

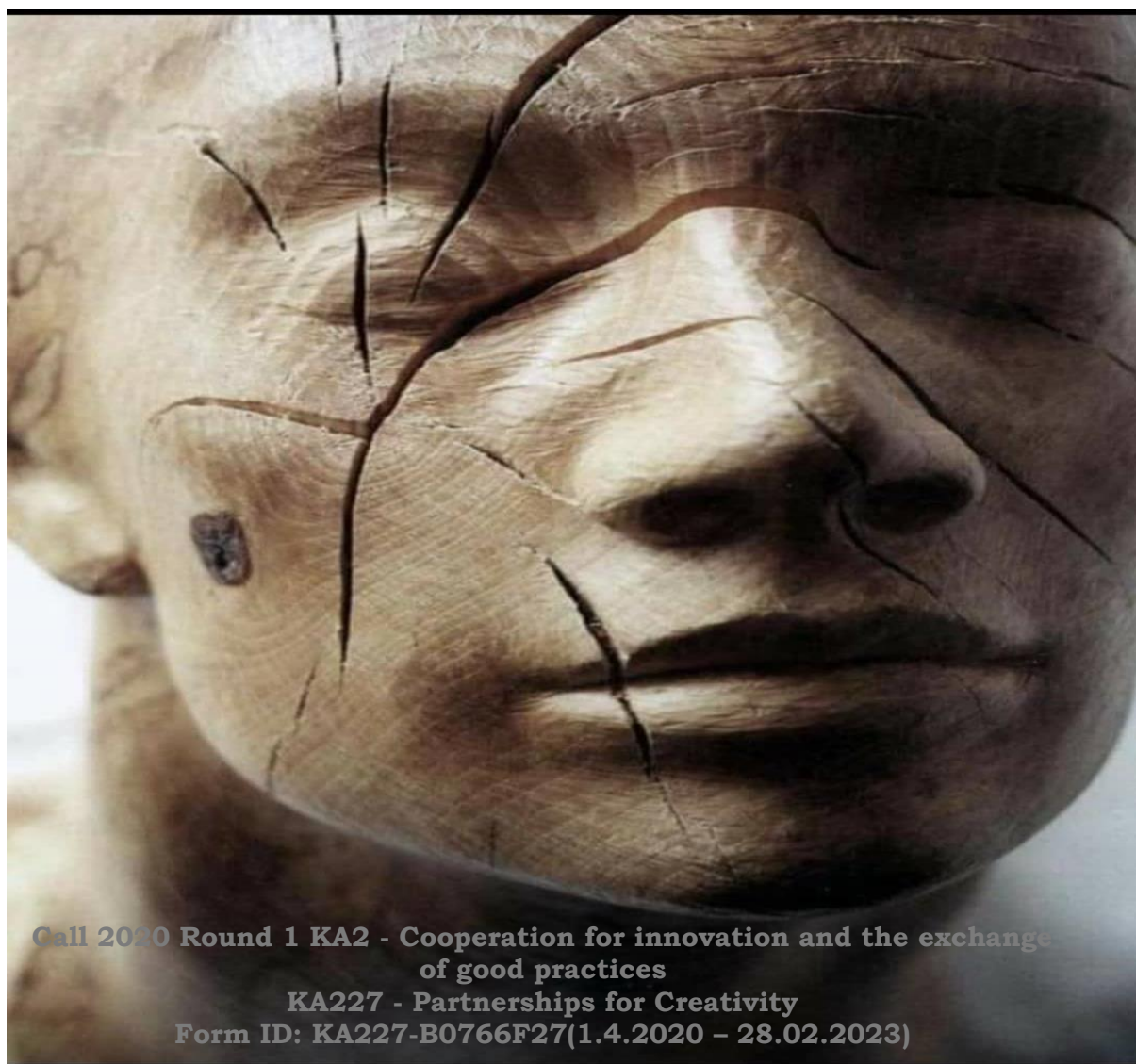


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Art

GUIDE

How to “TRAIN THE TRAINER”



Call 2020 Round 1 KA2 - Cooperation for innovation and the exchange
of good practices

KA227 - Partnerships for Creativity

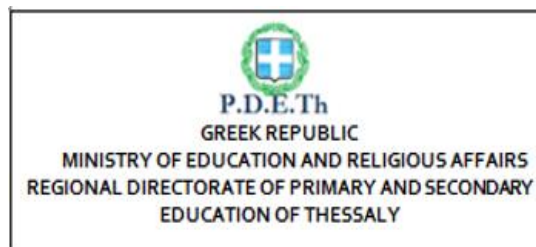
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INTRODUCTION

→ COMPLETED BY REGIONAL DIRECTORATE FOR EDUCATION OF THESSALY

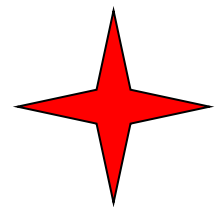
The general aims of the “Train the Trainer” ABeyGA Guidance

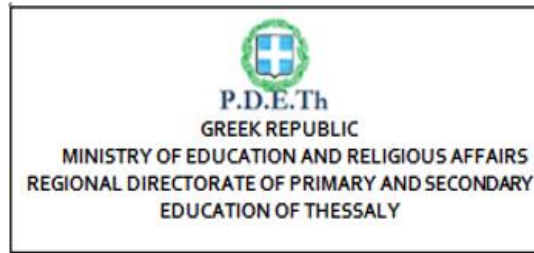
- ✚ To design, offer and evaluate different activities/approaches/methods to art creations including some alternative and innovative ways to create art or to participate in.
- ✚ To involve all the senses.
- ✚ To utilize not only the school context but also the art workshops and all cultural environments such as museums, cultural centers, galleries, social work organizations, youth organizations etc.
- ✚ To support art teachers, educators, youth trainers or youth workers in their process to organize art activities in the formal and non-formal environment as well as young learners (especially with SEND) increasing their abilities and encouraging at the same time their school and social inclusion.
- ✚ To develop the personal and professional development of the trainers so as to respond more efficiently to the demands of their social role, as parents, teachers, and professionals.
- ✚ To develop the learning skills and the empowerment of social- emotional abilities, self-expression and creativity of the young (especially with SEND) in order to be included in their social and cultural environment.

Developmental Characteristics of the focused ages: adolescents (middle school and high school students) and early adults

The students of these ages might be regarded as both “late adolescents” and “young adults” (Skipper, 2005). They might be able to reflect critically on their own beliefs in addition to reflecting critically on the values of others. As it is mentioned by Mezirow (2000) “By early adulthood individuals have a particular “frame-of-reference” from which they understand themselves and their relationship to the world”. For this reason mentors initially must work with the adolescents’ initial meaning, making balance, and then challenge them at an appropriate time with an appropriate response, being supportive to the adolescents’ “evolutionary passage,” or transformational change, brought on by the challenge (Kroger, 2004, p. 188). In fact the central purpose of a college studio art education appears to be in furthering personal development (Bekkala, 1999; Madge & Weinbeger, 1973).

On the other hand, adults seem best able to reconsider their personal beliefs and assumptions, if they have a place to be self- reflective, think critically and have a dialogue with trusted others. An imaginative response reflecting adult transformative learning is most often expressed through language, but might also be presented as motion, color, texture, aesthetic or kinesthetic experiences for which language is unnecessary (Merizow, 2000).





CHAPTER 1

EDUCATION IN THE ARTS & EDUCATION THROUGH THE ARTS

→ COMPLETED BY THE REGIONAL DIRECTORATE FOR EDUCATION OF THESSALY

1. EDUCATION IN THE ARTS

1.1. What are the different kinds of Art that young people engage with in various learning environments e.g. Schools, Art galleries, Museums, etc.

The following types of Arts are educated in public school systems formally or in a non formal or informal way, as well as in museums and art workshops.

Drawing: Drawing is a means of making an image, using any of a wide variety of tools and techniques. Common tools are graphite pencils, pen and ink, inked brushes, wax color pencils, crayons, charcoals, pastels, and markers. Digital tools which can simulate the effects of these are also used.

Painting: Color is the essence of painting as the sound is of music. Color is highly subjective, but has observable psychological effects, although these can differ from one culture to the next. Black is associated with mourning in the West, but elsewhere white may be. Modern painters have extended the practice considerably to include, for example, collage. Collage is not painting in the strict sense since it includes other materials. Some modern painters incorporate different materials such as sand, cement, straw, wood or strands of hair for their artwork texture.

Ceramics: Ceramic art is art made from ceramic materials (including clay), which may take forms such as pottery, tile, figurines, sculpture, and tableware. While some ceramic products

are considered fine art, some are considered to be decorative, industrial, or applied art objects. Ceramics may also be considered artifacts in archaeology.

Photography: Photography as an art form refers to photographs that are created in accordance with the creative vision of the photographer.

Architecture: Architecture is the art and science of designing buildings and structures. A wider definition would include the design of the built environment, from the macro level of town planning, urban design, and landscape architecture to the micro level of creating furniture. Architectural design usually must address both feasibility and cost for the builder, as well as function and aesthetics for the user.

Sculpture: The sculpture is the branch of the visual arts that operates in three dimensions. It is one of the plastic arts. Durable sculptural processes originally used carving (the removal of material) and modeling (the addition of material, as clay), in stone, metal, ceramics, wood and other materials; but since modernism shifts in sculptural process led to an almost complete freedom of materials and process. A wide variety of materials may be worked by removal such as carving, assembled by welding or modeling, or molded or cast.

Craft: Craft as self-expression is a pedagogical model that combines craft education and art education. It is based on the concepts of a holistic craft process (Pöllänen, 2009) and self-expression in the sense of the expression of one's inner-self in words, music, painting and so on (see Green, 2007). This kind of craft is an act of expression not only through the production of crafted items, but first and foremost it is self-expression by demonstration of one's skills, knowledge, thoughts, experiences, perceptions and emotions (Karppinen, 2008). It supports the ability to creatively express an innate aspect of one's psyche (McWilliam and Dawson 2008).

Printmaking: Printmaking is about the creation of artworks by printing, normally on paper, but also on fabric, wood, metal, and other surfaces, using a hand processed technique (traditional printmaking) rather than using an electronic machine (a printer) as in the case of digital printmaking.

Design: A design is a plan or specification for the construction of an object or system or for the implementation of an activity or process. The process of creating a design can be brief (a quick sketch) or lengthy and complicated, involving considerable research, negotiation, reflection, modeling, interactive adjustment and re-design.

Video: Video is an electronic medium for the recording, copying, playback, broadcasting, and display of moving visual media. The use of digital techniques in video created digital video. Digital video was later capable of higher quality and, eventually, much lower cost than earlier analog technology.

Film making: Filmmaking (or film production) is the process by which a film is made.

1.2. Basic Art Materials Supply List

Paper: Lots of paper: every size, every shape, every kind (charcoals, watercolor paper, photocopy paper, newsprint, mural paper, or/and even butcher paper).

Pencils: Nice big fat pencils for little hands and smaller pencils for “grown up” students.

Crayons: The brighter the crayons are, the better.

Markers (Washable if possible)

Modeling Material: This can be clay, or even homemade goop—anything that can be formed.

Chalk and Oil Pastels: Chalk pastels should be reserved for older students while the oil pastels can be introduced to the younger set.

Scissors: Providing safety scissors and adult assistance for the SEND students.

Glue: A small container of glue or making your own with flour and water.

Paint & Brushes: Water-base paints (tempera or watercolor) and brushes from small (¼”) to large (1”). (Here’s a tip: Make clean up easier by adding a few drops of dish soap to your paints).

Found Objects. You can use buttons, beads, stamps, thread, and so on in many an art project.

1.3. Learning Objectives of Education in the Art and Developed Competences

So, where do you begin? Start by remembering that teaching children about art is not just about showing them how to recognize a van Gogh or Picasso, it’s about preparing young minds for a future of invaluable experiences—art related or otherwise.

Initially, Education in the art supports students to acquire basic knowledge in different art topics, like the aforementioned subjects. Moreover, art education is considered important for the development of cognitive abilities necessary for creating meaning in the world. This is one of the reasons why art education is seen as a significant part of schooling for pupils in need of special educational support (Eisner 2002).

It is important to mention that the objectives of all arts subjects are the development of subject-specific skills (methods, materials, and techniques), generic abilities (e.g. creativity, curiosity, imagination, initiative, critical thinking, problem solving skills and communication) and personal skills (self-confidence and identity). For example, the objectives of craft are making pupils aware of the relationship between part and whole as well as developing their ability to solve problems and cope with daily tasks. Also, the craft curriculum highlights the process of

handcrafting that is working from an initial idea through choices, considerations and production to the final craft product (National Agency for Education 2018).

In the same line, another objective of art education is to discover different ways to express emotions by offering an alternative way (non linguistic) of self expressing. As Picasso P. said “Every child is an artist; the challenge is to remain an artist even as an adult” (1881-1973). Besides, arts education fosters a range of abilities mostly among pupils with disabilities, such as furthering their social, cognitive and communicative development, promoting motor skills and encouraging engagement and collaboration (Crockett, Berry, and Anderson 2015; Allahverdiyev, Yucesoy, and Baglama 2017).

Education in the arts aims for the students to discover different materials and tools in order to produce creative works and know artistic references from different fields, to acquire different manual skills, and promote the integral development of the person, encouraging a creative spirit that frees from established standards; also to nurture inventiveness, as art engages children in a process that aids in the development of self-esteem, self-discipline, cooperation, and self-motivation.

Finally, the objective of empathy cultivation aims to make the students able to think and understand the feelings and emotions of other creators and mostly of an artist. Participating in art activities helps children to gain the tools necessary for understanding human experience, adapting to and respecting others’ ways of working and thinking, developing creative problem-solving skills, and communicating thoughts and ideas in a variety of ways. While art helps children understand other subjects much more clearly, from math and science to language, arts and geography, supporting in this way the Interdisciplinarity, art associations encourage young people to know and discover art with different workshops.

1.4. Teaching Methods

Making Connections through Drawing: Drawing not only provides the basis for other creative activities – like painting, sculpture and printmaking – but it also provides a direct link with reading, writing and especially mathematics (e.g. connection between drawing and geometric shapes and measurements). Drawing is the single most accessible form of art available, as all it needs is a pencil and a sheet of paper.

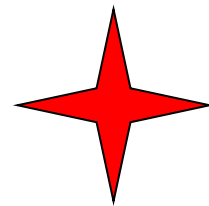
Changing the mistake: One of the most important lessons trainers can teach their students is that more often than not, a mistake is not a mistake—it’s a happy accident. They can illustrate this idea in an eraser-free art-making session during which students are encouraged to change a “mistake” into something else. For example, trainers can motivate art students to turn a boat into a sunfish or change a lion into a raspberry bush.

Nonverbal ways of communication (students with SEND): The results have shown that the various means of expression offered by the arts are beneficial for pupils with Intellectual

Disabilities (ID) as they offer these students non-verbal ways of communicating that are meaningful and appropriate. By inspiring pupils to ask questions and make their own choices Arts education also improves their communicative skills, independence, and self-confidence. It emphasizes the creative process and places a high value on pupils' ideas, thereby cultivating generic abilities such as flexible thinking and problem-solving. A study by Ho (2010) shows the social benefits of arts education by demonstrating how an art project enabled pupils with ID to break down social barriers and form friendships with pupils without ID. Other studies have found similar mutually beneficial connections between arts education and the process of inclusion (e.g., Ferm Almqvist and Christophersen 2017).

Activities Organization: The activities related to the arts in education should be organized in such a way so that the rules to be provided as suggestions by the educators, the students to express themselves freely, information, trends, materials to be provided to a satisfactory degree and in an attractive learning environment, the quality participation of students to be encouraged.

Other Strategies are related to project-based training, practical workshops, collaborations in external projects (of the department of education), LabArt where professionals could work with students, collaboration with organizations, external work outside the classroom, participation in competitions (FAD, museums, etc)



2. EDUCATION THROUGH THE ARTS

2.1. Learning Objectives of Education through Art and Developed Competences

An essential objective of Education through art is the combination of art and Education. In this line, Howard Cannatella (2007), a philosopher in art education, says: “Herbert Read summarizes his Education Through Art and notes: “What I have in my own mind is a combination of two concepts, therefore when I speak of art I mean an educational process, a process of training; and when I speak of education I mean an artistic process, a process of self-creation” (Read, 1966).

Another objective is wholeness. According to Read (1947) “the presence of the art in education provides a safety valve that its curved space formed part of the symmetry in education, the bleeding of it; because education without art would be based only on one type of human being”. Teaching visual culture is about making students view the visual art in a way that they understand their meanings, purposes, relationships, and influences (Freedman 2003: 11).

Education through art aims also at Interdisciplinarity. Art courses sought to improve trainees' language skills (on language seminars) and expand their knowledge on cultural and historical studies through visual arts (Marosi, R., 2021).

Finally, education through art supports skills cultivation and development, such as critical thinking, language skills cultivation, and expansion of Knowledge. Therefore, by bringing visual arts-based tasks to the classroom, students' cognitive skills can be developed, and eventually this method could contribute to successful self-expression, including both formulating students' own opinions and justifying the proper use of grammar (e.g. Why am I using this tense? Why are both tenses acceptable in this sentence? Why is this tense incorrect here?).

In general, "The use of arts in other subjects will make it possible to teach students more coherently and effectively" (Csehiova cited by Marosi, R., 2021).

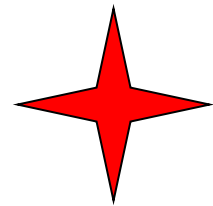
2.2. Teaching Methods

Developing learning process: Peterson suggests that teachers are able to influence students' world views through elements of behaviour such as "making comparisons, viewing things from different perspectives, looking for ways to remember information, and recalling information" (Peterson 2005; Baker 2013: 5). These elements are also highly similar to Eutsler's elements of reasoning: "purpose, question, information, inference, assumption, point of view, concepts, and implications" (Eutsler 2017: 37). In a word, it can be pointed out that learning is a combined and complex process of memorizing, recalling, synthesizing, reasoning and concluding. It is because "most conventional instruments of cognitive and intellectual functioning have elements of reasoning, conceptual and abstract thinking, patterns and relationships, quantitative elements, vocabulary, retrieval, and/or visual-spatial recognition" (Baker 2013: 6).

Developing critical thinking: "Critical thinking is the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action" developed through art education (Scriven and Paul, cited by Marosi, R., 2021). In its exemplary form, it is based on universal intellectual values that transcend subject matter divisions, such as clarity, accuracy, precision, consistency, relevance, sound evidence, good reasons, depth, breadth, and fairness. To think critically entails having command of such standards. In the same line, Eutsler (2017) explains that teachers' questions to students activate this skill, "which then guides them to better and better reasoning". Among these questions -that are proper both for the analysis of a painting and interpreting any phase of the language learning process - the following ones might be considered beneficial from this point of view:

- Can you give me an example? (Clarity; e.g., giving an example of a sentence in the present continues);
- How could we find out if that is true? (Accuracy; e.g., in True or False exercise);
- Could you be more specific? (Precision; e.g., in justifying his/her choice of the selected tense);
- How is that connected to the question? (Relevance; e.g., to understand the theory and use it in practice);
- How are you taking into account the problems in the question? (Depth; e.g., which particular rule makes you choose the present continuous?);
- Is there another way to look at this question? (Breadth; e.g., to recognize that more tenses are acceptable at the same time or to study homophones and homographs);
- Does this really make sense? (Logic; e.g., to check correct word order, to choose the word that fits best in the context).

Cognitive Development: It is also worth noting that besides asking questions, "[p]rominent theories of cognitive development (e.g., Vygotsky) would further suggest that thinking is [also] greatly influenced by instruction" (Baker 2013: 5). Therefore, giving the appropriate instruction is as important as asking relevant questions in order to guide students' way of thinking e.g. learning history through art.



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**Escola d'Art
d'Olot**

CHAPTER 2

LIFELONG LEARNING IN ARTS

→ COMPLETED BY ESCOLA D' ART D' OLOT

*In a time of drastic change it is the learners who inherit the future.
The learned usually find themselves equipped
to live in a world that no longer exists.*

Eric Hoffer "Reflections on the human condition" (1973)

2. GENERAL FRAME & IDENTIFICATION OF LIFELONG LEARNING IN ARTS

Both art and education are fields with many faces, and present in many contexts. If we only think of education as something that happens within schools and universities, or we only think of art as something we find inside museums or at artists' workshops, the resulting picture of lifelong learning in arts (LLLA) and everything it might imply will be poor, limited and, above all, unreal. Where would we consider, otherwise, the guided visit to an exhibition, the adult ceramics evening class, or the mathematics lesson using Islamic mosaics, for example? Or the *online* tutorial from an individual teaching us a new technique?

Whenever we take into consideration any knowledge or skills transferring experience where art and artistic matters play a significant role, we realize that both fields (education and art) may meet fruitfully wherever and whenever in our lives.

This chapter tries to offer a summarized but multidimensional vision of LLLA, where its great diversity of agents and contexts is taken into account. This global view will also try to approach ongoing transformations, mainly provoked by recent and not-so-recent changes in the world of

communication: digital technologies, internet and social media. An exhaustive coverage of the subject is beyond the scope of this guide, but we do expect to provide an instrument for all types of trainers to help them contextualize their job, somehow contributing to improve effectiveness.

2.1. What is long life learning in arts?

We can approach the concept of Lifelong learning (LLL) according to H. B. Long (1983) from the idea that learning is an inner personal process, even a basic need that humans develop throughout their lives. Such process or ability is developed in order to deal with our environment, adapt and survive. LLL is a system that takes place during all an individual's life, from birth to death, and so it is generated from every possible learning form (Lackey, 1994), and from different levels and vital situations.

Therefore, we can understand that LLL takes place during all of a person's life, and for several reasons and needs, such as survival ability itself, adaptation to the environment, dealing with the surrounding context, social and cultural development, improvement of professional skills and economical situation, and personal growth or interests.

Countries that are part of OECD¹ (2011) identify three categories or forms of learning which help us understand better and give value to learning situations beyond formal and academic education. This organization defines them in the following way:

- **Formal education:** always structured and organized, and with explicit learning objectives implied. The aim of this type of education is the improvement of knowledge, skills and abilities. It takes place within an educational or professional environment, which develops curricular content and from which we get degrees and official recognition.
- **Non formal education:** it is also motivated by the learner's intentions, and takes place in organized activities, at training centers, institutions, museums; and we can find them in the shape of courses, seminars, workshops, lectures usually given by experts in a specific subject.
- **Informal education:** It refers to all the training we receive from our environment unintentionally. These are the learning we get from people or resources around us. We learn from experience, as we are exposed to new situations just by the mere fact of living.

LLL implies the three categories, but as understood in our context, would be mostly part of non formal education, allowing individuals to learn contents, abilities and competencies in a

¹ Organization for Economic Co-operation and Development

specific way and outside formal education. As Lipovetsky says, it includes cultural leisure proposals, activities outside school hours, family activities and direct participation of cultural creation agents (Lipovetsky, 2017).

Long life learning in arts (or through arts) is developed in different contexts and several formats, and allows the individual to acquire knowledge related to the artistic field, from different outputs and with multiple formats. Anyone can be a trainer or a trainee at any age and for many different reasons.

The most common learners are, among others: children or young people, with an interest in art, who attend a non official arts and craft school, academy or workshop; art students who want to specialize in specific techniques, expand or complement their formal artistic training; people with general cultural and artistic interests who like seeing the world from other perspectives; art professionals who want to improve or update professionally; teachers and professors interested in art as a means of learning other subjects; and a long etcetera that grows up to high educational levels taught at specific universities for people over the age of 65.

And the transmitters of artistic knowledge are mainly trainers and teachers, usually specialized in art, but not necessarily (sometimes art is not the main purpose, but a teaching resource); exhibition curators; museum and tourist guides; art critics and disseminators of artistic topics in the media; artists who explain their work; etc.

2.2. What are the benefits of LLLA?

Formal education aims at teaching professionals in the different fields of art. But what about non formal and informal art education? Traditionally art related training has been one of the most common in non formal and informal contexts (along with sports or music), being easily seen as a leisure activity².

But many authors also highlight the valuable benefits of LLLA beyond this conception of a hobby, or a time-filling leisure activity. Such benefits operate at all levels (personal, social and cultural).

Making art is a strong tool for personal realization, because it implies the challenge of solving problems by using creativity. When we face an artistic task we have to make decisions, follow

² The idea of art as a hobby has brought certain worries into the world of high art: on the one hand there is the prejudice that leisure trainers, museum guides, etc. are less qualified than real artists and professionals. On the other hand, the democratization of art training and its increasing presence in hobby-like contexts has been seen as a threat to formal art training, fearing that it may empty official art schools and devalue the general idea of art within society. Other authors disagree, arguing that non-formal art training can motivate new learners who might finally choose a career in arts. Lara M. Lackey suggests that the relationship between art, education and work should be rethought, empowering people, changing established hierarchies and offering opportunities for a balance between personal satisfaction and community engagement (Lackey, 1994).

procedures, experiment new things, improve our skills, communicate with others and check results. All such abilities will be put into practice in a playful context when developing an artistic work, but will later become helpful in many situations.

A study conducted by A. Bamford (2009) proves that children and young adults who participate in quality artistic education programs improve their academic results. They also become more respectful, cooperative, responsible, tolerant and creative. This has a positive effect on their well-being and health, reinforcing as well their community engagement and the dialogue and communication with other cultures.

No matter if we are creating something or approaching others' creations, we will be dealing with self-expression and emotions, thus connecting with our inner selves or with other people. Moreover, when we create we feel the satisfaction of being able to do something special, and when we admire artists' works we enjoy aesthetic pleasure, with a positive impact on the soul and the mind.

But art also deals with values and with critical thinking, which makes it helpful to reinforce tolerance and democratic participation. That is what makes it a means for community engagement. Cultural and artistic expression facilitates social integration and improves self-esteem, offering new horizons to people in risk of exclusion (Lipovetsky 2017), and artistic education enhances the development of a cultural consciousness and sense of belonging to a certain culture (European Commission 2016).

Access to culture is a right in itself, so artistic education should be considered not only as a complementary subject, but as an aim *per se*. Artistic education has a great potential to transform society, as it allows any human being to change points of view, to change ways to see the world, to reflect, to share and to generate experiences (Hernández 2017). Connecting with art in different cultures and historical moments is a way to connect with your own cultural identity, learn about the past, and be prepared to participate in the global dialogue.

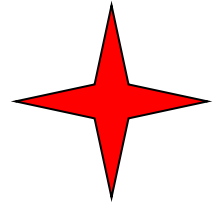
2.3. LLLA in a changing world

We all share the sensation that the world is changing very quickly. Long life learning has become increasingly common as a means of specialization, professionalization or career adaptation. In a globalization context, the working market needs creative people, who are able to innovate, work in a team, and adapt to changing and dynamic environments. Artistic education is considered a way to acquire these competences and face the 21st century's economical and technological challenges (Crosas 2018). But these important changes are also affecting the worlds of art and education.

First of all, digitization has brought new ways to create, publish, exhibit and consume art, for which the traditional rules, classifications and interpretations are no longer valid. Secondly, we have immediate access to almost any piece of information, but transferring knowledge implies

being able to manage this excess of information. And finally, the tools for creation and public exhibition of works have become accessible and easy to use. This allows a democratization of art and communication which is very positive on one hand, but dangerous on the other, because it is no longer necessary to be an expert in order to be influential.

Long life education in arts and through the arts can be, as we have seen, especially useful to help provide the keys to understand, adapt to, and participate in the current changing world. However, it must have good quality in both artistic and educational terms, and be accessible to everyone.



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CHAPTER 3

ACTIVE PARTNERSHIPS BETWEEN SCHOOLS & ARTS ORGANIZATIONS AND BETWEEN TEACHERS, ARTISTS & THE COMMUNITY

→ COMPLETED BY BLUE ROOM INNOVATION

3. ART AS A MEANS OF COLLABORATION

Collaborative arts practice involves artists and communities working closely together, often over extended periods of time, to make art. It harnesses the experiences and skills of each person taking part to give meaning and creative expression to what's important in their lives.

The art provides means for individuals to collaborate and connect with others in an inclusive environment as they create, prepare, and share artwork that brings communities together

An active partnership is a consortium or group of entities that are involved in the daily operations of the partnership. It means that it helps run the objectives of this partnership thus they are actively involved and exposed to unlimited liability.

 **KNOW DIFERENT WAYSOF COLLABORATION**

Learn how to involve partners strongly to your activities

 **GOOD PRACTICES**

Learn & apply different activities as example of good practices involving partners

 **LEARN FROM EXPERIENCE**

Sharing knowledge from others



3.1. Objective of an active partnership

The educative centers must be a point of knowledge, learning, experimentation, and creation of the different artistic fields. The collaboration with local artists allows the creation of spaces for inclusion.

3.2. Key Factors for successful partnership

3.2.a. Creating

- ✚ Conceiving artistic ideas and work
- ✚ Organize, generate, and develop new ideas and artistic work
- ✚ Refine and complete artistic work

3.2.b. Presenting Producing

- ✚ Select, analyze, and realize artistic ideas and work through interpretation and presentation
- ✚ Develop and share artistic techniques and work of visual arts
- ✚ Convey meaning through the presentation

3.2.c. Responding

- ✚ Perceive and analyze artistic work
- ✚ Understanding and evaluating how the arts convey meaning
- ✚ Apply criteria to evaluate artistic work

3.2.d. Connecting

- ✚ Relating artistic ideas and work with personal meaning and external

context

- ✚ Make art by synthesizing and relating knowledge and personal experiences
- ✚ Deepen understanding by relating artistic ideas to societal, historical, and cultural context



3.3. Types of Active Partnership

We can find different active partnerships between schools and arts organization and between teachers, artists and the community.

3.3.a. Formal arts education

The educative centers must be a point of knowledge, learning, experimentation, and creation of the different artistic fields. The collaboration with local artists allows the creation of spaces for inclusion.

- ✚ Artists in residence at the schools.
- ✚ Co-creative projects.
- ✚ Collaborative social service school projects.

3.3.b Informal arts education

Outside of the school environment there are different spaces where artistic actions of various types can take place. Workshops and/or spaces for the creation of theater, dance, music, art, cinema, etc.

- ✚ Museums educational programs.
- ✚ Artistic projects with social participation.
- ✚ Festivals or public art events.
- ✚ Artist associations.



3.4. Arts based partnerships

The formation of arts-based school-community partnerships has become a popular strategy for addressing the declines in arts resources and opportunities for students. The most successful programs tend to take the form of a coalition that links cultural organizations and artists to local schools with oversight provided by a board that includes school and district officials, leaders of cultural institutions and organizations, government officials, philanthropists, and researchers.

Typically, these partnerships also rely on local backbone organizations, which build relationships among various stakeholders, coordinate their efforts, and serve as a hub for information sharing and strategic planning.

These initiatives vary in their scope and employ a broad range of strategies, of which partnership coordination is one. Other important components include data measurement, outreach efforts to build community support, and advocacy for increased public funding, all of which contribute to offerings such as:

Professional development opportunities for arts instructors as well as arts-integration professional development for classroom teachers

- ✚ Teaching-artist residencies
- ✚ Field trips to arts institutions
- ✚ In-school performing arts events
- ✚ Afterschool arts programs and
- ✚ Grants to schools and classroom arts instructors to enhance arts education.

The effect of such programming can be powerful in areas plagued by resource constraints and inequities. Not only do partners work directly with school-based educators, equipping them to provide high-quality arts instruction, but they engage with arts organizations and artists to offer enriching complements to the school curriculum. For example, these partnerships might provide students with opportunities to visit a world-class art museum, see a live theater or dance performance, or learn about music from a trained classical musician.

Several of these partnerships also have created sophisticated data-collection systems to help identify local resources and needs (Bowen, D. H., & Kisida, B., 2017).

Outside the school environment there are different spaces where artistic actions of various types can take place.

- ✚ Workshops and/or spaces for the creation of theater, dance, music, art, cinema, etc.

- ✚ Museums, educational programs
- ✚ Artistic projects with social participation
- ✚ Festivals or public art events. Artist associations FAD Art Foundations
- ✚ Centers of arts production Faber



3.5. Key considerations for successful partnership

While every school-community and arts-based partnership has its own unique goals and strategies, successful partnerships share some key strategies as well:

Secure broad buy-in and support. In addition to reaching out to education officials and arts organizations, successful partnerships tend to engage a range of local stakeholders, including government officials, business leaders, community activists, and philanthropists. Securing funds for arts education resources has been a chronic challenge for schools, particularly for those serving historically underserved student populations. However, the healthy growth of partnerships in various cities suggests that communities are eager to provide students with arts education opportunities — advocates may just have to cast a wide net to find the support they need.

Be proactive in identifying and addressing potential conflicts. The downside of working with multiple partners is that they are likely to have differing and perhaps conflicting interests and needs. For example, arts organizations often struggle with the expectation that they align their programs and services to the local school system’s curriculum. Such conflicts may be unavoidable, but they can be minimized if educators and arts professionals identify their needs up front and are willing to keep negotiating them over time.

Designate an independent body to oversee partnerships. Initially, arts education partnerships may thrive on the grassroots energy and commitment of their founders. Over time, though, maintaining those partnerships becomes impossible unless somebody assumes responsibility to coordinate among the various players, especially in school districts with high teacher and administrator turnover. Without exception, the most successful and enduring partnerships depend on a backbone organization, usually a nonprofit, to facilitate the work, negotiate among schools and cultural

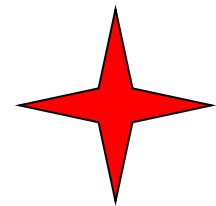
institutions, advocate for increased public and private funding, and ensure that local needs are being met.

Seek out, share, and analyze data. The most successful partnerships make a regular habit of assessing their own strengths and weaknesses, measuring their progress against specific goals, and changing course as needed. Arts organizations and cultural institutions may not have much experience collecting and analyzing performance data, and school systems may not collect or report much data about student performance in the arts. But if they mean to identify and address inequities in students' access to high-quality arts education, then all partners — cultural institutions, schools, intermediary organizations, and others — must be willing to seek out, share, analyze, and use reliable information about local needs and program effectiveness (Bowen, D. H., & Kisida, B., 2017).

3.6. Conclusions

Active partnerships between schools and arts organizations are relevant and possible to be realized however they need an active and well managed participation between teachers, artist and community in order to apply and have good practices and interactions as those presented in the Annex A of this book.

The formation of arts-based school-community partnerships can be powerful in areas plagued by resource constraints and inequities as well as inspiring for any community since they enrich the experiences and ideas of all the participating actors. In spite of all difficulties to manage them successfully their positive impact on the complete community goes beyond the effort needed to manage them successfully.





CHAPTER 4

WAYS OF COLLABORATION

→ COMPLETED BY OPEN UP

4.1. Ways of collaboration in the school environment of secondary education and adults education

The collaboration in the classroom between students of Secondary Education or Adults Education could be achieved by many ways. Especially for the Upper Secondary Education and Adults Education there are a lot of common+ ways that could be applied in both categories and promote the cooperation between learners.

One way to achieve collaboration between students is by establishing procedures and expectations for collaborative work. If the students are new to collaboration, the teachers could start simply and by asking them to work with a partner. When they accomplish that, the teachers could move them on to small groups and set a group's goal.

Assigning students to work in a variety of teams is one of the easiest ways to promote collaboration among students.

Moreover, students could work on collaborative projects on a variety of scales. For example, pairs of two students could work on a collaborative drawing either by the traditional way or by using computers and New Technology.

Collaboration between students could be enforced by switching students seats multiple times per grading period.

Furthermore, the students could work on more complex tasks like design an entire carnival based on artists or create a living museum or create art with unconventional materials.

In addition, the teachers could help students develop ownership of group projects by asking them open-ended questions, by helping them do relevant research or finding resources and

developing critical thinking. The teachers could also encourage collaboration among students outside of group work by having students use the interview technique, by having students comment on one another's blogs about in-process work, by using gallery walks to help them build ideas during work time, by consciously building students' communication skills or by playing a harmonious piece of music in a school band or students' orchestra.

Collaboration between teenagers or adults could be strengthened by learning via theater. In this case, learners work collaboratively to design scenery, sew costumes, put them on, learn their roles and saying their text in the correct moment and finally present a theatrical performance.

Multi-professional collaboration in art education.

Art education in Secondary Education or Adults Education could be provided in a more effective way by collaboration between the school and other professional experts. Co-teaching, co-design, co-execution, co-debriefing, and co-reflection with local artists and community art organizations might provide sustained, intensive art experiences and career modeling for students. Working with community organizations or nonprofit art organizations might provide students access to learning opportunities and motivate them. Visiting performers or art exhibitions or theatres, field trips, participation in national arts events may help them broaden learners' horizons and learn a lot about art and art careers.

4.1.a. Impact (Personal & Professional Competences)

The impact on personal and professional competences might be significant. Students and adults will learn to value teamwork, as they work together to come up with stronger ideas, and they will understand the value of working with people that have varying ideas and convictions. Students who struggle to fit in with their peers sometimes find common ground through the arts, helping them to make friendships.

Working collaboratively means that part of the learning process is to create a safe space for mistakes and even failure and enforce effective listening and problem-solving skills. The students invest in themselves and in their team members and once they realize the power of collaboration, they'll be more willing to share their ideas with others on a regular basis. Working together in groups, such as coming together to play a song, helps students build trust and respect for each other, as well as a sense of commitment toward achieving group goals.

Working collaboratively will lead students and adults to become better citizens who respect the others and live harmoniously with them. Effective collaborators are respectful and listen to each other. Becoming active listeners also sharpens students and adults in their role as audience members and viewers of art. When students work together to create art, they learn to understand varying perspectives, make compromises to accommodate a range of interests, and respect

differing opinions. Various arts activities teach people to share, take turns, take initiative, and put the needs of the group above their own desires.

In addition, students might be better prepared to take on the jobs of the future. At a young adolescent age, high school students are still trying to form a sense of identity. The integration of arts into other academic subjects might help them reinforce their knowledge and skills (i.e. communication skills, collaboration skills) and strengthen their self-esteem.

4.1.b. Impact (School & Social Inclusion of youth with SEND)

The impact on School & Social Inclusion of youth with SEND might be important.

Students with disabilities might be provided with alternate methods of learning that enhance their understanding of their traditional curriculum content.

Improving the skills of teachers throughout the county through collaborations with art professional might broader knowledge of the entire school.

Students might improve their verbal language skills when discussing art works, they might develop self-confidence through talking about their personal art work and they might be proud of their accomplishments. They might successfully apply math related concepts to artwork and their confidence when working with monetary figures might increase. They are excited to learn that art exists in their personal world, and they eagerly share this new found information with their peers.

Art courses teach students the ways for evaluation and value attribution in its simplest form. They primarily pave the way for students to get to know themselves, to realize their own value, hence, to recognize and to accept “the other”. Art courses teach success, failure, courage and the value of production; they teach how to consider options and come up with solutions.

Furthermore, they reduce the risk of social exclusion, as they develop the sense of belonging to the community, learn various creative techniques, establish links, find job opportunities related to artistic creations, show that young people with SEND can also be creators of artistic manifestations and that young people with SEND have less difficulty connecting with different manifestations artistic, and allows them to enjoy these manifestations.

4.2. Ways of collaboration in art workshops

Art Workshops might enhance collaboration among learners. The engagement with art programs, the improvisation, and the storytelling demands a respectful audience and promotes collaboration. Representing participants’ voices, giving voice to participants by inviting them

to produce art work related to objects might help connect to their current and past circumstances, and future aspirations.

In Art Workshops creative methods could be used like brainstorming, problem solving, decision making, and team building via traineeships and collaboration with local artisans. Likewise, there could be collaboration with the school of arts and participation in the art workshops offered by institutions and the city council.

4.2.a. Impact (Personal & Professional Competences)

The impact on personal and professional competences might be significant, as learners can improve their personal and social skills and increase their self-confidence and self-esteem. In this way they'll have better perspectives in their professional careers.

Visual arts education produces 'beautiful evidence' which can 'trigger collective behaviors that will be required in the future to transform our systems from destructive to sustainable'. If someone is working with somebody else, he needs to communicate, to explain his practices, and these in turn might be questioned by his collaborators. At the same time he is providing a fresh perspective on their work, which might rejuvenate what they do, but also give them inspiration for what they can do next.

4.2.b. Impact (School & Social Inclusion of youth with SEND)

Collaborative art activities provide an opportunity for learners with special needs (LSN) to freely express their feelings, conflicts, psychological problems, and their artistic creativity.

What's more, visual arts are considered as a source of satisfaction, development of the feeling of achievement, and happiness, and a means of activating thinking and learning. Participatory methods and techniques have been employed to engage marginalised groups with the aim of accessing 'silenced' voices, creating occasions in which such voices could be heard.

Not to mention, the dramatic representation can convey 'messages' to the audience on a deeper and more evocative level, provoking empathy, sympathy and understanding, raising awareness and consciousness and unsettling stereotypes.

4.3. Ways of collaboration in youth centers and in art centers

There could take place special exhibition activities, seminars, institutional agreement, art awards.

Social integration is best achieved through cultural integration (organization of cultural and entertainment activities appropriate to psycho-physical and social characteristics of persons with disabilities) or in artistic communities.

4.3.a. Impact (Personal & Professional Competences)

Artistic communities are important because they allow artists to interact and learn from each other. Artists look towards others for inspiration and approval of their completed and unfinished work. In this environment, artists are able to create pieces of beauty in all forms.

4.3.b. Impact (School & Social Inclusion of youth with SEND)

The impact could be the improvement of the position of persons with disabilities and their active participation in the community life. Yet, the organization of various programs (interactive music and art workshops, promotion of literacy creativity of person with disabilities), improving the quality of life and facilitating the social inclusion of this social group.

4.4. Ways of collaboration in museums

The collaboration in museums could be egged on via exhibitions and educational programs in which participants get informed, interact and collaborate.

Art museums could be used as a healing tool, by collaboration between mental health professionals, social workers, art educators and museums.

Institutional agreements could endorse the integration of art in education, in order to enhance art education, art history and art therapy by creative collaboration between museums and schools, or between art museums and universities, or art museums and well-known companies. In addition, online Collaboration or visual Thinking Strategies could provide interesting educational programs for students and adults. Moreover, special exhibition activities and seminars might attract participants of all ages who want to enrich their knowledge and take part in innovative methods of learning.

4.4.a. Impact (Personal & Professional Competences)

The impact might be apparent as Museum is a significant and valuable community asset, offering a broad and diverse array of educational and cultural enrichment opportunities.

People might understand how museums can address the emotional needs of the public and increase well-being, and how the emotional response of viewing and creating art is elicited within the context of a museum and how to address this response. Moreover, it is expected the increase of awareness for life-enriching and healing art based education programs at museums and the developing of an inclusive educational and dissemination model.

For art museums, building a partnership with well-known corporations can help to increase the audience attendance, saving marketing and operating cost, as well as improve the reputation through social media and advertisement. The audience of the museum's and the libraries' collections will be broadened.

Museum and university partnership have significant impact for the institutions involved: above all, they result in the attraction of new audiences and in the skilling-up of staff. Partnership brings additional funding. Most partnerships also have a positive impact on local communities. Museums are often gateways for universities to engage with regional audiences and local communities, whilst universities can be gateways for museums (especially smaller ones) to connect with national and international stakeholders. Furthermore, via this partnership between museums and universities could be achieved valuable intellectual outputs or innovation.

4.4.b. Impact (School & Social Inclusion of youth with SEND)

Art teachers grow in their area of teaching through collaborative programming with museum educators. Students gain hands on learning experiences in a museum environment, and they are able to view original works of art firsthand and to learn about them through knowledgeable museum staff.

Art museum tours reinforce classroom arts curriculum and students gain enthusiasm for their own studio projects. The method of art exploration helps people with Alzheimer's disease express memories and relieve anxiety.

Students might develop an original question, a problem or another project. They might be egged on creative design and production, or construction of an artwork.

Students might execute and complete a major project, documenting frameworks, methods, analysis, findings, and conclusions as appropriate to the project. They might actively create connections between theory, course content, and community engagement through reflective assignments, experiences, and research, they might participate in active learning approaches

by focusing on activities in which the learner discovers meaning and acquires knowledge from experiences, the development of questioning skills, synthesis of material, or through comparison and contrast.

Last but not least, students might provide assistance to a community agency by contributing time, expertise, training, and research gained through the course content that is applicable to the needs of the community.

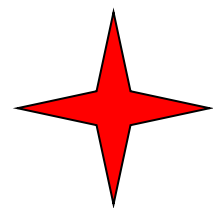
4.5. Ways of collaboration in Galleries

The collaboration in Galleries might be accomplished via conferences, art Projects, exhibitions, educational programs, meetings with modern creators and curators, interdisciplinary projects, interactivity-based projects and a variety of creative occupations, collaboration of art and science.

Moreover, via art awards or online galleries.

4.5.a. Impact (Personal & Professional Competences)

The most important impact for the students or the adult learners might be their intellectual improvement and learning interpreting coded meanings in art pieces. In addition, the desire to identify and know internal history, new experiences, aesthetic satisfaction, and variety in the daily routine, satisfy one's social needs, i.e., meet friends, spend time among people or increase one's personal status by showing interest in art and culture as well as knowledge.



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CHAPTER 5

ACCESSIBILITY TO ALL

→ COMPLETED BY INTEGRa

5.1. Legal and regulatory framework in accessibility

Physical or informative accessibility is a means that every State must guarantee so that any person with some type of physical, sensory or cognitive disability can exercise access to the physical, social, economic and cultural environment, as well as health, education, information and communication, without any kind of limitation. Accessibility therefore means being able to lead a completely independent life.

The [UN Convention on the Rights of Persons with Disabilities](#) (December 2006) was based on three pillars: non-discrimination, human rights and social development of people with disabilities. Chapter 9 of the Convention is devoted to accessibility so that all member states can take the necessary measures so that people with disabilities can live independently and participate fully in all aspects of life.

In March 2021, the European Commission adopted the [Strategy for Persons with Disabilities "2021-2030"](#). The planning of this strategy is based on the results obtained from the implementation of the [European Strategy on Disability 2010-2020](#).

This new Strategy takes into account the diversity of disabilities (physical, mental, intellectual or long-term sensory) in line with the [UN Convention on the Rights of Persons with Disabilities](#). Faced with the risk of multiple disadvantages for women, children, the elderly, refugees with disabilities and people with socio-economic difficulties, this strategy promotes an intersectional perspective in line with the [2030 Agenda for Sustainable Development](#) and the Sustainable Development Goals (SDGs) of the United Nations.

The aim of the Commission in this new Strategy is to support its members in developing national strategies and action plans to advance in the implementation of the United Nations

Convention on the Rights of Persons with Disabilities, and European Union legislation in this area while calling on member states to contribute to this new Strategy.

There are 3 standardization organizations within the European Community: [CEN](#) (European Committee for Standardization), [CENELEC](#) (European Committee for Electrotechnical Standardization) and [ETSI](#) (European Telecommunications Standards Institute). The role of these organizations is to create a set of rules that become a basis on which each country can create its own legislation on a specific issue. On its website we can find regulations on [accessibility](#).

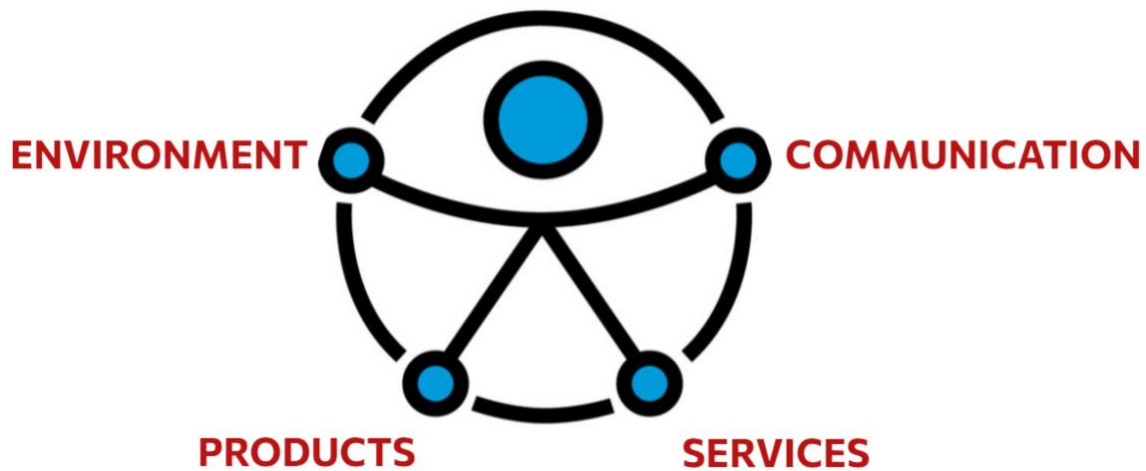
On the other hand, the [ISO](#) (International Organization for Standardization) has as its main activity the development of international technical standards. ISO standards contribute to making the development, production and supply of goods and services more efficient, secure and transparent. Thanks to these rules, trade exchanges between countries are easier and fairer; and provide governments with a technical basis for legislation on health, safety, the environment, accessibility, etc. On its website we can find different rules regarding [accessibility](#).

5.2. Inclusion vs Integration

Inclusion aims to offer all people high expectations and opportunities in all areas of life, regardless of their characteristics, needs or disabilities; as well as the opportunity to grow together by sharing experiences and learning situations.

Inclusion implies an improvement over the concept of integration. When we talk about integration, the aim is to provide people with the necessary support so that they can participate in the environment. Emphasis is therefore placed on adapting the person to the environment. Inclusion aims to be the environments that adapt to the diversity of the people involved. This involves identifying barriers that make it difficult for people to learn, socialize and participate, and looking for and eliminating or minimizing them. Inclusion creates new frameworks for coexistence and generates new complicities that promote equity and social cohesion and ultimately make us move forward in an improvement of society.

5.3. Accessibility



New accessibility symbol created by the UN (2015)

Universal accessibility is the condition that must be met by environments, processes, goods, products and services, as well as objects or instruments, tools and devices, in order to be comprehensible, usable and practicable by all people in conditions of safety, comfort and in the most natural and autonomous way possible.

Currently, accessibility no longer has to do with the removal of physical barriers to adopt an integral dimension, which can be generalized to all types of spaces, products and services. On the other hand, it becomes a fundamental criterion in order to guarantee compliance with the principle of equal opportunities and non-discrimination, while at the same time improving the quality of life for all citizens. The person has the right to autonomy and mobility, as it corresponds to a fully independent life.

5.3.a. Universal Design (UD)

Universal design or inclusive design is a design paradigm that directs its actions to the development of products and environments easily accessible to as many people as possible, without the need to adapt or redesign them in a special way. for people with disabilities.

The purpose of universal design is to simplify the performance of everyday tasks by building products, services and environments that are easier to use for all people and without any effort. Universal design, then, benefits all people of all ages and abilities.

The DU is based on 7 principles:

1. Equitable use: The design must be easy to use and suitable for all individuals regardless of their abilities and skills.
2. Flexibility in use: design must be able to adapt to a wide range of individual preferences and abilities
3. Simple and intuitive: The design must be easy to understand regardless of the user's experience, knowledge, skills or level of concentration.
4. Perceptible information: (design easy to perceive) the design must be able to exchange information with the user, regardless of the environmental conditions or sensory abilities of the user
5. Tolerance for error: The design must minimise accidental or fortuitous actions that may have unintended consequences.
6. Low physical effort: the design must be able to be used effectively and with the least possible effort
7. Size and space for approach and use: the measures and spaces must be appropriate for the approach, manipulation and use by the user, regardless of their size, position and mobility

<https://universaldesign.ie/home/>

Official website of Universal Design

5.3.b. UDL (Universal Learning Design)

Universal Design for Learning (UDL) is a framework for improving and optimising the teaching and learning of all people by detecting and removing barriers to the curriculum.

DUA coherently integrates many of the classroom practices that are already being done to address diversity, while providing a coherent conceptual framework by suggesting new forms of intervention and organization.

Emphasize when scheduling classroom work as this is when many of the barriers to learning activities are generated.

However, although it is a very educational framework, it allows us to have a broader view of how certain projects should be approached, extrapolating ideas from this design that can allow us to create more inclusive resources and proposals.

If we consider that the UDL it helps you to analyse barriers beyond people's difficulties and from a more global perspective, makes proposals from variability, keeping in mind that

everyone understands and learns in different ways and finally seeks to create expert learners, which means that people learn to find the tools and strategies for themselves in order to reach knowledge.

All of these aspects help us approach any project from a much more inclusive perspective.

<https://udlguidelines.cast.org/> Official website for Universal Learning Design

5.3.c. Factors to take into account: Architecture, Mobility and Design

When we talk about accessible architecture we mean that cultural spaces are adapted so that everyone can move freely throughout the physical space, a cultural space may have been designed with this accessibility or else it will be necessary to make the relevant reforms taking into account:

-The building: stairs, elevator, ramps, entrances and exits, width of the corridors and doors, handles, etc.



<https://imagenes.elpais.com/resizer/myLk3rw2kdTKI9LEUUwiG1wlpKQ=/1960x0/arc-anglerfish-eu-central-1-prod-prisa.s3.amazonaws.com/public/TNTWZK5G CURU3O4ZUWZKBF45PU.jpg>

-Furniture



<https://www.affectability.co.uk/wp-content/uploads/2018/10/Accessible-Kitchen-Cabinets-Lower-Hob.jpg>

-Touch marks: to signal circuits or real estate that protrudes and can be dangerous.



[CC BY-SA 3.0](#)

-Accessible counters: the displays must be designed in such a way that their placement and height allow everyone to see their contents.



https://institutedeaccessibilidad.com/wp-content/uploads/2018/08/09_01_modulo_atencion_accesible_centro_atencion-400x226.jpg

-Rest areas: they must be designed so that a wheelchair can fit in between and there must be enough for those who need it.

-Toilets: they must be wide enough and with the necessary furniture so that everyone can use them.

Link to ISO web about Accessibility and security in the built environment
<https://www.iso.org/news/ref2683.html>

5.3.d. Digital Field

Currently, new technologies help to promote better inclusion of all people in society through:

-Specific software

<https://www.microsoft.com/en-us/accessibility>

Microsoft website about the products and services that this software may offer

-Apps

https://play.google.com/store/apps/details?id=com.ilunion.amuse&hl=en_US

<https://apps.apple.com/us/story/id1266441335>

<https://www.androidauthority.com/best-disabled-apps-and-accessibility-apps-for-android-586626/>

Example:

Mobile application that guides people inside museums by making them more inclusive, interactive and playful.

<https://play.google.com/store/apps/details?id=com.google.android.apps.cultural&hl=en&gl=US>

-Accessible websites:

<https://chrome.google.com/webstore/category/ext/22-accessibility>

Chrome search engine website with different accessible extensions

<https://www.w3.org/WAI/standards-guidelines/>

Website with a summary of W3C accessibility standards

-Technological devices communicators with ACC



https://neurorhb.com/wp-content/uploads/2013/07/dispositivos_saacs_imagen2_neurorhb-300x250.png

5.3.e. The Senses

-Visual impairments: the spaces must be designed allow movement with a cane or guide dog and the content must be presented in [Braille](#) or [audio description](#) or with tangible 3D objects.



<https://uss-hornet.org/wp-content/uploads/2018/06/Service-Animal.jpg>



https://cdn.pixabay.com/photo/2013/04/01/21/28/walking-99027_960_720.png



blind's cane



braille alphabet



symbol for audio description

https://upload.wikimedia.org/wikipedia/commons/1/1a/Pictograms-nps-accessibility-audio_description-2.svg



Tactile map made with 3D printer for blind people <https://dl.acm.org/doi/10.1145/3173574.3173772>

-Hearing impaired: Explanatory videos must be subtitled, offer the services of [sign language](#) interpreters, the possibility of different languages and “[hearing loop](#)” service.



Symbol for closed captioning

https://commons.wikimedia.org/wiki/File:Closed_captioning_symbol.svg



Symbol for sign language

<https://odr.dc.gov/sites/default/files/dc/sites/odr/interpreter.png>



This logo incorporates, offered by the Hearing Loss Association of America "Get in the Hearing Loop" task force, offers the universal symbol for hearing assistance. To this it adds the explanatory text and a "T," which signifies an available telecoil compatible system. When placed at entrances, the sign informs people that the venue is looped. Additionally, it serves as publicity for loop systems and the usefulness of telecoils—thus serving to promote both.

-Speech impairment: Museum staff must be prepared to deal with people with speech impairments and should know the basics of Augmentative and Alternative Communication Systems (CAA).



<https://www.communicationmatters.org.uk/wp-content/uploads/2019/08/symbol-pointing-header-1500x430.jpg>

5.3.f. Intellectual Diversity

In this section it is important to take into account the theoretical-practical contents and the degree of complexity of these, and therefore, in order for the contents to reach everyone we can take into account:

-Offer different degrees of content complexity and abstraction. Different texts, videos or audios can be offered with simpler explanations and more technical and abstract explanations can be graduated by difficulties.

-Use clear language and a simple structure. Use simple vocabulary, short sentences, simple grammar structures, provide definitions of more technical vocabulary, etc.

-Offer different ways of presenting the contents: videos, images, audios, texts, etc. as well as the interpretation of these.

Examples:



Symbol for easy reading

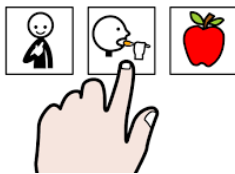
<https://www.inclusion-europe.eu/wp-content/uploads/2019/01/Logo-as-JPEG.jpg>

<https://www.lecturafacil.net/eng/> Web site that provides guidelines for writing texts that are accessible to everyone.

https://www.inspiredservices.org.uk/wp-content/uploads/EN_Information_for_all.pdf A guide to European standards on how to use easy-to-read method

-Use multisensory devices, offer audio or video content to help the understanding of all audiences.

-Use pictograms to make the contents accessible.



<https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcTIkirwsUBdFZvA-cdE5VW3KLvpcNKZv8h0wX8kQriPRXNg-yfmXPYsFFSt85w3USRD5LQ&usqp=CAU>

Examples:

<https://arasaac.org/> Website where pictograms can be found

<https://aulaabierta.arasaac.org/archivos/Items%20de%20portfolio/adaptacion-de-la-obra-pictorica-de-francisco-de-goya-a-pictogramas> In this project they have adapted the contents of Goya's work with pictograms.

5.3.g Economics

In order to make art accessible to all audiences, it is also important to think about those individual persons, families or collectives who hasn't enough economic resources to access cultural spaces or platforms.

In order to make art accessible to all audiences, it is also important to think about those individual persons, families or collectives who hasn't enough economic resources to access to cultural spaces/platforms. It is crucial to offer a flexible ticket prices and that discounts can be enjoyed according to the needs of each group as well as offering free days/schedules.

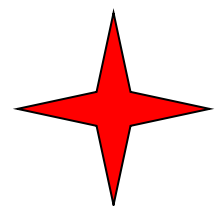
A good practice of this idea is the decision taken by the Barcelona City Council: in order to approach culture to those citizens without financial resources, decided to open for free, most of the city museums, on the first Sunday of every month.



Picture: Pere Vivas _ Museu d'Art Nacional de Catalunya (MNAC)

On the other hand, we believe that it is important not only to take into account the price of tickets but also the transport to access the different cultural centres and spaces.

Another good practice in this field is the Catalan Project [Apropacultura](#) , carried out by an exclusive network of cultural programmers, who wants to facilitate access to culture to people in vulnerable situations, offering some of their tickets at a reduced price.



CHAPTER 6

SHARED RESPONSIBILITY FOR PLANNING, IMPLEMENTATION, ASSESSMENT AND EVALUATION

→ COMPLETED BY UNIVERSITE LYON 2

Planning, implementation, assessment and evaluation are essential tasks for the development of the programme. They are the ingredients of the recipe for success of the programme, especially when they are shared.

- Arts Education policies and their effectiveness
- Descriptions of the nature and extent of current Arts Education programs
- The diversity of methods for delivering Arts Education
- Evaluations of Arts Education programs and methods
- Assessment of students' learning in Arts Education
- "The links between Arts Education and social abilities/active citizenship/empowerment"
- The development and use of teacher education standards
- The influence of cultural industries (such as television and film) on children and other learners

6.1. Introduction

Engaging with art is essential to the human experience.

Almost as soon as motor skills are developed, children communicate through artistic expression.

The arts challenge us with different points of view, compel us to empathize with “others,” and give us the opportunity to reflect on the human condition.

Empirical evidence supports these claims:

- Among adults, arts participation is related to behaviors that contribute to the health of civil society, such as increased civic engagement, greater social tolerance, and reductions in other-regarding behavior.
- Yet, while we recognize art’s transformative impacts, its place in education has become increasingly tenuous.

A critical challenge for arts education has been a lack of empirical evidence that demonstrates its educational value. Though few would deny that the arts confer intrinsic benefits, advocating “art for art’s sake” has been insufficient for preserving the arts in schools—despite national surveys showing an overwhelming majority of the public agrees that the arts are a necessary part of a well-rounded education. Over the last few decades, the proportion of students receiving arts education has shrunk drastically. This trend is primarily attributable to the expansion of standardized-test-based accountability, which has pressured schools to focus resources on tested subjects.

6.2. Three Paradoxes

The relationship between school and cultural practices is in many ways a paradoxical one.

The first paradox lies in the assumptions that are most often put forward to analyse the relationship between educational capital and cultural practices. According to these hypotheses, the correlation between the level of education and the propensity to engage in cultural practices is a spurious correlation, since these two variables ultimately come under the same hidden variable: the cultural capital transmitted by the family environment.

The second paradox is the relatively marginal status of the arts and culture within a school system that is nevertheless reputed to be one of the most humanities-oriented. In this respect, there is a double imbalance in the French school system. On the one hand, there is an imbalance in favour of the literary field, which occupies a very privileged place compared to other fields of art, notably music and the plastic arts. Imbalance between the field of heritage and that of contemporary creation, on the other hand, which is in a way constitutive of the very definition of the role of the educational institution, which has a sort of vocation to be behind the times and to transmit only the values consecrated by posterity or the judgement of peers, and, from this point of view, the field of art does not differ fundamentally from that of science.

The third paradox, which has to do with the contradictions of the massification of education, is more confusedly perceived. Everything indicates that the massification of education, which was expected to reduce inequalities in cultural participation, has not only contributed little to the concrete reduction of disparities in access to culture, but it has also, in a way, blurred the line between the realm of scholarly culture and that of mass and popular culture, on which the policy of democratising culture inherited from the founding fathers of the Fifth Republic's cultural policy was implicitly based (Coulangeon, 1996; Urfalino, 1996).

6.3. Two examples

The example of the latest acquisition of the Musée des Beaux-Arts de Lyon (see Annex 1) can serve as an illustrative example. « Katia à la chemise jaune » adds to an already important collection of the artist's works, particularly drawings and books.



After his visit to Lyon in 1941, Matisse sent a copy of his book *Thèmes et Variations* to the museum in 1943, along with a series of six original drawings made for the book. "Katia à la chemise jaune" was inspired by a model, Carmen Leschennes, of Swiss origin, whom Lydia Delectorskaya, the artist's Russian assistant and model, had introduced to him. According to Louis Aragon (Henri Matisse, 1971) she appeared in October 1950 and the painter preferred the name Katia "because to his taste it suited this blonde woman better".

« Katia à la chemise jaune »

Henri Matisse, 1951, Musée des Beaux-Arts, Lyon

An anonymous face without features

In this portrait, Sylvie Ramond points out "his impressive presence and vitality, the treatment of yellow and blue, the black ring surrounding the face, an eternal conflict between drawing and colour, and this face devoid of features, already seen in Matisse since 1906". Why, in fact? "Because the human face is anonymous. Because the expression is carried throughout the painting and the imagination is freed from all limits", replied the author, who died in 1954.

This single portrait can become a great opportunity to create an event around an anonymous, yet famous portrait, giving the group of students and trainers the chance to consider the semiotics of art, its abstract, anonymous yet beautiful nature of the image.

Philippe Descola
**Les Formes
 du visible**



« Images reveal the skeleton of reality » argues the anthropologist Philippe Descola in his last book (see Annex 2). With his new essay, the anthropologist marks a turning point in the study of the image and its functions. He thus overturns the grammar of the visible and puts an end to Eurocentrism. When a book revolutionises the history and theory of art, the geography of our world and the idea we have of the relationships between men, gods, animals and plants, it can be called an event without reservation. To this kind of mental reversal we are calmly invited to *Les Formes du Visible*, the new book by one of France's greatest anthropologists, Philippe Descola, professor emeritus at the Collège de France, who engages ethnological knowledge in the

broadest sense in what was the reserved domain of art historians. He invites us to rethink from top to bottom the reductive idea that the West has developed of art as a representation and imitation (*mimesis*) of a nature external to the subject, in order to integrate the functions that images play in the thousand-year-old societies that ethnographic knowledge has made known. In the long term and before the Renaissance in Europe, the author states, the image has above all a ritual and not an aesthetic function. This book can be an excellent basis for discussion between students and trainers.



Finally, another example of a place for art exhibitions and work with the public can be the Confluence Museum (Annex 3). This is a unique place where art meets both human and animal nature in history.





All of us on the planet share the same questions on the origin of the world and our place in it. Numerous narratives from Inuit, Aboriginal and Chinese cultures and the indianised civilizations of Asia deliver interpretations of the beginning of the Universe, life and humanity. Alongside this science does not cease to take an interest. The exhibition invites us to go back in time to the Big Bang along a trail that suggests two approaches to explaining the world: one illustrated by natural science and scientific and technical collections and the other illustrated by ethnographical and modern collections.

A human being is a migrant who is able to come together with others, stops for a time and forms societies, cultures and civilisations. The exhibition questions these ways of functioning on the basis of three constants, namely organisation, exchange and creation. The scenography creates a novel landscape that arouses curiosity by juxtaposing and dialogue with exhibits stemming from remote cultures and periods.



In addition, among the natural history objects on permanent display in the museum, visitors can find skeletons of the dinosaur family found in the region. Even more exceptional is the fact that visitors are invited to touch some of the exhibits with their own hands, an experience that changes our relationship to the artistic and natural objects exposed.

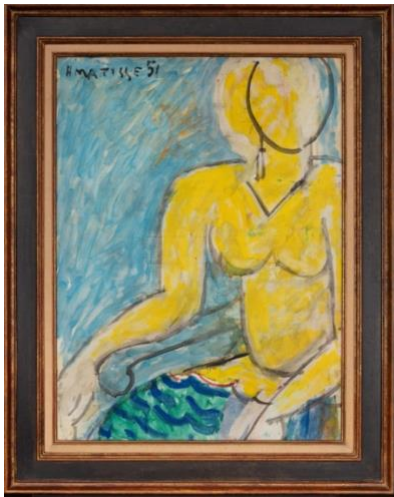
This aesthetic experience is at the heart of the Abeyga project. It can be used as an example in order to establish shared responsibility for the planning, implementation, evaluation and assessment of the museum visit.

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3. Smith, R.A. (1984). Formulating a Defensible Policy for Art Education. *Theory Into Practice*, 23(4), 273-279.
4. Urfalino, Ph. (1996). *L'invention de la politique culturelle*. Paris, Pluriel.

Annex

1. Musée des Beaux-Arts, Lyon³



« Katia à la chemise jaune », Henri Matisse, 1951, Musée des Beaux-Arts, Lyon

2. Descola, Ph. (2021). *Les Formes du Visible*. Paris, Seuil.

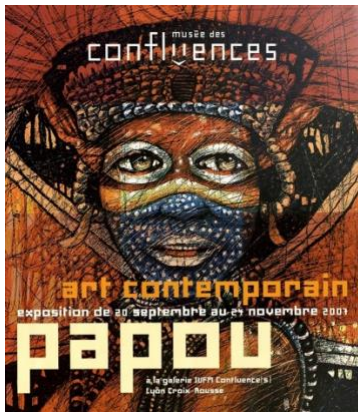
LES LIVRES DU NOUVEAU MONDE

Philippe Descola
*Les Formes
du visible*



³ <https://www.mba-lyon.fr/>

3. Musée des Confluences (Lyon)⁴



⁴ <https://www.museedesconfluences.fr>

CHAPTER 7

DETAILED STRATEGIES FOR ASSESSING, MONITORING, EVALUATING AND REPORTING

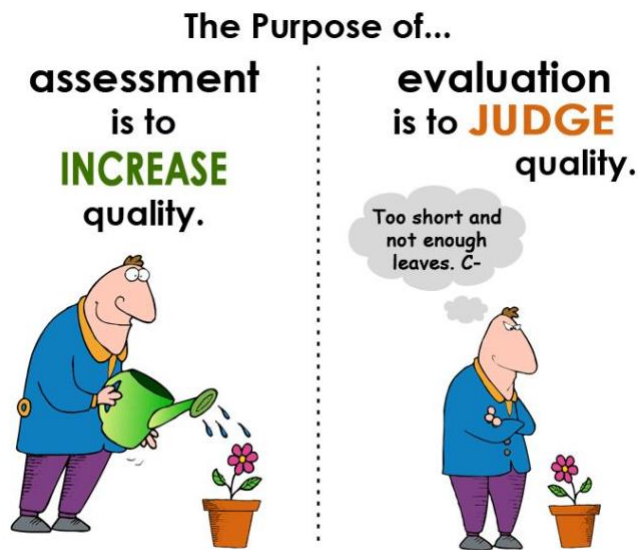
→ COMPLETED BY COAT



7. ART ASSESSMENT

Governments and education policy makers are increasingly focused on the evaluation and assessment of students, teachers, school leaders, schools and education systems. These are used as tools for understanding better how well students are learning, for providing information to parents and society at large about educational performance and for improving school, school leadership and teaching practices. Results from assessment and evaluation are becoming critical to establishing how well school systems are performing and for providing feedback, all with the goal of helping students to do better (OECD, 2013).

7.1. Assessment vs Evaluation



In this chapter we will talk about assessment, but before proceeding with the deepening on art assessment, it is considered useful to underline the difference between assessment and evaluation.

Assessment is a measurement of growth, is the process of collecting information about a student to aid in making an evaluation about the progress and development of a student. So we are looking to see if a student progressed in their understanding and application of the standards from the beginning of the lesson to the end (Rogers, T., & Swanson, M. 2006).

Evaluation is a judgment of mastery. It involves making judgments about the quality, value, or worth of a response, product, or performance based on established criteria (Rogers & Swanson, 2006). These are typically the final exams or tests that are given that provide a clear statement that either a student has mastered that skill or not (<https://artsintegration.com/assessment-strategies/>).

7.2. Assessment in Art Education

In art education, one of the most difficult tasks is to evaluate the artistic works of students (Dikici, 2009).

Given the increased focus on assessment and accountability since the 1990s, the National Endowment for the Arts (NEA) identified the need to capture the current status of arts assessment.

In 2005, the NEA began requiring a narrative statement of assessment practices to apply for arts education funds (Herpin, Washington & Li, 2011).

Good arts assessment needs time to be thoughtfully implemented, professional development for teachers using and administering the assessments and alignment with district, state or national standards in the arts. Good arts education assessment supports and develops teacher instruction and student learning.

Richard Cowell, in his 2003 article, “The Status of Arts Assessment: Examples from Music”, reminds us that assessment serves many purposes, including motivating students and teachers by recognizing work well-done; providing information to teachers and leaders to improve instruction; informing us if our instructional goals have been met; and, informing us what was and was not covered in the curriculum. There are some aspects of arts assessment that make it unique from assessment in other core content areas.

- “Doing” and “making” are critical components of arts education. Arts knowledge is assessable and so is the process of making art as well as the artwork itself. Each of these components – knowledge, process and production – is intertwined, and each needs to be represented and accounted for in the assessment system.
- Arts education assessment is authentic. In other words, it examines students’ work much like “real world” work is assessed. While pencil-and-paper testing may have a role, much of arts assessment is based on more complex and in-depth examinations of student work. Strategies that accomplish authentic assessment include portfolios, personal reflection and critique.

There are a number of qualities that should be present in arts education assessment. Dennie Palmer Wolf and Nancy Pistone, in their book “Taking Full Measure: Rethinking Assessment through the Arts”, identified the following qualities for arts education assessment.

- An insistence on excellence: Expectations for student work should be high and clearly communicated.
- Judgment: Artwork should elicit a variety of responses.
- Importance of self-assessment: Artists engage in self-assessment of their work. Student artists should also be actively engaged in this process.
- Multiple forms of assessment: Using multiple forms of assessment captures nuances that are missed with only one approach. Each assessment tool provides a new piece of information and insight and broadens our understanding of students’ learning and work.
- Ongoing assessment: Assessment should be embedded into the learning process and ongoing throughout the school year (rather than occurring at only one point in the calendar). Student artists benefit greatly from the circular process of creation, analysis, and revision.

<https://ccsesaarts.org/wp-content/uploads/2015/01/AssessmentToolkit.pdf>

7.3. What should be assessed?

For many years educators have argued about specific concepts and skills that should be taught in the visual arts, and which philosophies are most appropriate to direct the selection of such content. The assumption that student autonomy is not only important but central to their art making is the assumption that has underpinned art education since the creative free expression movement of the nineteen forties. Student experience in school art programs is thought to develop the capacity for independent thought and the ability to express ideas in visual form. Individual creative expression has long been valued in education systems in most parts of the world, but how does one assess students' creative behavior? Creativity is re-emerging as one of the key goals of art learning in the twenty first century (Steers, 2009, Freedman, 2010). Determining the level of a learner's technical skills or knowledge of cultural and historical content is a relatively straightforward task that can be satisfied adequately with traditional assessment methods such as tests, projects, or technical tasks (Roberts, 2006; Steers, 2009).

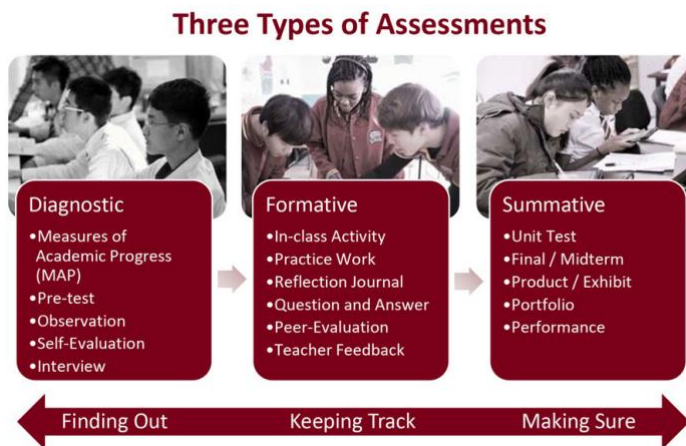
New ways of thinking about creativity have suggested a pressing need to reconceptualize the art curriculum and the methods used to both assess and promote creative thinking. One of the most powerful, and possibly the most neglected strategies for the development of creativity is the appropriate use of assessment. Early research in the field of creativity assumed that it was indeed a measurable attribute. Much early research was focused on giftedness and the task of identifying creative individuals. Of particular interest was the development of techniques to identify the personality characteristics and dispositions of creative individuals. As such the determination of creative artistic production becomes an issue of judgment rather than measurement. The fallacy of assuming that creativity is an objective and measurable outcome of learning has significant curriculum implications. Some art curriculums ignore the notion of creativity entirely because of misconceptions about its nature.

7.4. Evaluator or evaluators?

The task for teachers is to determine if the student work is original, rare, or novel in some way and that it is valued by individuals in the context in which it is created. This means that teachers need to recognize the social context in which student work is produced. And, if we do that it means the teacher is not necessarily the final arbiter of quality. It does not make sense to ignore the significance of collective judgment about artistic production. The argument that the teacher should not be the sole arbiter of quality in judging student work is not an expression of mistrust in teachers. Rather it recognises of the nature of art and the ways in which its quality is determined in social settings. Art in the professional world is judged and valued by many in the art community. Critics, artists, agents, and consumers all play their part in stamping an artist's work as original, valuable, worthy or not. A single critic does not make this decision although some may have more influence than others. In the end it is discourse in the social context that establishes the virtue of the work. Similarly in the educational context there are many stakeholders who can legitimately contribute to the discourse about the quality of artwork

made by students. These include the students themselves, the classroom teacher, the community of art teachers, arts administrators, and professional artists to name some (Boughton, 2013).

7.5. Types of assessment



There are three main types of assessment that can be used during the teaching and learning cycle:

- **Diagnostic**, used to identify current knowledge and/or misconceptions about a topic
- **Formative**, used to provide feedback during the instructional process, allowing the teacher and student to chart progress and guide development. There are a variety of formative assessment tools available to teachers and students, including observation checklists, rubrics, and personal reflection prompts
- **Summative**, used to sum up learning at the end of the instructional process.

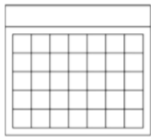
<https://artsintegration.com/wp-content/uploads/2017/06/Arts-Integrated-Assessment-Types.pdf>

7.5.a. Diagnostic Assessment



Diagnostic assessment is a form of assessment that allows a teacher to determine students' individual strengths, weaknesses, knowledge, and skills prior to instruction. It is primarily used to diagnose student difficulties and to guide lesson and curriculum planning.

HOW TO UTILIZE DIAGNOSTIC ASSESSMENTS ?



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A COURSE OR UNIT**



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First, it allows teachers to plan meaningful and efficient instruction. When a teacher knows exactly what students know or don't know about a topic, she can focus lessons on the topics students still need to learn about rather than what they already know. This cuts down on student frustration and boredom.

Second, it provides information to individualize instruction. It may show a teacher that a small group of students needs additional instruction on a particular portion of a unit or course of study. He can then provide remediation for those students so that they can fully engage with new content.

Finally, it creates a baseline for assessing future learning. It shows both the teacher and the students what is known before instruction has occurred. Thus, it sets a baseline on a topic. As the students move through instruction, they can see what they are or aren't learning, and the teacher can provide remediation or enrichment as needed (<https://study.com/academy/lesson/what-is-diagnostic-assessment-definition-examples.html>).



Tools of Diagnostic Assessment:

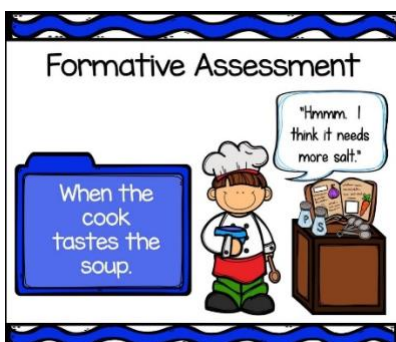
- Pre and post-tests
- Self-assessments
- Discussion
- Entry/Exit tickets
- Interviews
- Observations
- Polling

board

responses

<https://artsintegration.com/wp-content/uploads/2017/06/Arts-Integrated-Assessment-Types.pdf>

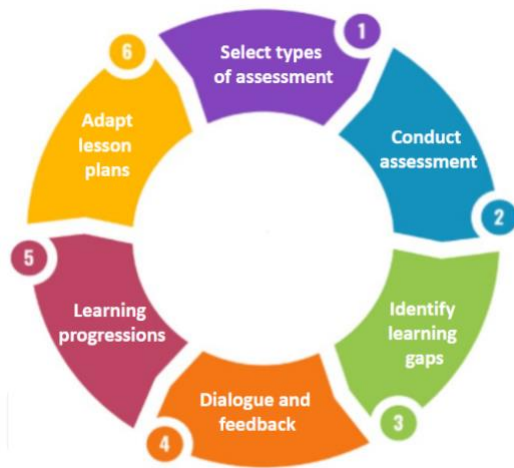
7.5.b. Formative Assessment



Assessments that take place during instruction and learning to: inform students, on an ongoing basis, about their progress towards achieving the intended learning outcomes as set out in the programs of study identify the gains and difficulties students are experiencing in what they are being asked to learn or perform provide specific, descriptive, and meaningful feedback motivate students to learn by providing feedback on a continuous basis monitor student performance toward the expected learning outcomes as set out in the programs of study and

adjust instruction on the basis of the findings where necessary (Rogers, T., & Swanson, M. 2006).

The purpose of **formative assessment** is assessment *for* learning, in other words, classroom teachers find out how their students are doing with the targeted knowledge, skills, and dispositions in order to provide immediate feedback, coaching, and correction. Formative assessment need not be scored or graded. Rather, the focus is on practicing the new skill or applying the new knowledge (Stiggins, Arter, Chappuis & Chappuis, 2009). In the arts, formative learning activities might include games, risks, trials, errors, and revision. Formative assessment is part and parcel of instruction – one cannot occur without the other.



Tools of Formative Assessment

EXAMPLES:

HAND SIGNAL: ONE TO FIVE

QUICKEST AND EASIEST WAY TO ASSESS A LARGE GROUP OF STUDENT



FORMATIVELY ASSESS STUDENTS BY HAVING THEM RATE THEIR UNDERSTANDING FROM A SCALE OF ONE TO FIVE



1 FINGER: STUDENT IS ABSOLUTELY LOST

2 FINGERS: STUDENT HAS A VAGUE IDEA

3 FINGERS: STUDENT IN THE MIDDLE

4 FINGERS: HAS A GOOD UNDERSTANDING



5 FINGERS: STUDENT HAS MASTERY

EXIT TICKETS

BEST FOR ASSESSING A LESSON'S OVERALL OBJECTIVE OR GOAL



2 - 3 MINUTES



THE QUESTION IS ANSWERED ON THE SLIP OF PAPER



WHAT DID YOU LEARN TODAY?
WRITE A 3 SENTENCE SUMMARY OF TODAY'S LESSON.

STANDARDS TRACKING



THINK-PAIR-SHARE

THIS ASSESSMENT IS ALSO AN EXCELLENT CLASSROOM ACTIVITY AS WELL

THINK



GIVE APPROPRIATE
"WAIT TIME"
Frank Avella

PAIR



TOGETHER STUDENTS DISCUSS
AND COMPARE THEIR ANSWERS

SHARE



THE TEACHER MAKES
CORRECTIONS ON THE
STUDENTS' RESPONSES
FOR ALL TO HEAR

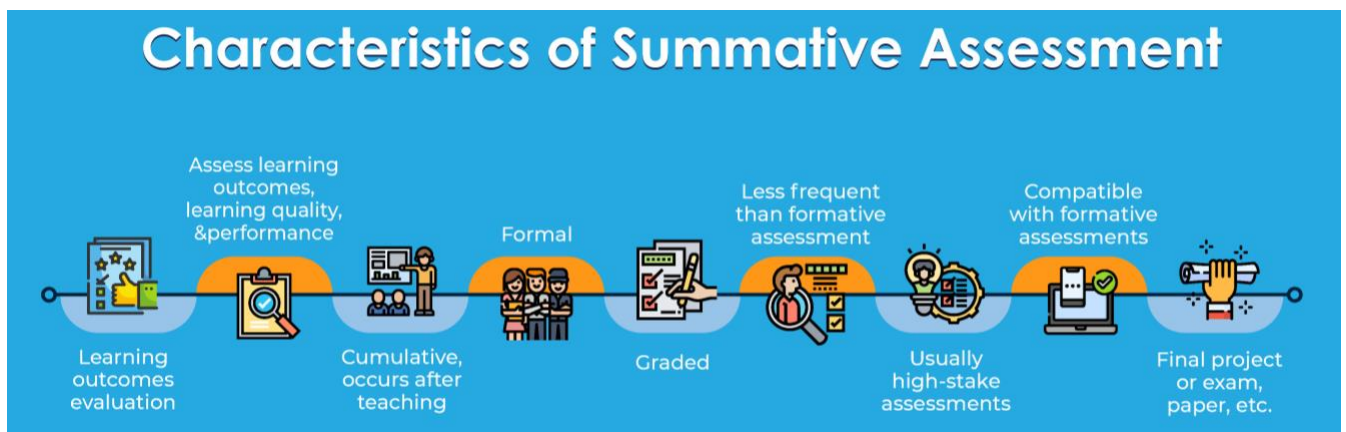
- exit tickets
- reflections
- graphic organizers indicating proper procedure (safety reasons)
- subjective and directed observations
- critical thinking
- interviews
- conversations
- peer and self-assessment
- feedback (descriptive) (<https://artassessmentresource.weebly.com/formative-assessment.html>)

7.5.c. Summative Assessment



Summative assessment plays a critical role in art education and can be defined as an assessment of student learning that occurs at the end of some period of instruction and is used to determine proof of learning (Gareis & Grant, 2015).

The purpose of **summative assessment** is assessment *of* learning. At the culmination of an arts integrated unit, students often share a final composition that incorporates a range of new knowledge, skills, and dispositions developed over time. Students might frame and hang their paintings in a classroom gallery, or the classroom might transform into a stage as small groups perform dance compositions for an audience of their peers. These final products and performances can be assessed to determine how well students met the target learning goals of the instruction, or how well students have met the standards (Taylor, 2009). In the arts, we also celebrate these accomplishments through performance or exhibition (<http://www.artsintegrationpd.org/assessment/>).



Types of Summative Assessment:

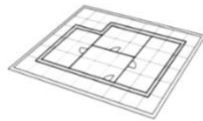
1. Performance Task
2. Written Product
3. Oral product
4. Standardized Test

EXAMPLES:

PORTFOLIOS



PROJECTS



INTERVIEWS



ESSAYS



TESTS



PRESENTATIONS



Tips:

- Vary assessment types, it gives students different opportunities to succeed
- Provide clear instructions, understanding questions ensure accurate assessments
- Have students show work, a minor mistake shouldn't have a major effect
- Depth of knowledge, assess students' ability to evaluate and apply content knowledge
- Give enough test time, students should not have to rush through a test just to pass
- Give enough study time, summative assessment are not meant to be "pop" tests
- Assess what was covered during class, placing uncovered material on a test will cost you the trust of your students
- Question weight is proportional to time question was covered, assessment items value should be reflective of the amount of time that content was covered in class

7.6. Methods & strategy of assessment

With the term assessment methods we want include all the strategies and techniques that might be used to collect information from students about their progress toward attaining the knowledge, skills, and attitudes to be learned (Rogers, T., & Swanson, M. 2006).

The arts offer a wide variety of traditional and alternative assessments, some of which are familiar whereas others may be new approaches to assessing student learning. This section is an overview of the different tools available to assess the arts as well as online resources that can provide further information. These tools are commonly used for classroom assessment by teachers and students (<https://ccsesaarts.org/wp-content/uploads/2015/01/AssessmentToolkit.pdf>).

7.6.a. Portfolio Assessment

My ART Portfolio
Name: _____

Get Ready...
My Portfolio is: _____

(Fill in the blank with an awesome descriptive word!)

GIVE ME 3
Name 3 Artists/
Cultures/Art Movements
You Learned About This Semester:
1. _____
2. _____
3. _____

I GREW as an ARTIST When I...

Draw something here that uses radial symmetry (radial balance)!

(Choose 2 (two) art terms from the ART WORD WALL. Define them and then describe how they were used in YOUR art...)

My favorite piece I created was...
WHY?

Use the back of this sheet if you need it!

Portfolio assessment is a method of assessment that is commonly used in artistic education. Portfolios are used in many fields such as fine arts, marketing, architecture, and education.

Paulson, Paulson, and Meyer (1991) describe a portfolio as ‘a purposeful collection of student work that exhibits the student’s efforts, progress and achievements in one or more areas of the curriculum’ that includes content selected by students, selection criteria, merit judging criteria and evidence of self-reflection.

Usually a portfolio contains selected multifaceted samples of students’ best efforts. Those efforts are related to assessed outcomes of instructional goals. The building of positive attitudes and habits, moral and ethical growth are also reflected in a portfolio. Barton and Collins (1997) believe that purpose, assessment criteria and evidence are the three main factors that guide the design and development of a portfolio. Knowing the purpose that the portfolio would serve defines the operational guidelines for collecting materials.

Barton and Collins (1997) suggest that evidence may include artefacts and attestations (items produced in the normal course of classroom or programme activities), reproductions (documentation of interviews or projects done outside of the classroom or programme), attestations (statements and observations by staff or others about the participant) and productions (items prepared especially for the portfolio, such as participant reflections on their learning or choices). Selected items are meant to add new information pertinent to goal attainment (McDonald, 2012).

Portfolio assessment can be broad or narrow in scope:

- Broad focus, it may include a variety of different performance assessments, such as one sample of each of the topics covered in class, maybe one project that involved drawing, another painting, or still another sculpture
- Narrow focus, it can be used to gather many assessments of one type of performance – perhaps only sketchbook homework samples

What goes in a portfolio?

- 1) Media, videos, tapes, pictures, artwork, computer programs
- 2) Reflection, statements of goals, self-reflections, journal entries
- 3) Individual Work, tests, journals, logs, homeworks, essays, posters
- 4) Group Work, cooperative learning sessions, group performances, peer reviews
- 5) Work in progress, rough and final draft of a project

(https://prezi.com/p/nuebnfkub_dz/the-role-of-portfolio-assessments-in-the-art-classroom/)

The most distinctive property of a portfolio makes a learner both assessor and assessed. In this case, apart from being the object of the assessment, the student is both the partner of the assessed object and the assessment (Wolf, 1991, 130). Here, the learner actively participates in the selection of the content and determining the selection of the criteria. Therefore, portfolios serve both for teachers and for students. They not only provide an opportunity for students to project their successes, but also provide an opportunity for teachers to evaluate the development and success of their students. Students test their own works and project them on their targets for the future (Stiggins, 1997).

So, a portfolio assessment is not simply a tool to use to evaluate the end product. It also monitors students' learning processes (Dikici, 2009).

7.6.b. Curriculum



In general, curriculum is a systematic and intended packaging of competencies (i.e. knowledge, skills and attitudes that are underpinned by values) that learners should acquire through organised learning experiences both in formal and non-formal settings (<http://www.ibe.unesco.org/en/geqaf/core-resources/curriculum>).

So the teacher's continuous observation of the child's development in art could be structured more formally as a curriculum profile. This profile would comprise short descriptive statements about the child's achievement in art. Levels of achievement would be linked to curricular objectives and would be measured against a set of indicators scaled in order of complexity. Evaluation would be based on teacher observation of the child at work, on information gleaned from teacher-designed tasks and from work samples, portfolios and projects. This form of assessment would provide information for the teacher and for parents on the child's achievement and learning needs. It would also be of use in planning a programme to meet those needs (https://curriculumonline.ie/getmedia/0e0ccff3-97c4-45c8-b813-e7c119a650c3/PSEC04A_Visual_Arts_Curriculum.pdf#:~:text=The%20arts%20education%20curriculum%20provides%20for%20a%20balance,the%20visual%20arts%2C%20to%20music%20and%20to%20drama.).

The curriculum framework for Visual Arts embodies the key knowledge, experience, skills, values and attitudes that students are to develop at the senior secondary level. It forms the basis on which schools and teachers plan their school-based curriculum and design appropriate learning, teaching and assessment activities.

In the Visual Arts curriculum, students construct a range of knowledge such as an understanding of facts and information, concepts, know-how, personal beliefs, perspectives, insights; acquire experience and skills; and develop values and attitudes. They learn through a balanced programme of study consisting of two intertwined and inter-related strands: visual arts appreciation and criticism in context and visual arts making. This underlying concept forms the fundamental Visual Arts curriculum framework. The strands are closely related and should be learned in an integrative manner.

The Arts Education curriculum aims to help students:

- develop creativity, critical thinking and communication skills, and nurture aesthetic sensitivity and cultural awareness;
- develop arts skills, construct knowledge, and cultivate positive values and attitudes;
- gain delight, enjoyment and satisfaction through participating in arts activities; and
- pursue a lifelong interest in the arts.

(<https://www.edb.gov.hk/en/curriculum-development/kla/arts-edu/index.html>)

7.6.c. Rubric



The image shows a form titled "ART RUBRIC" with a paint palette icon. It contains a table with four columns: "NOT SO MUCH", "I TRIED A BIT", "I DID A GOOD JOB", and "I DID MY BEST EVER". The rows are: "Focus: I used my time well.", "Composition: I considered my entire sheet of paper when making my art.", "Creativity: My art includes my own ideas.", and "Craftsmanship: My art is complete and made with care." Below the table are fields for "Art Lesson Name", "This lesson taught me", and "Student" and "Grade".

| Focus | NOT SO MUCH | I TRIED A BIT | I DID A GOOD JOB | I DID MY BEST EVER |
|---|-------------|---------------|------------------|--------------------|
| I used my time well. | 1 | 2 | 3 | 4 |
| Composition I considered my entire sheet of paper when making my art. | 1 | 2 | 3 | 4 |
| Creativity My art includes my own ideas. | 1 | 2 | 3 | 4 |
| Craftsmanship My art is complete and made with care. | 1 | 2 | 3 | 4 |

Art Lesson Name _____
This lesson taught me _____

Student _____ Grade _____

Rubric shared at artprojectsheds.org

A rubric is a tool that has a list of criteria, similar to a checklist, but also contains descriptors in a performance scale which inform the student what different levels of accomplishment look like (<https://theartofeducation.edu/2018/02/21/lighter-side-rubrics/>).

A rubric is an authentic assessment tool used to measure students' work. Generally speaking, it is a scheme for classifying products or behaviors into categories along a continuum. Rubrics are extremely useful in providing formative feedback to students, to grade students, and to assess courses and programs. It is a scoring guide that seeks to evaluate a student's performance based on the sum of a full range of criteria rather than a single numerical score. A rubric is a working guide for students and teachers, usually handed out before the assignment begins in order to get students to think about the criteria on which their work will be judged (https://www.pepperdine.edu/oie/content/pdf/assessment_tools_rubrics_101.pdf).

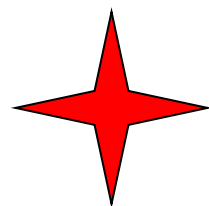
Rubrics are a great way to make sure students understand the expectations of the assignment. Choosing what type of rubric to use in your classes is an important choice. There are several different types of rubrics, and each has its own strengths and weaknesses. Rubrics are great tools to help communicate the expectations and assess students.

Types of rubrics:

- *General rubric*, it defines characteristics of a successful artwork. It is “general,” meaning it does not define specific criteria for each project. Instead, it might define characteristics such as “technique” or “craftsmanship” you are looking for in each completed project. The strengths of this type of rubric are you can share it with students

to communicate a broad understanding of what makes “quality” work. It can be used over and over for different tasks such as sketchbook assignments and projects. It can also be used to help students assess their own work. Because it is generic, students will attain an understanding of your broad expectations through its continued use. The weakness of this type of rubric is that it is very broad. It does not clearly define the criteria for each project.

- *Task-Specific Rubric*, it clearly defines the criteria for each assignment. What is great about this rubric is that it makes expectations for each assignment very clear. Students can use this rubric to assess their success very easily. It also makes grading easier for teachers, because of its specificity. The weakness of this type of rubric is that you need to make a new one for each assignment.
- *Analytic Rubric*, breaks down each aspect of the task being assessed. It assesses each criterion separately. The great thing about these rubrics is they connect your instruction to the assessment very clearly. Students can use them to assess their own work easily. They can also be used for formative assessment. They can show growth when used to assess students again at the end of a unit.
- *Holistic Rubric*, it assesses all the criteria together. The advantage of a holistic rubric is that grading is much faster for the teacher. You only have to come up with a single score for each artwork you grade. The limitation of this style of rubric is that it is not very useful to share with students. Because it does not break down the task into separate criteria, students would have a hard time using it to assess their work. In addition, it is difficult for students to see where they might improve if all the criteria are all clumped together in a single score.
- *Single-Point Rubric*, the expectations for the assignment are defined separately for a successful work, much like an analytic rubric. The difference is that criteria are only described for proficiency. Blank spaces are left for the teacher to write in feedback if the work falls above or below this point. It gives the teacher the opportunity to give personalized feedback for each student (<https://theartofeducation.edu/2017/03/14/5-types-rubrics-use-art-classes/#:~:text=Most%20art%20teachers%20use%20rubrics%20to%20assess%20students%E2%80%99,all%20know%20grading%20100%20artworks%20is%20never%20easy%21>).



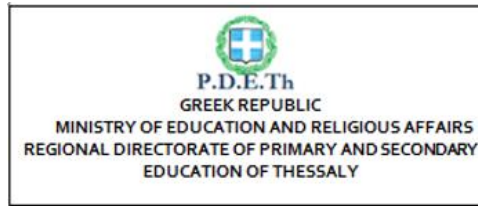
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14. <https://artassessmentresource.weebly.com/formative-assessment.html>
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CHAPTER 8

OPPORTUNITIES FOR PUBLIC PERFORMANCES, EXHIBITIONS & PRESENTATIONS

→ COMPLETED BY REGIONAL DIRECTORATE FOR EDUCATION OF THESSALY

8. GENERAL FRAME: PERFORMANCES, EXHIBITIONS & PRESENTATIONS

A work of art is an original and unique. It creates various emotions in its audience during the process of reception. Its aura, the emotions it arouses, the perception it creates merges with the space where it's exhibited. And in fact, these change in every space. While the work itself creates an appeal, it settles into new contexts and gains new meanings with the aura of the space and the curatorial order. The aesthetic of reception is shaped according to the space where it is exhibited (Aydoğan, 2021).

Exhibition can be defined as the presentation of works of art in a certain space, for a certain period, to the widest possible audience; and following its completion, it is presented for economic or intellectual needs or for different reasons to people who are expected to perceive it. The process of perception may take place in the artist's workshop right after the work is completed, or it may happen in the hall of a museum centuries later. The perception of the work can be experienced by many people at different times and under different conditions, and it might change each time depending on the characteristics of the perceiver and the process. As stated by another definition, an exhibition is the presentation of art products for a limited period of time in galleries, museums and similar exclusive places, by selecting them according to their qualities within the framework of certain criteria (Üstünipek, 2007).

Groys, (2014: 96) who defines the artwork as the exhibited object on the practices of today's art, states the following remarks on this topic: "At the moment the basic unit of art today is not the artwork as an object, but the art space where objects are exhibited: the exhibition and installation space. Today's art is not the sum of certain and particular things, but the topology of certain and particular places". Growing exhibition practices with the use of virtual environments has actually created a phenomenon in organizing exhibitions rather than presenting works of art. Virtual exhibition areas have started to be used as an important alternative with many features such as free to use approaches and applications that reach a wider audience, allowing various arrangements, and rendering the concepts of time and space useless.

Therefore, as art exhibitions are events that act as a bridge between the artist, the work and the receiver (fairs, biennials and festivals), nowadays digital exhibitions of art via online applications have been made possible in a dimension without time and space.

8.1. Museums & Galleries

The term "performance" fails to capture the full range of variables that come into play. All of the questions raised above stem from the intrinsic complexity of a multi-dimensional art form that involves several variables, such as the relationship between artist and action, the different ways in which the audience becomes engaged in the event and finally the manner and extent to which a relation between the performance and what the museum ultimately acquires is established and realized.

Regarding the importance of performance on museums, Barbuto A. (2015) investigates what role can museums play in preserving, documenting, and acquiring a performance and agrees with Laurie Anderson (2004) thought "that performance is indeed one of the most ephemeral forms of art".

The role audience plays in a performance is crucial, whether they participate actively or instead exhibit total indifference. In performance art, the relationship between artist/performer and audience is one of the factors informing the artist's specific choices, to the extent of expanding, and even totally transforming, the audience's traditional role. As Marina Abramović said, "the public has to be as creative as the artist" (Obrist in Abramović et al. 1998, 42). As far as Students as artists or creators are concerned, a useful museums' strategy could be a pre-interview with the artists - students who exhibit in order to clarify, understand and establish their outlook and point of view.

In recent decades, there have been a range of political, social, and cultural pressures to museums to change, adapt, and modernize (Windey, Bouckaert, and Verhoest 2008). Museums have long been criticized as elitist and catering to the upper-middle class (Cameron 1971). After protests and social demands in the 1970s and growing ecological awareness during the last few decades, museums are now expected to perform an active role in influencing

mentalities, attitudes, and behaviors (Dubuc 2011). There was also a shift in the 1980s towards considering visitor experiences, such as through satisfaction surveys and inviting comments and feedback, albeit this was not wholeheartedly embraced by all museum professionals (Ross 2004). Yet museums have increasingly become more visitor-focused, and therefore their role has changed and continues to change (Reussner 2003).

Many museums are both attempting to broaden their appeal to the wider community while often simultaneously emphasizing their exceptionalism and particular role in serving humanity. Museum visitors are consuming experiences without any prospect of material benefit, and the experiences are curated within mostly permanent and continuing institutions that reflect society.

Nevertheless, one of the groups that museums continually fail to cater for, despite their efforts to broaden and diversify their audiences, is the younger age group - teenagers and young adults. (Xanthoudaki, 1998; Australian Museums Online, 2005).

While history, natural history and anthropology museums have taken steps to increase and diversify their audiences, questions remain over what success art galleries have had in this regard. Some art galleries may appear to have a healthy youth audience, but if organized school groups are taken out of the equation we might ask:

- Whether they attract many young people outside this ‘captive audience’?
- What proportion of art gallery audiences are made up of young people?
- Do young people see art galleries as an attractive destination in their leisure time?
- Do art gallery collections and exhibition programmes reflect the identity, interests and values of young people?

Suspensions that their core audience is middle-aged and well-heeled are reinforced by a number of longstanding perceptions about art galleries – the historical links between the culture of art and social elites, the membership of Friends organizations, the crowds who attend gallery openings and events – but there is little empirical evidence.

8.2. Art Workshops in Exhibition Centers

Within Art Workshops the trainer through spontaneous artistic expression could create a "new" non-verbal language, thanks to which one can "directly express dreams, fantasies, and other experiences (...) escaping censorship and limitations of verbal expression (Ulman, E. & Dachinger, P., 1975).

Moreover, Art Workshops could involve a crucial essential element, which is referred to the healing properties of the creative process. In this case, according to Kramer (1958), "art has helped people over the centuries to resolve the conflict between the instinctive urges of the individual and the demands of society" that have taken place thanks to creative processes.

The Art Workshop success depends on the trainer, who supports the process of sublimation, integration and synthesis.

An Art Workshop can aim to:

- Foster spontaneous creativity of participants as trainer utilizes its therapeutic, artistic and teaching competences to help the self-awareness development, deal with stressful and traumatic experiences, and discover oneself and the world establishing a relationship between them.
- In the case of students with SEND, Art Workshops are the way to bring order out of chaos – chaotic feelings and impulses inside, a dizzying mass of sensations.
- Throughout the entire creative process implemented in the Art Workshop space, internal and external realities are mixed into a new being, so that students or adults with mental health problems or suffering from traumatic experiences, young people facing studying challenges or struggling with problems related to depression, social anxiety, autism, addiction or harassment could develop their cognitive and emotional skills and be supported mentally and emotionally as well, as they "free themselves from the feeling of isolation" by sharing impressions and emotions with others. (Ioannides E., 2017).
- The creative nature of the art activities implemented in the workshops help participants to shape their ego supporting their sublimation process while their non-verbal nature offers wider possibilities of expression than the spoken word and therefore allows the participants to express themselves in a more direct and emotional way and develop a "new" symbolic and metaphorical language.

Example of Art Workshop:

Aims: sensitizing the participants to the "emotionality" of the visual arts and highlighting the regularity recurring in the history of imaging.

How: comparison of the brutal, youthful creations of Marina Abramović with her most famous work, *The artist is present* (2010) and juxtaposition of selected Positives by Zbigniew Libera with their prototypes.



In 2010 at MoMA, Abramović engaged in an extended performance called, *The Artist Is Present*. As Abramović explained “Nobody could imagine...that anybody would take time to sit and just engage in mutual gaze with me,”. In fact, the chair was always occupied, and there were continuous lines of people waiting to sit in it. “It was [a] complete surprise...this enormous need of humans to actually have contact.”

On the other hand, “Positives” is a series of eight large-format staged photographs Zbigniew Libera transforms. The prototypes of Positives include photographs showing the breaking of the barrier at the border between the Free City of Gdańsk and Poland in 1939 by German soldiers, the escape of a Vietnamese girl from the village of Trang Bang after a napalm bombing in 1972, Che’s corpse photographed as evidence that the revolutionary was dead, and a group of concentration camp prisoners liberated by the Soviet army. All of them have become famous and circulated the world and are seen as symbols of traumatic events from recent history. In this context, “Positives” are recreations of these well-known documentary, reporters’ and press photographs presenting contemporary images of war, destruction and death. Zbigniew Libera called the originals ‘negatives’, stressing that he chose them from his own memory, going back to the days of his childhood. As he said “*The Positives cycle is another attempt to play with trauma. We are always dealing with remembered images of things, not the things themselves. I wanted to use this mechanism of seeing and remembering, to touch on the phenomenon of afterimage. This is, in fact, how we perceive these photographs [Positives] – flashbacks of the cruel original images pierce through the innocent scenes*”.



Residents, 2002, 120 x 170 cm, photo: courtesy of Raster Gallery



Cyclists (II), 2003, 120 x 180 cm, photo: courtesy of Raster Gallery



Che. Next Shot, 2003, 120 x 150 cm, photo: courtesy of Raster Gallery



Nepal. På en måde beviser jeg
Nepal, 2003, 120 x 180 cm, photo: courtesy of Raster Gallery

8.3. School Presentations

Example 1: Students of universities and secondary schools have to make a holistic interactive exposition “Experimental Mathematics” for a museum of entertaining sciences in Archangels. The students wanted to present mathematics in a new, unusual perspective of “experimental science”, to tell them about the role of experiments in mathematical discoveries, and to make them feel themselves like real researchers and experimental mathematicians.

Example 2: A series of projects that demonstrate to students that math is beautiful, fun, interesting, exciting, and extremely useful. In addition, the projects provide various applications and connections to other fields. Moreover, they increase students’ self- confidence in their own math abilities.

- Some of the hands-on projects discussed will include math and Origami;
- Different approaches to solve the Instant Insanity puzzle;
- Several magic tricks involving cards, magic squares, etc.
- Survey data on how learning math concepts in these types of informal settings affected the participants’ attitudes toward mathematics

8.4. Online exhibitions & National or International Platforms (Digital – Virtual Exhibitions)

With the COVID-19 pandemic in 2020, the world has entered into a new process (quarantines and shutdowns), and life was sustained from homes. In this period, art places had to remain closed. And most of the canceled exhibitions and art organizations were continued online. It is also clear that online platforms only offer presenting images and providing information, far from the real exhibition visiting experience. These exhibitions and presentations, which are far from classical curatorial approaches, affect the aura of art as well. Moreover, the prolongation and uncertainty of the period made it necessary to present online exhibitions with more realistic solutions. And this created a new trend towards virtual reality applications that offer closest experience to reality. Virtual reality exhibitions became a notable alternative to online exhibitions in a lot of respects such as allowing typical curatorial arrangements as well as adding digital methods, and making the audience feel like they are actually visiting an exhibition (Aydoğan, 2021).

Virtual reality (VR) exhibitions, which give the closest feeling to the real experience among other digital methods, include applications that can produce works, design spaces, support curatorial understandings, and benefit from multimedia.

When the effects of digitalization on art exhibitions are taken into account, it is fair to say that the space limitation has disappeared, and the institutional monopolies have relatively lost their influence. The exhibition of art via online applications has been made possible in a dimension without time and space. And artists have obtained a relatively free environment.

Along with the physical environment, virtual environments have been used as a secondary environment or even as the main one. In addition, new aesthetic values have emerged. Because the digital environment include multimedia, along with its interaction feature and interdisciplinary structure, it created expansions in the logic of the art exhibition. In the virtual exhibitions, the works are not kept under surveillance in a certain place, nor they have to be left alone in the warehouses: they are spread over an endless space. They can be preserved in their original form by defying time. With the virtual environment, which is an important bridge in reaching the masses, art exhibitions have started to take place on the global platforms without any time and space restrictions.

Virtual reality systems are used as the closest applications to the actual experience of visiting exhibitions. As Scale (2018) supported “Virtual reality is the creation of a virtual environment targeting our senses in such a way that we experience it as if we were there. And it uses a range of technologies to achieve this goal”.

It is worth mentioned that one of the prominent applications during the pandemic period was online viewing rooms. Many great galleries and art organizations of the world have taken their places in there. This method has been used for years by many, but the use of online viewing rooms has increased during the pandemic period. Online viewing rooms are planned and curated similar to a physical gallery space presenting exhibits in 3D.



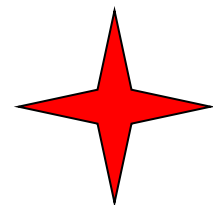
Luc Tuymans, Monkey Business, David Zwirner Gallery Online Viewing Room.

Additionally, Websites with virtual reality application infrastructure such as Artsteps, or VR All Art have become an important alternative for art exhibitions with their simple interfaces and structures that appeal to the use of a wide population.

Finally, International Virtual Engravist Printmaking Biennial 2020 is the world's first virtual printmaking biennial held during the pandemic. Like a real biennial, it had jury selections, certificates of participation, and a catalog of works; and was held by a team based entirely on volunteers, without any financial resources or any cost requirements. More than 600 artists from 54 countries took part in the biennial, and the works were exhibited in 7 virtual galleries (Engravist, 30.03.2021).



International Virtual Engravist Printmaking Biennial 2020 - Brown Hall



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Detailed workshop scenarios are available at https://www.academia.edu/42299915/Konspekty_warsztat%C3%B3w_Sztuka_patrzania_ (access 29.01.2020).

