an outstanding experience. These students have faced so many negative academic experiences in the past that their childhood dreams, their desire to plan for the future, has been destroyed. This workshop was an opportunity to feel hopeful again, to see new potentials and possibilities in themselves, and to see a need to develop. It reconciled them with themselves, making them more relaxed, optimistic, and light-hearted about the road that lies ahead of them... But it certainly took a lot of energy to achieve this goal!"

Children with Guernica, Children with Picasso

Kids Guernica is the institutional framework of the project. All over the world, children working on the project have produced colorful, joyful visions. And yet the subject is war; the reference to Picasso is clearly stated, as is the intention of the coordinators of Kids' Guernica workshop and sometimes the paintings to put an end to the monstrosity of war, to shout "No." And yet...

"Kids" is fully half of "Kids Guernica." Why should the kids necessarily be these happy, innocent creatures they are generally held to be? Why shouldn't they be thinking people capable of reflecting a profound, individual vision of the world? What would keep them from tackling the problems of humanity with sobriety and depth? Children are indeed part of humanity. They are not a separate category, looking on at adult turpitudes. They participate in and share these turpitudes.

The other half is "Guernica."* The artist's shout; his "NO!"

Guernica is a town: thousands of lives, thousands of deaths... Also, thanks to Picasso, Guernica is the story of an artist's intention. How can wrath and rebellion be depicted? To embark on the same journey, the same phases, the groping, the sketching, the doubts, the decisions, and the techniques is to be immersed in Guernica.

With these considerations in mind, we got to work. 35 children from a community recreation center in the 19th arrondissement of Paris accepted the challenge: to don Picasso's slippers (since we were going to work in his studio) and paint an immense picture that would try to express a shared sense of revolt. A trace of our eleven days of work...

Alice laughed: "There's no use trying," she said; "one can't believe impossible things."

"I daresay you haven't had much practice," said the Queen. "When I was younger, I always did it for half an hour a day. Why, sometimes I've believed as many as six impossible things before breakfast." (Lewis Carroll, Through the Looking-Glass).



Kids' Guernica Mural from Picasso's studio in Paris.

Reference

*Kids' Guernica Project: <http://kids-guernica.blogspot.com>

The Homeless Shelter Family Dorm Room Reconsidered: A Design To Increase Residents' Control

Jill Pable, Florida State University

Kenan Fishburne & Pam Andras, Mainstreet Design & Florida State University

Homelessness is a widespread social issue in the United States, and statistics suggest that it is escalating rapidly in scope and severity. Homeless families are increasingly prevalent as evidenced by the fact that 39% of the homeless are children, and represent the fastest growing segment of the population in a national 2005 survey (U.S. Conference of Mayors).

This presentation describes an in-progress interior design research study that seeks to reduce perceptions of crowding and its consequential stress on homeless families by examining the nature of family dormitory sleeping spaces in homeless shelters. This topic is notable because studies suggest that perceptions of crowding can exacerbate feelings of loss of control, which in turn can affect willingness to seek employment (Burn, 1992).

A recent pilot study conducted in the state of Florida surveying administrators of transitional-style homeless shelters confirmed that a typical family shelter sleeping room for four is often approximately 10' x 12' in size- a square footage that greatly exceeds commonly accepted measures of environmental crowding of one person per room for western dwellings (Pable, 2009; Baldassarre, 1979). It is not unusual for a homeless shelter family dormitory sleeping room to be inhabited by a family for six months or more (see figure 1). Further, shelters may also assign two families (typically consisting of a parent and child) to a single room which places not only the strain of confined space on these individuals but also the extra burden of unfamiliarity with others in a room dedicated to personal space.

In an effort to counteract probable crowding effects, this study sought to determine the utility of adding small but meaningful environmental upgrades to these rooms strategically designed to lessen crowding stress and potentially restore a sense of personal control. This presentation will specifically address the programming, design and installation aspects of the study's experimental sleeping room at a Florida homeless shelter. The larger study examines residents' perceptions of the improved room and will be presented, pending acceptance, at other conference and publication venues.

Programming Activities: Resident and Staff Focus Group Results

The researchers identified the need to deeply understand existing residents' perceptions of dwelling within a transitional homeless shelter. Therefore, a series of interviews with homeless residents and shelter staff yielded information which shaped the priorities of the room's upgrades.

1. Enhanced privacy was among the most often cited request by residents. As the study's targeted shelter does not permit locks on doors and it is necessary for resident assistants to perform bed checks, residents often felt their privacy was not respected. Conversely, staff voiced concerns that if residents were able to lock their rooms they might invite others in through the bedroom windows.
2. A priority for residents was the security of their possessions. Theft of food, jewelry and other belongings was a perceived and sometimes realized concern of the residents. Security perceptions, in turn, affected how residents used the bedrooms. For example, though the bedrooms were set up so that two bedrooms (housing four people each) shared a private bathroom, residents never left any bathroom supplies there, preferring instead to keep them in their own bedrooms. This in turn added to the general clutter observed within the bedrooms.
3. Residents also repeatedly identified the need for further storage space of their possessions and the ability to organize those possessions. Observations of occupied rooms revealed that many residents were forced to pile significant quantities of food, clothing, toys and other articles on top of an unused bed in their rooms as they

lacked anywhere else to put these items. Further, as residents neared the end of their maximum six month stay at the shelter, they would typically gather more donated items in anticipation of moving into a more permanent living situation, thus exacerbating the problem of clutter within the bedroom.

4. Residents also discussed the room's support of their current responsibilities. For example, many residents work or attend school. Therefore, they needed an alarm clock, a way to fill out applications or complete homework while in the room and the means to visually assess their appearance.

5. The need to mentally 'check out' or 'decompress' also emerged from residents' answers. While it is uncertain whether this arose from the shelter's tight living quarters, the stress of recently being homeless, or other issues that often accompany these individuals, residents identified the need for 'me' time and the ability to engage in activities by themselves such as reading, drawing, watching television or listening to music. The need to get away from other shelter residents and often their own family members for a period of time was identified as important.

Lastly, the residents revealed various reactions to the rooms' current design which affected the nature of their use of the bedrooms:

- Several reported they avoided spending time in the bedroom. One resident reported his body dimension didn't fit the room, the bed was too short for him to lie down, and the bottom bunk too short for him to sit up straight.
- The metal bunk bed's integrated steel drawers were heavy, difficult to manipulate and dangerous if they were pulled out too far, dropping onto the floor.
- The room's single 12" x 48" ceiling fluorescent lighting fixture made some tasks difficult such as reading in bed. When multiple persons tried to simultaneously engage in different tasks, the single light source helped some while bothering others (such as getting dressed while others sleep).
- Children were prone to peel paint and drywall paper from the walls or draw on the walls if walls showed previous evidence of damage.
- Young children were tempted to climb to the bunk bed's top to access the only available storage via the available bed ladder. Parents found it difficult to keep dangerous or other items away from children.
- Rooms lacked capability for residents to organize and store possessions. This resulted in a significant sense of consistent clutter within the bedroom and expressed consternation with keeping the environment clean and orderly.
- Some residents perceived their children misbehaved more due to the cramped living conditions.
- One resident reported that older children may reject spending time in the family's bedroom because the room lacks privacy, compelling the children to spend more time with others. This, in turn, added to parents' concerns.

Response: The Proposed Design Solution

Results from resident and staff focus groups, photo observation of bedroom use and literature review guided the creation of the design solution. The room's prominent bunk beds proved to be a necessary main venue for a variety of activities such as family time, attending to children, reading, and completing homework and job related activities. The bed was essentially the only private space that residents have.

An analysis of the gathered information resulted in the addition of 18 new room features shown within the space in Figure 2. Table 1 identifies these features in detail. Figure 3 provides a YouTube link to an animated walkthrough of the proposed design solution. The new design works within the existing parameters of the bunk beds and the room shell with the understanding that it is unlikely that existing shelters will have the means to expand the square footage of these bedrooms.

Many of the new features seek to instill added privacy, the ability to work on tasks by oneself, or the ability to control one's own environment including the bed curtains, lap desks and headboards with local lighting and personal fans. Other features seek to facilitate social activities with others such as the beanbag chairs, dutch door and television. Lastly, select features seek to prompt personalization and ownership of the space as one's own, such as the marker boards, magnetized wall surfaces for hanging artwork, and family door signage.

The Realities of Translating the Design Solution to Actual Installation

A \$10,000 grant from the Florida State University Council for Research and Creativity permitted the investigators to move the design solution from theory to actual installation in October of 2009. Figures 4 through 7 provide photos of the finished design. The total cost of the installation of one 10' x 12' bedroom within the family dormitory including design fee, labor, and materials was approximately \$8500. It should be noted that some materials and labor were donated in addition to this figure. The study's participating family moved into the space shortly thereafter, and data gathering commenced in mid October 2009 to determine the bedroom's impact on sense of control, perceived crowding, and the family's use and reaction to the room's new features. These results are being analyzed at the time of this writing and will be the subject of a future publication.

The design and installation of the project brought home the need to plan space to the literal inch, given the very small footprint of the room. Thus, a six inch versus an eight inch thick headboard became an important choice governed by access to the bathroom door at the foot of the bed unit. The ten foot ceiling of the room proved to be an untapped asset, permitting the inclusion of significant wire basket storage on shelves out of reach of children and accessible to parents via a provided stepladder. While many aspects of the room went as planned, some features did not perform as expected. For example, the side walls were envisioned to have two paints applied—a magnetic paint that permits use of magnets, and a marker board paint that permits use of dry erase markers. Despite prior pilot testing, the marker board paint did not cover the magnetic paint sufficiently, leaving a 'primer coat' appearance. In response, the design team opted to paint the walls a finished color, leaving the magnetic function for use and installing marker boards on the surface.

Color and pattern also was debated by the design team, and a cool and simple color palette was chosen to maximize perceived space, acknowledging that the residents' significant amount of possessions would impact the room's visual appearance.

The design team's necessary awareness of budget parameters impacted specification of furnishings and fixtures, as did the project's compacted schedule. That is, a tradeoff came into play between working with available materials that were easily accessible and affordable versus the better durability of commercial quality items that would be more expensive and harder to obtain quickly. It remains to be seen if durability issues will hamper the project as time goes on.

The design team also observed that homelessness is a cause many people feel strongly about. It was relatively simple to invite others including subcontractors and clients to participate by donating labor, materials or funds that supported their intention to address the homelessness problem. This project provided the venue through which they could participate realistically and meaningfully.

Preliminary results from the larger study

Indications from resident and staff interviews, questionnaires and photography (by both residents and researchers) suggest that the improved room has been well received. In particular, children residents are reacting positively to the room's features which facilitate individual activities such as the radio headphones and floor area rug that encourages play and exploration. Children's fantasy play and interaction with the room features has also been an unexpected observation. For example, the dutch door has served as a venue for playing 'store', the bed draperies for hide and seek, and the mirror for dress up and 'runway'. The family reports that it uses the room for three or more hours a day more than when they inhabited a nearby unimproved room and view the improved room as a retreat from the public spaces of the shelter more than before. Further data analysis will offer insights on sense of local control, helplessness and perceptions and use of the multiple features.

It is hoped the study's resulting conclusions will help determine the efficacy of these upgrades and in turn, offer information that could provide meaningful comfort to families at a time of great vulnerability and stress.

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Figure 1. A typical, inhabited 10' x 12' square feet family bedroom in a transitional homeless shelter. The bunk bed units shown were retained in the new design solution.



Figure 2. Views of the proposed design solution from multiple points of view.

Table 1. Environmental features added or changed within the experimental room.

Priority	Alteration
1	Bedroom entrance door: change out to lockable lockset with master (staff) and child (resident) keys
2	Increase storage in the room, including hanging clothes storage, dresser units, wall shelves, bedside table and wall hooks
3	Create double-lock system for medications storage in room
4	Lighting/fan/headboard system
5	(4) laptop desks
6	(4) alarm clock/radios with headphones
7	Magnetized wall paint on both bed side walls. Marker boards on these walls by each bed.
8	Cubicle-style curtains for (4) beds with tiebacks
9	Dutch-style main door with horizontal shelf surface
10	Television with DVD player, rabbit ears. 19" screen.
11	Floor area rug(s)
12	(4) wall-attached bed bolster cushions
13	Blackout roller shade window treatment
14	Full length mirror
15	Family-customizable door signage
16	Seating cubes (2)
17	(4) bed elasticized covers (place over blankets and sheets for day use)
18	Marker board surface on door

Figure 3. Link to YouTube video of animated walk through of the design solution.

<http://www.youtube.com/watch?v=FJqDacAwkfQ>



Figure 4. Installed design within the room.



Figure 5. The beds in the new solution are multi-purpose, accommodating sleeping, reading, and working (with the assistance of the wall bolster cushion, marker boards and lapdesks). Radios with headphones and bed draperies permit retreat from others. Upholstery-weight slipcovers hide sheets and blankets for day use.

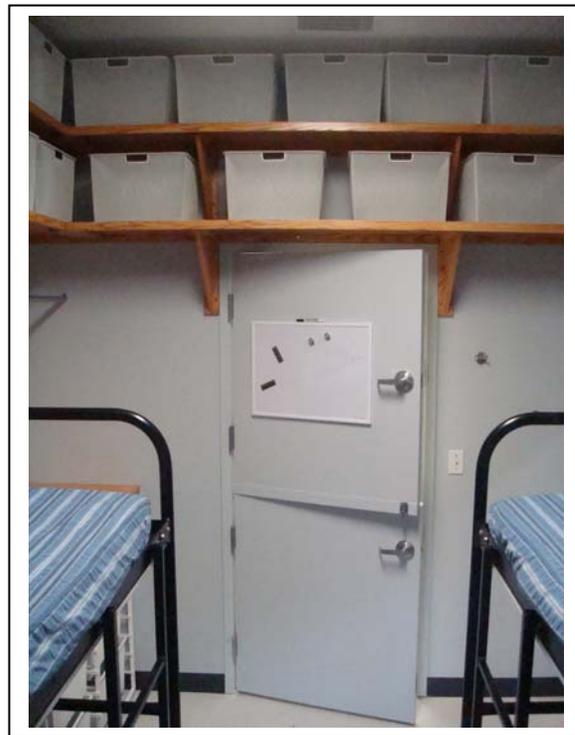


Figure 6. The renovated room provides significant amounts of extra storage for residents to organize their possessions and control visual chaos.



Figure 7. A view of the room's entrance from the hallway shows the context of the dutch door and new changeable signage that permits the family to claim the room.

Visual Narrative Study of Transnational and Relational Immigrant Identities

Anniina Suominen Guyas, Florida State University

The presented interdisciplinary study examines socially and culturally constructed individual and communal identities through visual representations and personal narratives. The goals of this project are to develop new concepts and methods for studying and understanding immigrant experiences; to inform a diversity model for art education; and to advocate for the importance of individual and communal narratives of immigrants and other disempowered individual's/groups' when working toward equity and social justice in education, arts, and society.

Art is well known to have the potential to speak of meaningful things on multiple levels with a complexity unique to aesthetic and metaphorical representations. Art education then can transfer this potential to meaningful and authentic curricula. The presented interdisciplinary study examines socially and culturally constructed individual and communal identities of immigrants and refugees through visual representations and personal narratives to inform a diversity model for art education. The project began with the conceptual and theoretical goal to explore identity construction beyond contextual and site-specific identifications through the concept of *transnationalism*. The educational goal is to examine and reform the investigators' pedagogical practices, and eventually to engage participants and readers in the re-imagining of a diversity education model that extends beyond pre-accepted categories of ethnicity, race, age, gender, ability, and sexuality and instead draws attention to the inherent multiplicity, fluidity, and relational complexity of selfhood and identity.

In this study transnationalism is used as a conceptual stimulus and indicator to further the researchers' understandings of the nature of identities and immigration narratives (un)bound to locations and to explore the power of collective memory, cultural domination, and relationality of experience. The goal is to develop rhizomatic concepts and models for understanding diversity, equity, and education that reach beyond pre-accepted categories of selfhood. The project strives to develop methods and language to comprehend the

complexity of socially and culturally constructed identities that are bound to and created in relation to multiple locations (not just one or two locations) as well as to find terminology that could aid us in understanding subjectivities and positionalities as in-flux, fluid, and rhizomatic created in-between and beside real and imagined locations.

The design of the project is influenced by visual anthropology, visual sociology, critical visual ethnography and geography, studies of autobiographies, relational autobiographies, autoethnography, arts-based research, artistic inquiry, a/r/tography, narrative inquiry critical inquiries of immigrant narratives, nationness, and collective memory (Grimshaw & Ravetz, 2005; Gubrium & Holstein, 2009; Irwin & De Cosson, 2004; Kuhn 1995; 2000; Leavy, 2009; Pink, 2001; Prosser, 1996; Radstone, 2000; Rogoff, 2000; Rose, 2001; Springgay, Irwin, Leggo & Gouzouasis, 2007; Stanczak, 2007). The introduced methods and assignments are created and influenced by contemporary art education, art, and research practices. In its attempt to bring attention to and question cultural domination the study aligns with the larger project of studying humanity and socio-cultural experiences and subjectivities in ways that reach beyond the limitations of “methodological nationalism” (Lewitt & Glick Schiller, 2004; Wimmer & Glick Schiller, 2002).

Initially, all participants of this study were students and recent immigrants, many of them refugees, pursuing preparatory degrees in health and social sciences. Currently, a case study is being conducted with a non-immigrant participant group of adult students. The next few years, case studies will be conducted with immigrant children and with non-student, adult immigrant populations in Finland and in the U.S. The study began in 2008 and is anticipated to continue until 2012. The presentation focuses on the initial 2 years of the study and introduces methods of instruction and analysis as well as the revisited conceptual and theoretical framework. Ethnographic methods of individual interviews and group discussions are used to discuss, interpret, and analyze the created/submitted visual data with the participants. The researchers use both the participant shared narratives and visual signifiers to analyze the collected data.

The presentation first describes the focus, context, structure, and participants of the study. Thus far, the studied material indicates continuous negotiation of complex socio-cultural, individual, and communal identities through everyday interactions that do not readily lend themselves to context and location but require a more complex understanding of self. The second part of the presentation will provide a brief ‘inventory’ of the submitted and shared visual, written, and verbal materials followed by a discussion of the conceptual framework of *transnationalism* and *relationality* as these concepts have been used to analyze the collected data. Finally, the presenter invites participants to contribute to the discussion and analysis using their personal experiences as immigrants or as professionals working with disempowered populations.

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Blind Boys Art

Asit Poddar, India & Ann Kuo, Taiwan



Blind Boys Peace Mural

From the very beginning of the Kid's Guernica Peace Mural Project, which I have been involved with since 1995, children have painted a number of murals around the world including Nepal, Japan, Korea, Taiwan, Bangladesh, India, Australia, Greece, Italy, France, USA and many more. Through these murals they express their views of peace for the future world. Many of the paintings have even been done by mentally challenged as well as physically challenged children in Japan, India and many other countries.

Four years ago in India, we were celebrating the centenary of Great Blind artist Binod Behari Mukherjee. He was not blind by birth, but had poor vision and later he lost his vision. Even though he became blind he continued with his work and painted many big murals with his "inner eye". Binod Behari's works are now a national treasure of India, highly appreciated by the people when they are viewed in museums. Long ago when young Binod came to study art at Santiniketan in the Tagore University, the principal of the art department refused to admit him because of his poor vision. Nobel laureate Rabindranath Tagore was still alive then and asked Binod why he was not admitted. Binod told him about his poor vision. Tagore asked the then principal Nandalal Bose the reason for his denial, Bose told him about his poor eye sight, but Tagore quizzed the principal about how mindful Binod was during the examination. Bose in reply said he was absolutely dedicated to his painting. Tagore then told Bose that painting is not only done by seeing but it is done with the faculty of mind and soul. So he ordered Bose to grant him admission in the art department.

I felt that blind children could also make a Kids' Guernica mural. I went to the Blind Boys Academy Rama Krishna Mission, Narendrapur located at the outskirts of the city. I spoke with the principal of the school and with the blind children. The children agreed to create a mural and eventually did just that. During the three-day workshop in the hot summer at the end of April 2007 they enjoyed a lot but of course this workshop was different as the children who participated were blind. With the help of thread and gum they made it possible. Before the completion of the mural there were a few days of orientation. After the project was completed I had a lot of interactions with the blind boys on the phone about many subjects. One day a boy asked why people started religious wars, because in their hostel there are Hindus, Muslims, Christians and they never even quarrel. All the blind boys were very confident, and many were philosophically and conceptually very strong as well as ambitious.

We are now in the process of making another mural with the blind boys using a "collage" process. Another terracotta peace mural will be made by them for the academy as well. Our small non-governmental organization "Inner Eye" is looking after the process.

The Rainbow-Shell-Spiral
Thomas Economacos, Athens, Greece

"THE RAINBOW SHELL"



Thomas and Starvos Economacos

For centuries we have drawn on the earth without giving back, and we break fundamental natural laws and disturb the harmonious balance of our planet. We used to live with the circular rhythm of creation, but today we have a linear connection to the time by trying to control it because it gives us a sense of existential security, but by doing that we go against the natural law and our destiny.

Without losing our cultural achievements and by gradual awakening we can change our attitude and drive our beautiful planet to a harmonious future.

The Rainbow shell, spiral is an art- workshop for children of age 9-12 years old. The children have to make a three-dimensional art-piece in form of a shell with the basic colours of rainbow. The children travel into the shell where light and repeated sounds exist.

Spiral

The circle and the circular movement symbolizes the time, the movement, the repetition, and the infinity. It can be found everywhere, in the universe, in the air, in the eye of cyclone, in the sea, shells, in the movement of planets, in the seasons, in the light, in our everyday routine, in our thoughts, in our sentiments....



Aims

- To give any possibility via the artistic process
- To learn how to use recycled materials
- Consciousness
- Harmony seeking your center
- Learn to work as a team
- To compose materially, texture, colour, light, dimensionally in the space.

Process

- Introduction on the use of materials and the construction of the shell
- Short games (to build up a team)
- Split in 6 groups
- Each group will have to make a part of the shell. (See Figure 1)
- Cover with color paper or any transparent material and paint on it. (Red, orange, yellow, green, blue, ultramarine.) (See Figure 2)
- Connect the parts.
- Put lights (LED) and sound inside.
- One by one each child goes inside of the spiral.
- Each time you walk inside of the shell may be for a different reason. You may be seeking:
 - Balance or cantering healing connection to your higher self, opening awareness, experiencing the energies
- Once you reach the centre of the labyrinth you can:
 - Relax, meditate, seek answers to questions (See Figure 3)

The shell-labyrinth experience for the children could be a potent practice of self-integration. On the journey in, towards the center, one cleanses the dirt from the road. On the journey out, one is born and a new consciousness dwells in the human body, made holy by having a taste of the infinity center.



Figure 1. Spiral Shell in Progress



Figure 2. Spiral Shell with Transparent Material Added

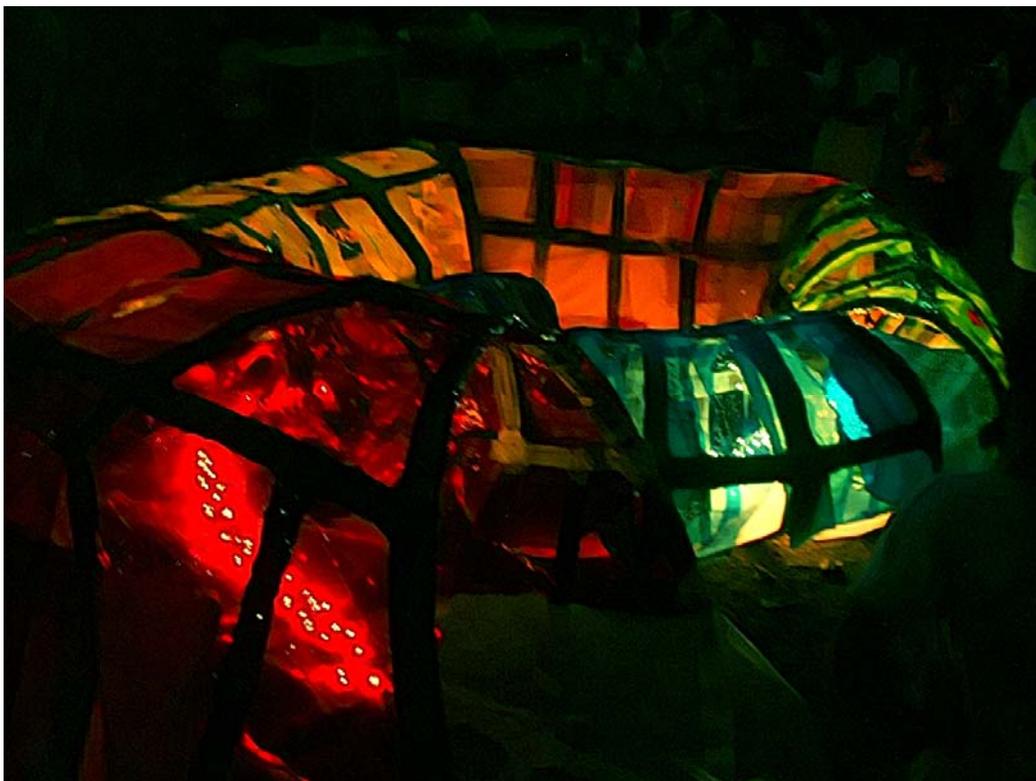


Figure 3. Completed Spiral Shell



Figure 4. Child Exploring the Spiral Shell

Photographs
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