

The background of the image is a dense, abstract network of thin, red lines. These lines crisscross in various directions, creating a complex web-like pattern. The lines are set against a light, warm-toned background that transitions from a pale pinkish-white on the left to a soft, muted red on the right. The overall effect is one of interconnectedness and dynamic energy.

Arts-based social interventions: mapping the field

EDITOR Andrea Kárpáti

Arts-based social interventions: mapping the field

TITLE

Arts-based social interventions:
mapping the field

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Andrea Kárpáti

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amass
acting on the margins. arts as social sculpture



LAPIN YLIOPISTO
UNIVERSITY OF LAPLAND



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1 No Miracle. Augmented Reality in Gallery Education.

4

(presentation)

CONFERENCE Art Education in the time of Coronavirus. Reflecting on today, anticipating tomorrow. International Virtual Conference. [Czech Section of INSEA | Department of Art Education, Faculty of Education, Palacký University Olomouc | USSEA (United States Society for Education through Art) | Olomouc Museum of Art | Canterbury Christ Church University | Endorsed by InSEA (International Society for Education through Art)]

DATE October 12-15, 2020

<https://www.inseaconference.com/section-14>

SUMMARY

The conference contribution presented the case study from the future teacher education environment. The students of Art Education at the Charles University, Faculty of Education (Prague, Czech Republic) were asked to design worksheet with augmented reality (AR) in summer semester 2020 (February - May). The aim was to use AR as educational tool in distance Art Education. Lectures were interrupted with the Covid pandemic and closure of faculty but continued in distance learning mode. This presentation focuses mainly on 1) the development of the augmented reality (from a historical and technological point of view); 2) the analysis of inspirational materials (examples of different artistic, design and educational solutions using AR); and 3) briefly describes the development of worksheets for gallery education with one group of students.

No Miracle. Augmented Reality in Gallery Education.

Mgr. Lucie Jakubcová Hajdušková, Ph.D.

ART EDUCATION IN THE TIME OF CORONAVIRUS REFLECTING ON TODAY, ANTICIPATING TOMORROW International Virtual Conference, from 12 to 15 October 2020 - Czech Section of INSEA

Department of Art Education, Faculty of Education, Palacký University Olomouc

USSEA (United States Society for Education through Art)

Olomouc Museum of Art

Canterbury Christ Church University

Endorsed by InSEA (International Society for Education through Art)

<https://www.inseaconference.com/section-14>



PEDAGOGICKÁ FAKULTA
Katedra výtvarné výchovy
Univerzita Karlova

AMASS acting on the margins
arts as social sculpture

<https://www.ulapland.fi/amass>



This project has received funding from the European Union's Horizon 2020 research and innovation programme under the European Union's Horizon 2020 research and innovation programme under grant agreement n.º 870621.



Fig. 1 Boy using tablet to view augmented reality in the Little prince book illustrated by Eliška Podzimková. (photocredits: Lucie Jakubcová Hajdušková, Praha, 2021)

Fig. 2 Kids are exploring the book about the Little prince illustrated by Eliška Podzimková. (photocredits: Lucie Jakubcová Hajdušková, Praha, 2021)

Fig. 3 Kids are observing Vividbooks worksheets created by Vít Škop with the tablet. (photocredits: Lucie Jakubcová Hajdušková, Praha, 2021)

LIDSKÉ PROPORCE

Proporce jsou poměry jednotlivých částí lidského těla, které jsou ve vzájemném vztahu k sobě i celému tělu. Měříte části těla vychází z busty, které se dají učít přímě, rozdíly jsou.
Toho měříte jsou podřízeny pro kánon. Kánon je systém pravidel a poměrů, podle kterých lidé tělo zobrazujeme. Kánon bylo ze celou historii zobrazování lidské postavy hned několik. Každý používá jako měřítko jednotku (jinou část těla, délku ruce (ženy) u Egypťanů, délku středního prstu u Řeků, například šířku ruky u Řomů).
Nejčastějším modulem je měřítko jednotkou, je výška hlavy, která je používána u kánonů románských, renesančních a barokních. Asi nejnámějším souborem je Vitruvův kánon od Leonarda da Vinciho.

Motivující otázka:

Možná si všimnete, že každý člověk je jiný, ale do jaké míry jsme všichni stejní. Ústřední tělo je totiž zrcadlové, a to platí u každého člověka více méně stejně. Nevěřte! Tak si to popí ovláde.

Instrukce:

K formě okruhu budete potřebovat pravítko, kuličku nebo jinou věc, pomocí které znáte vyznačit. Co jiného by třeba pomocí kroužek papíru a tužky, provázek, špejle.

- 1) Jak souvisí velikost nebo spíše výška hlavy i výšku celého těla? Znamenal do okruhu poměr hlavy i celého těla. Uvědom, že výška hlavy je jedna jednotka. Kolik jednotek (hlav) se vejde do celého těla?
- 2) Proskupné poměry částí těla (hlava od široka dole), které na něm vymezí jednotky (jedna hlava). Zopakuj si kánon anatomie.

Pomocí aplikace Artivive si můžete ověřit výsledky obou cvičení. (Nainstaluj si do telefonu aplikaci, potom aplikaci spouští a namíř ji na obrázek v prac. listu.)



© A. Chramostová

MÍCHÁNÍ BAREV

Barvu patří k základním zrakovým vjemům. Barvu rozlišujeme podle tónu, sytosti a světlosti. Míchání základních barev (červené, modré a žluté) nám dává možnost vytvářet nové barvy. Víš, které?

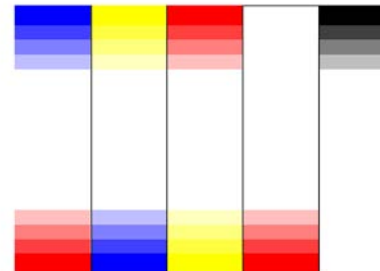
Dokážeš barvy, které vidíš na obrázku pojmenovat? Myslíš si, že s jejich pomocí dokážeš namalovat trávu a pomeranče? Jaké barvy budeš muset použít? Jaké barvy bys smíchal/a abys namaloval/a řialky?

Smíchej dvě barvy naproti sobě, začni modrou a červenou. Co se stane? Dokážeš namíchat a pojmenovat více barev, než je na obrázku vpravo? Pokus se nové barvy správně pojmenovat a popsat způsob, jak vznikly.

K tomuto cvičení budeš potřebovat: temperové barvy, štětec a vodu, pastelky, nebo fixy.

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SMÍCHEJ BARVY!



Ověř si svoje řešení pomocí aplikace ARTIVIVE. Nainstaluj si ji do telefonu, zapni aplikaci a namíř ji na obrázek v pracovním listu. Tam, kde se barevné pruhy potkají, vznikla nová barva.

Zobrazení postav v Egyptě

Pokus se své tělo zformovat do postoje podle pravidel egyptských malířů. Jde to?

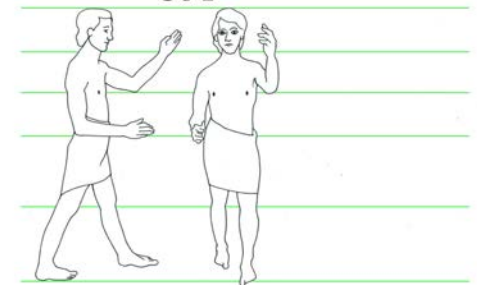
Na obrázku je postava zeptědu a z boku. Nakresli vedle nich postavu podle pravidel Egypťanů (oko, ramena a hrudník zeptědu, ostatní části z profilu). Pomocné linie ti pomohou zachovat proporce postavy.

Řešení úkolu můžeš ověřit pomocí aplikace ARTIVIVE. Nainstaluj aplikaci do telefonu, zapni ji a namíř na obrázek.



Illustration of an ancient Egyptian tomb relief showing a man and a woman in traditional attire.

Eliška Dvořáková, Barbora Koblasová, Josefína Rašilová, Františka Vandasová
Orbis Pictus, PedF UK, 2020



Ze starověkého Egypta se nám dochovalo mnoho výtvarných památek. Zůstaly ukryty například v hrobkách faraónů a vysoce postavených lidí. Vlastně tam měly být ukryty navěky, aby zajistily posmrtný život zemřelého. V hrobkách se mimo jiné dochovalo mnoho nástěnných maleb. Když si je prohlédneme, zjistíme, že se v nich opakují stejné motivy nebo stejné způsoby zobrazení. Například způsob zobrazení postav. Egypťané malíři dodržovali po tisíce let pravidla, podle kterých lidské postavy zobrazovali. Vše na lidském těle bylo znázorněno z nejpřímějšího úhlu pohledu. Hlavu nejlepe sledujeme z profilu, a tak ji malovali i egypťané malíři. Oko ale zobrazovali zeptědu, i když je hlava otočena jinak. Tělo od ramen až do pasu znázorňovali zeptědu. Komčertý pak v různých polohách – pokrčené, natažené, zvednuté, zobrazovali Egypťané z boku. Takové přísné dodržování pravidel zobrazení muselo mít své důvody, snad i to že zachovalo zemřelého pro posmrtný život co nejkompletnějšího. "Neboť jak by mohl člověk s 'useknutou' rukou, přijímat předebrané oběti pro zesnulé." (Gombrecht, 1997, s. 64)

<https://artivive.com/about/>

Fig. 4 Worksheet basic rules of depicting human figure (authors of prototype Antonie Chramostová, Martin Valášek, Kristýna Cibulková, Ivana Pařenicová) (photocredits Lucie Jakubcová Hajdušková, Department of Art Education, PedF UK, Praha, 2020)

Fig. 5 Worksheet mixing basic colours (authors of prototype Barbora Hájková, Veronika Matějková, Tereza Flídrová, Monika Kosinová) (photocredits Lucie Jakubcová Hajdušková, Department of Art Education, PedF UK, Praha, 2020)

Fig. 6 Worksheet depicting figures in ancient Egypt (authors of prototype Eliška Dvořáková, Barbora Koblasová, Josefína Rašilová, Františka Vandasová) (photocredits Lucie Jakubcová Hajdušková, Department of Art Education, PedF UK, Praha, 2020)

TVAR A VÝZNAM

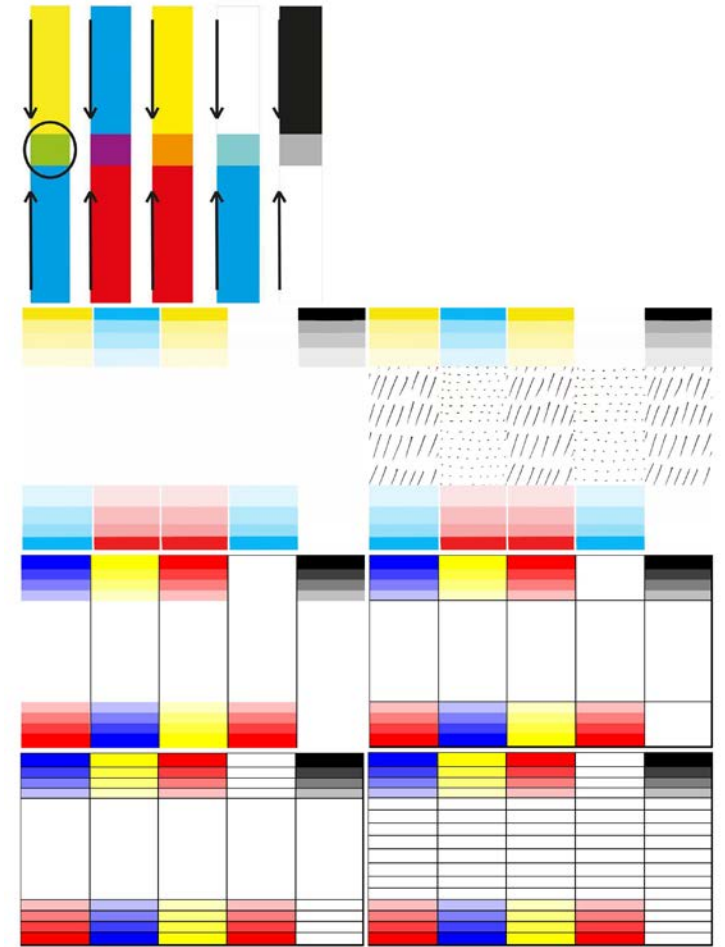
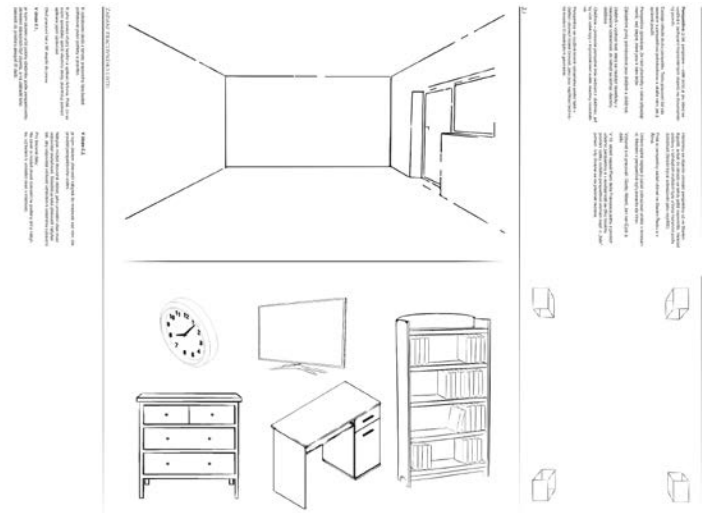


Fig. 7 Sample design of worksheets for form and meaning (authors: Veronika Madanská, Veronika Nedomová, Nela Petříková, Gabriela Štěpánová) (photocredits Lucie Jakubcová Hajdušková, Department of Art Education, PedF UK, Praha, 2020)

Fig. 8 Sample design of worksheets for perspective (authors: Jeffrey Jay Allnix, Apolena Zemková, František Černohorský, Anežka Šikutová, Pavla Roučková) (photocredits Lucie Jakubcová Hajdušková, Department of Art Education, PedF UK, Praha, 2020)

Fig. 9 Different variants of diagrams for mixing basic colours worksheet. (photocredits Lucie Jakubcová Hajdušková, Department of Art Education, PedF UK, Praha, 2020)

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2 Visual Arts on the Margins of Institution? Augmented reality in gallery education. Worksheet with AR.

(presentation)

CONFERENCE University Gallery (Tradition, Everyday Operation, Educative Potential)

DATE November 10 – 11, 2020

<http://emuzeum.cz/datum/2020-11-10>

SUMMARY

In these days art education and art galleries, including university galleries, in the Czech Republic, found themselves „on the margins“. It is encouraging that there are different technologies and digital tools through which we can create a bridge between people and art. It is a great challenge and opportunity to learn how to use technologies in mediating art and in art education and examine how they affect the ways of looking and perceiving visual art. And it is necessary to critically reflect on the fact that these technologies are not available to all of us. We looked back at the exhibition practice in our institution, we described and critically reflected ways of exhibiting students' artwork during COVID-19 pandemic and observed ways how students of Art Education at the Charles University independently started to use different technological media and on-line platforms to present their artwork and collaborative artwork. Typically, the position of visual arts, whose study programs are seated in small departments which are not affiliated to their own school of art, remain neglected at Research Universities. The social benefits of visual art and art education programs are still on the margins of educational discourse and its potentials remain unrecognized. The Department of Fine Arts and Culture of the Faculty of Education of the University of Hradec Králové organized an international conference on the topic of university and university galleries and their role in the culture of university education. The conference opened a discussion on the operation of these galleries, their curation, development and strategic planning, institutional anchoring and educational potential for other taught disciplines and university culture.

Visual Arts on the Margins of Institution? Augmented reality in gallery education. Worksheet with AR.

Mgr. Lucie Jakubcová Hajdušková, Ph.D.

Doc. Marie Fulková, Ph.D.

MgA. Helena Blašková

Online conference. Univerzitní galerie – tradice, každodenní provoz, edukační potenciál/University Gallery – Tradition, Everyday Operation, Educative Potential. November 10 – 11, 2020. Univerzita Hradec Králové, Pedagogická fakulta. <http://emuzeum.cz/datum/2020-11-10>



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This project has received funding from the European Union's Horizon 2020 research and innovation programme under the European Union's Horizon 2020 research and innovation programme under grant agreement n.º 870621.



Abandoned, usually very lively area of the Department of Art Education.
Fig. 1 – 3 Photo archive of Lucie Jakubcová Hajdušková, 2020

<https://artivive.com/about/>

LIDSKÉ PROPORCE

Proporce jsou poměry jednotlivých částí lidského těla, které jsou ve vzájemném vztahu k sobě i k celému tělu. Měříte-li části těla vyznačí z trojúhelníku, které se dají užít převážně, nežli, nežli, nežli.

Toto měření jsou používány pro umění, k tomu je systém připraven a pomocí, podle kterých lze tělo zobrazovat. Každá část těla je určena historicky zobrazení, které používá různé měřítka. Každá část těla je určena historicky zobrazení, které používá různé měřítka. Každá část těla je určena historicky zobrazení, které používá různé měřítka.



Motivující otázky:

Možná si všimnete, že každý člověk je jiný, ale do jaké míry jsou vzhledy stejné? Lidé má je totiž zvláštnost, a to stát u kulatého člověka více než u štíhlého, sevěřší to je to její ovál.

Instrukce:

K formě těla budete potřebovat pravítko, knížečko nebo jinou věc, pomocí které budete měřit. Číslo jednoho je třeba použít kousek papíru a tužku, provázek, špejle.

1) Jak souvisí velikost nosu s výškou hlavy a výškou celého těla? Zobrazení do obdélku poměr hlavy a celého těla, určete, že výška hlavy je jedna jediná. Každá část těla je určena historicky zobrazení, které používá různé měřítka.

2) Postupně poměry částí těla přibližte do svého tvaru, které na něm vymezte jasně (špička hlavy), zopakujte si tolikrát, kolikrát.

Pomocí aplikace Artivive si můžete ověřit výsledky svého řešení. (namalujete si do telefonu aplikaci, potom aplikaci spusťte a namíříte ji na obrázek v prac. listu.)

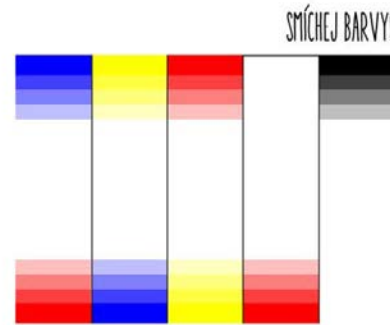
MÍCHÁNÍ BAREV

Barva patří k základním zrakovým vjemům. Barvu rozlišujeme podle tónu, sytosti a světlosti. Míchání základních barev (červené, modré a žluté) nám dává možnost vytvářet nové barvy. Víš, které?

Dokážeš barvy, které vidíš na obrázku pojmenovat? Myslíš si, že s jejich pomocí dokážeš namalovat trávu a pomeranč? Jaké barvy budeš muset použít? Jaké barvy bys smíchal/a abys namaloval/a fialky?

Smíchej dvě barvy naproti sobě, začni modrou a červenou. Co se stane? Dokážeš namíchat a pojmenovat více barev, než je na obrázku vpravo? Pokus se nové barvy správně pojmenovat a popsat způsob, jak vznikly.

K tomuto cvičení budete potřebovat: temperové barvy, štětec a vodu, pastelky, nebo fixy.



Ověř si svoje řešení pomocí aplikace ARTIVIVE. Nainstaluj si ji do telefonu, zapni aplikaci a namíří ji na obrázek v pracovním listu. Tam, kde se barevné pruhy potkají, vznikla nová barva.

Zobrazení postav v Egyptě

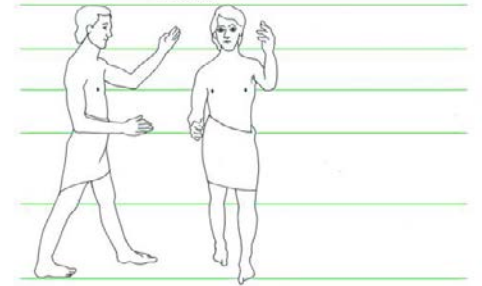
Pokus se své tělo zformovat do postoje podle pravidel egyptských malířů. Jde to?

Na obrázku je postava zepředu a z boku. Nakresli vedle ní postavu podle pravidel Egyptů (oko, ramena a hrudník zepředu, ostatní části z profilu). Pomocné linie ti pomohou zachovat proporce postav.

Řetev státní můžeš ověřit pomocí aplikace ARTIVIVE. Namaluj aplikaci do telefonu, zapni ji a namíří na obrázek.



Eliška Dvořáková, Barbora Koblasová, Josefína Rašilová, Františka Vandasová
Orbis Pictus, PedF UK, 2020



Ze starověkého Egypta se nám dochovalo mnoho výtvarných památek. Zůstaly ukryty například v hrobkách faraonů a vysoké postavených lidí. Vlastně tam měly být ukryty osvěky, aby zajistily posmrtný život zemřelého. V hrobkách se mimo jiné dochovalo mnoho nástěnných maleb. Když si je prohlédneme, zjistíme, že se v nich opakují stejné motivy nebo stejné způsoby zobrazení. Například způsob zobrazení postav. Egypťáci měli dodržovat po tisíce let pravidla, podle kterých lidské postavy zobrazovali. Vše na lidském těle bylo znázorněno z nejpřímějšího úhlu pohledu. Hlava nejlépe sledujeme z profilu, a tak ji malovali i egypťští malíři. Oko ale zobrazovali zepředu, i když je hlava otočená jinak. Tělo od ramen až do pasu znázorňovali zepředu. Konkrétně pak v různých polohách – polosedě, natažené, zvednuté, zobrazovali Egypťané z boku. Takové přísné dodržování pravidel zobrazení muselo mít své důvody, snad i to že zachovalo zemřelého pro posmrtný život co nejkompletnějšího. "Neboť jak by mohl člověk s 'oseknutou' rukou, přijímat předeepsané oběti pro zesnulé." (Gombrich, 1997, s. 6)

Fig. 4 Worksheet Rules of Human Figure Representation (authors of prototype Antonie Chramostová, Martin Valášek, Kristýna Cibulková, Ivana Pařenicová) (Photocredits Lucie Jakubcová Hajdušková, Department of Art Education, PedF UK, Praha, 2020)

Fig. 5 Worksheet Mixing Basic Colours (authors of prototype Barbora Hájková, Veronika Matějková, Tereza Flídrová, Monika Kosinová) (Photocredits Lucie Jakubcová Hajdušková, Department of Art Education, PedF UK, Praha, 2020)

Fig. 6 Worksheet depicting figures in ancient Egypt (authors of prototype Eliška Dvořáková, Barbora Koblasová, Josefína Rašilová, Františka Vandasová) (Photocredits Lucie Jakubcová Hajdušková, Department of Art Education, PedF UK, Praha, 2020)



*„I´m a visitor and I want it real;
home, local, picture behind the
pre-preparedness. „Hello, where do
you go here in the city?“...*

Fig. 7 – 9 A view of students´ exhibition INTIMNĚ100 that no one could visit personally. The exhibition was finally presented on the Facebook page of the Department of Art Education. https://www.facebook.com/events/663754647908102/?active_tab=discussion
Students created a video that „replaced“ the opening of the exhibition: <https://youtu.be/TSv2UqxBYVs>

3 Gender in Art Education

16

(invited lecture)

EVENT Methodical meeting of teachers in the Slovak National Gallery

DATE March 5, 2020

<https://kvv.pedf.cuni.cz/KVV2-90.html>

SUMMARY

The lecture was conceived to the current exhibition of Anna Daučíková Work in Progress: 7 situations in the Slovak National Gallery in Bratislava, which opened, among other topics, the topic of gender.

https://www.sng.sk/en/exhibitions/2053_anna-daucikova-work-in-progress-7-situations

The lecture presented the basic theoretical concepts related to the topic of gender in the educational process and the topic of gender in art education. Educational approaches and activities focused on gender issues and related issues and stereotypes were presented.

The aim was to extend teaching materials and provide teachers with methodological guidance when working with critical reflection of contemporary art culture.

Gender in Art Education

Methodical meeting of teachers in the Slovak National
Gallery
Lecture

doc. PhDr. Marie Fulková, Ph.D. a Mgr. Zuzana Svatošová

03/05/2020



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AMASS acting on the margins
arts as social sculpture



This project has received funding from the European Union's Horizon 2020 research and innovation programme under the European Union's Horizon 2020 research and innovation programme under grant agreement n.º 870621.



Catherine Opie: *Self-Portrait/Nursing*, 2002.



SNG Archive, Department of Education SNG Bratislava, 2020.



SNG Archive, Department of Education SNG Bratislava, 2020.



SNG Archive, Department of Education SNG Bratislava, 2020.

Theoretical framework

- Poststructuralism
- Cultural studies
- Pedagogical constructivism
- Semiotics

Jacques Lacan, Jacques Derrida, Julia Kristeva, Gilles Deleuze, Judith Butler, Griselda Pollock, Jean Piaget

Important concepts

- Subject
- Identity
- Performativity
- Gender
- Gender stereotype
- Visual gender stereotype

Jacques Lacan, Jacques Derrida, Julia Kristeva, Gilles Deleuze, Judith Butler, Griselda Pollock, Jean Piaget

Visual literacy

- perceptual sensitivity
- orientation in the field of visual culture
- ability of visual communication
- ability to think critically
- ability to recognize the intention with which the work was created
- aesthetic openness
- ability of visual eloquence

Raney, K.(1999) Visual Literacy and the Art Curriculum.

Gender analysis in AE

- Analysis of mainstream visual media
- Analysis of visual art
- Art reinterpretation
- Analysis of the teacher's artistic creation
- Reflections on students' own work

V časopise se objeví chlap i kdyby Zamysli se: *luminový přetahes*. Žena musí být
Ale musí být *bohatý*. Jaké požadavky klade současná společnost na ženu, jaké na muže? *krásná*.
Jak zobrazují ženy a muže módní časopisy a veřejná média? *Muž nemusí*.



Pupil's work. Archive of Marie Fulková.

What requirements does contemporary society have for a woman and for a man?

How do women and men display magazines and public media?

*„A man appears in the magazine even if he's nasty and bald. But he must be rich.
A woman must be beautiful, a man does not have to.“*



Zuzana Svatošová: Here is Our Future, 2016.



© 2018, Zuzana Svatošová,
Students' artwork.

THEMATIC SERIES of ART TASKS

Gender and corporality

- Body
- Beauty
- Woman
- Mother

Woman - students' artworks



Mother - students' artworks



Marie Fulková Charles University marie.fulkova@pedf.cuni.cz

Zuzana Svatošová Charles University zuzana.svatosova@pedf.cuni.cz

4 Workshop: Identity Inscribed in the Body

33

(workshop)

EVENT Methodical meeting of teachers in the Slovak National Gallery

DATE March 5, 2020

www.facebook.com/events/sng-slovensk%C3%A1-n%C3%A1rodn%C3%A1-gal%C3%A9ria/metodick%C3%BD-de%C5%88-pre-pedag%C3%B3g-a-pedagogi%C4%8Dky/633150640801928/

WORKSHOP: IDENTITY INSCRIBED IN THE BODY

SUMMARY

The workshop thematically followed the previous lecture, Gender in Art Education. Participants, mostly art teachers and gallery educators, artistically inquired around issues of identity construction through their own bodies and ways of “labeling” and searching for their own identity. Judith Butler’s notions of performativity, bodily inscription and ethics were transposed into a creative process and reflection using a/r/tographic approaches.

Acknowledgements:

We are grateful to Simon Brejcha for his inspirational artistic and pedagogical ideas.
<https://simonbrejcha.wixsite.com/simonart>

Identity inscribed in the body

Methodical meeting of teachers in the Slovak National
Gallery
Workshop

doc. PhDr. Marie Fulková, Ph.D. a Mgr. Zuzana Svatošová

03/05/2020



PEDAGOGICKÁ FAKULTA
Katedra výtvarné výchovy
Univerzita Karlova

AMASS acting on the margins
arts as social sculpture



This project has received funding from the European Union's Horizon 2020 research and innovation programme under the European Union's Horizon 2020 research and innovation programme under grant agreement n.º 870621.



Zuzana Svatošová: Mother, 2011.



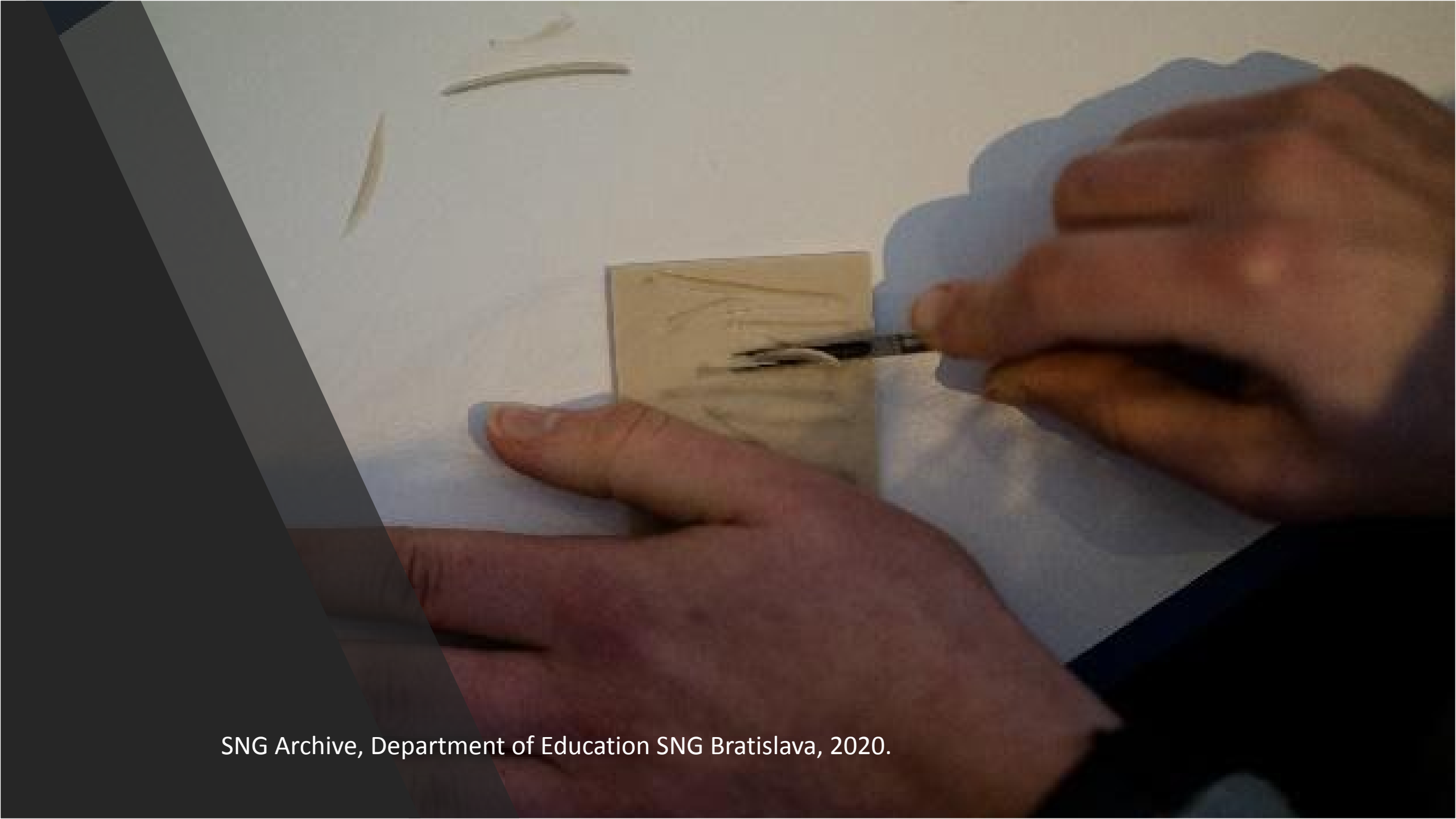
MOTHER
LOVER



SNG Archive, Department of Education SNG Bratislava, 2020.



SNG Archive, Department of Education SNG Bratislava, 2020.



SNG Archive, Department of Education SNG Bratislava, 2020.

5 Development of Art Teacher Education

41

(presentation)

CONFERENCE Ministry of Education and Culture's "OpeLajankoulutusfoorumi"

DATE October 27, 2020

<https://minedu.fi/tapahtumat/2020-10-27/opettajankoulutusfoorumin-syysseminaari>

DEVELOPMENT OF ART TEACHER EDUCATION

SUMMARY

In thirty years, visual arts education at the Faculty of Art and Design of the University of Lapland has become an important part of the University of Lapland and the region. In addition to educating a subject teacher, the degree programme employs the expanded national and international fields of visual arts for diverse tasks. As part of visual arts teacher education and international research projects, we have developed and studied ways to implement community-based art education, especially in the interaction between northern villages and contemporary art, and have expanded our activities to international networks, for example with the Arctic Sustainable Art and Design network at the University of Arctic.

In my presentation I highlight the steps taken by subject teacher education in visual arts to strengthen their educational responsibilities for eco-social civilisation and lifelong learning, especially in terms of our northern, Arctic location. The projects I will introduce are **ArkTOP**, the Arctic Reformatory and Exploratory Teaching Profession project **KAARO** -National network for developing assessment literacy and **AMASS**, Acting on the Margins: Arts as Social Sculpture.

Teacher education development projects will be presented on October 27, 2020



Development of Art Teacher Education



professor Mirja Hiltunen, Lapin yliopisto
professor Martti Raevaara, Aalto-yliopisto



Autumn seminar of the Teacher Education Forum - Renewing the development program together

on Tuesday, October 27, 2020 from 10:00 to 14:00

<https://us02web.zoom.us/j/82966828035>

Programme

9:45 *Verkkoyhteys avataan testausta varten*

10:00—10:15 **Ministerin tervehdys**

Tiede- ja kulttuuriministeri Annika Saarikko

10:15—10:25 **Opettajankoulutuksen kehittämisen kysymyksiä**

ylijohtaja Atte Jääskeläinen, opetus- ja kulttuuriministeriö

10:25—10:35 **Uudistetaan opettajankoulutuksen kehittämissuunnitelma yhdessä!**

professori, pj Jari Lavonen, Opettajankoulutusfoorumi, Helsingin yliopisto

10:35—10:45 **Uudistamisen taustaa ja opettajankoulutuksen tilannekuva**

johtaja, vpj Seija Mahlamäki-Kultanen, Opettajankoulutusfoorumi, HAMK

10:45—10:55 *Tauko ja etäkahvit*

10:55—12:30 **Uuden ohjelman ydinkysymykset – Työpajatyöskentelyä ryhmissä**

1) Ennakointi ja opettajankoulutuksen valinnat

tiedekuntapäällikkö Anu Warinowski, TY ja opetuksesta vastaava dekaani Anu Laine, HY

2) Opettajien osaaminen ja jatkuva oppiminen

koulutuspäällikkö Anu Raudasoja, HAMK, professori Auli Toom, HY ja professori Laura Hirsto, ISY

3) Opettajankoulutuksen yhteistyö ja verkostot

koulutusdekaani Sari Harmoinen, OY ja professori Eila Lindfors, TY

4) Johtamisosaaminen

johtaja Pekka Risku, JAMK ja johtava rehtori Tapio Lahtero, Viikin normaalikoulu, HY

12:30—13:00 *Lounastauko*

13:00—13:30 **Opettajankoulutuksen kehittämishankkeet esittäytyvät**

Laaja-alaisten taitojen opetus ja arviointi – hankkeen toimintaa ja tuloksia projektitutkija Päivi Niilvaara, Tampereen yliopisto

Taideopetuksen opettajankoulutuksen kehittäminen -minipaneeli

professori Mirja Hiltunen, Lapin yliopisto ja professori Martti Raevaara, Aalto-yliopisto

13:30—14:00 **Katse tulevaan! Yhdessä ja yhteisvoimin – yhteenveto, kehittämissuunnitelman**

uudistamisen seuraavat askeleet ja keskustelua
johtaja Seija Mahlamäki-Kultanen, HAMK

Pyydämme teitä ystävällisesti ilmoittautumaan seminaariin 23.10.2020 mennessä osoitteessa:

<https://link.webpolsurveys.com/EP/16C3E332A0FBB41D>

Development of teacher training in art education

Mirja Hiltunen

Abstract



Opetus- ja
kulttuuri-
ministeriö

In thirty years, visual arts education at the Faculty of Art and Design of the University of Lapland has become an important part of the University of Lapland and the region. In addition to educating an arts teacher, the degree programme employs the expanded national and international fields of visual arts for diverse tasks. As part of visual arts teacher education and international research projects, we have developed and studied ways to implement community-based art education, especially in the interaction between northern villages and contemporary art, and have expanded our activities to international networks, for example with the Arctic Sustainable Art and Design network at the University of the Arctic. In my presentation I highlight the steps taken by subject teacher education in visual arts to strengthen their educational responsibilities for eco-social civilisation and lifelong learning, especially in terms of our northern, Arctic location. The projects I will introduce are **ArkTOP**, *the Arctic Reformative and Exploratory Teaching Profession project* **KAARO** -National network for developing assessment literacy and **AMASS**, *Acting on the Margin: Arts as Social Sculpture*.



Under the guidance of teacher educators and arts teachers, visual arts education trainees implement remote and diverse visual arts teaching pilots in schools as part of in-depth teaching practice and research.

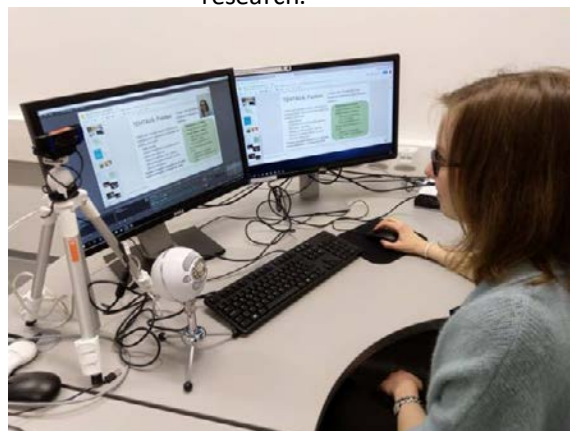


Image: Laura Ranta, 2018.

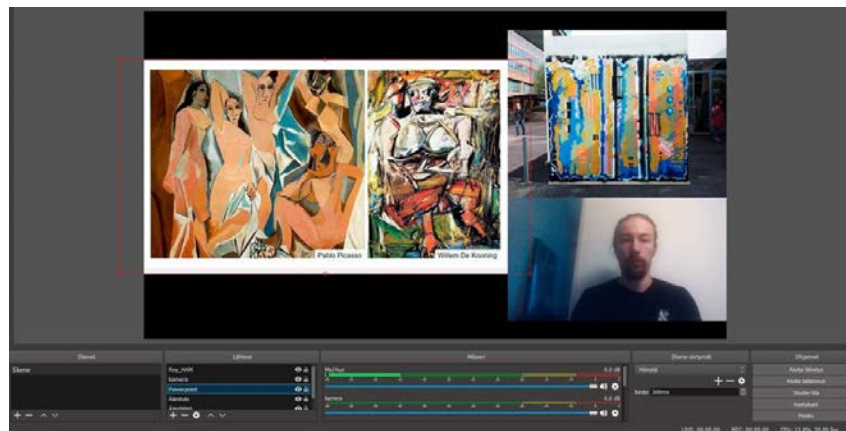


Image: Santeri Karttunen, 2018.

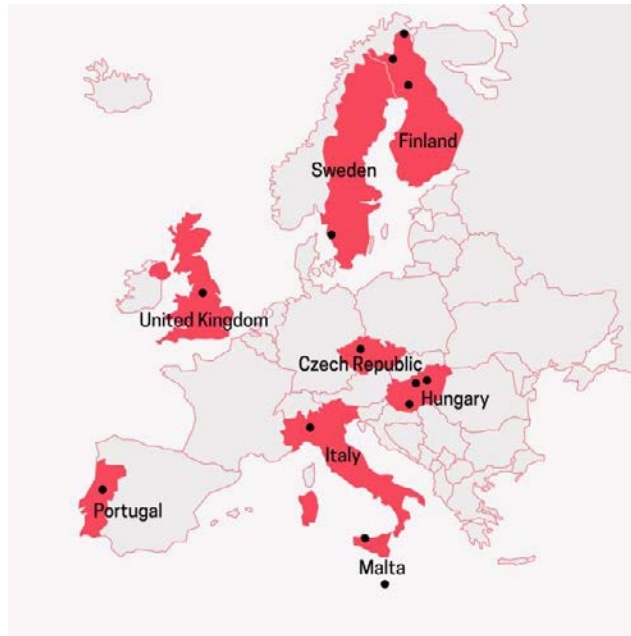


Photography: Mirja Hiltunen, 2019

AMASS



Acting on the Margin: Arts as Social Sculpture



The consortium includes:
University of Malta,
Charles University in the Czech Republic,
Corvinus University of Hungary,
Paco Design Collaborative from Italy,
University of Leeds, England,
University of Borås from Sweden and
APECV from Portugal.

**Laaja-alaiset oppimiskokonaisuudet
AMASS yhteistyö Utsjoella
toukokuu 2021**

<https://www.ulapland.fi/EN/Webpages/Acting-on-the-Margin-Arts-as-Social-Sculpture>

AMASS

ArkTOP

Arctic regenerative and exploratory teaching

Art education work package

In collaboration with visual arts teachers from Ranua, Sodankylä, Salla and Utsjoki, the University of Lapland and Aalto University, distance and multidisciplinary teaching units are developed to develop, express, explore and produce Arctic visual culture.



LAPIN YLIOPISTO
UNIVERSITY OF LAPLAND



HELSINGIN YLIOPISTO
HELSINGFORS UNIVERSITET
UNIVERSITY OF HELSINKI
KASVATUSTIETEELLINEN TIEDEKUNTA
PEDAGOGISKA FAKULTETEN
FACULTY OF EDUCATIONAL SCIENCES



Aalto-yliopisto



Opetus- ja
kulttuuri-
ministeriö



Undervisnings-
och kultur-
ministeriet

Ministry of Education and Culture



ASAD

Thematic Network on Arctic
Sustainable Arts and Design
UNIVERSITY OF THE ARCTIC

<https://www.asadnetwork.org>
<https://www.asadnetwork.org/publications.htm>
|



SUOMEN TAIDE- JA
KULTTUURIKASVATUKSEN

BSERVATORIO

<https://www.taideobservatorio.fi/>
<https://www.taideobservatorio.fi/tutkimukset>
s

The website of the Association of Finnish Children's Cultural Centers will be updated with a list of literature compiling PhD and post-doc research in the field of art education prepared in Finland.

<https://www.lastenkulttuuri.fi/lastenkulttuuritieto/tutkimukset-ja-tilastot/taidekasvatuksen-vaitostutkimukset>

Mirja Hiltunen University of Lapland mirja.hiltunen@ulapland.fi
Anniina Suominen
Alexi Valta

6 Discussion on the current state and possibilities of research and practical dialogue

51

(presentation)

CONFERENCE Finnish National Seminar Valtakunnallinen lastenkulttuurifoorumi

DATE October 23-24, 2020

LOCAL Helsinki

www.lastenkulttuuri.fi/osallistu-ja-verkostoidu/valtakunnallinen-lastenkulttuurifoorumi

SUMMARY

The annual National Children's Culture Forum provides a platform for cultural policy debate and is an excellent networking opportunity for actors in the field. The Finnish Children's Cultural Centers Association and the local children's cultural centers and their partners are responsible for organizing the children's culture forum.



National Children's Culture Forum

The annual National Children's Culture Forum provides a place for cultural policy discussion and is an excellent networking event for industry actors. The Children's Culture Forum is arranged by the Association of Finnish Children's Cultural Centres and the local children's cultural centres and their partners.

National Children's Culture Forum 23.-24.11.2020

[WATCH THE RECORDING: What does it take a children's culture for? The future of the civilised state without culture and art \(YouTube channel\)](#)

The recording will be available until 9 December 2020. The event was organized by the Association of Finnish Children's Cultural [Centres, taika](#) Arts Promotion Centre Finland, the Observatory [for Arts, Culture and Culture in Lapland](#) and the Lapland [Children's Cultural Network](#).

[Valtakunnallinen lastenkulttuurifoorumi - lastenkulttuuri.fi](http://valtakunnallinen.lastenkulttuurifoorumi-lastenkulttuuri.fi)

Program

Monday 23 November 2020

10.00 Association of Finnish Children's Cultural Centres opens the event

10.30-12.30 Art and Cultural Education Observatory:

10.30–11.10 **Eeva Anttila** and Katja **Kirsi**: Results of cooperation between the ArtsEqual project of the University of the Arts Helsinki and the Zodiac – New Dance Centre TALK project: Kehollisuus and art in language learning

11.10–11.50 **Isto Turpeinen** and **Kai Lehikoinen**: Experiences of boys and men from basic education in dance art – perspectives on fears, coping and peer support

11.50–12.30 **Mirja Hiltunen, Anniina Suominen and Aleksi Valta**: Discussion on the current state and possibilities of research and practical dialogue

12.30 Lunch break (keep broadcast on)

13.30-15.30 Arts Promotion Centre Taike:

The culture of children and young people has had a special emphasis on the measures taken by the Arts Promotion Centre Finland over the past five years. Now is the time to thank the artists and other partners who have participated and made possible the promotion measures during the development programme, in which children, young people and professional artists in particular have been the beneficiaries.

13.30–13.55 **Eva-Maria Hakola** and **Arja Laitinen**: Taike as a partner in children's and young people's culture

13.55–14.15 Art growers: **Ossi Valpio**, rapper and **Marko Hämäläinen**, provincial artist

14.15–14.35 Call Out and Facilities: **Marja Isotalo**, dancer and **Julian Owusu**, provincial artist

14.35–14.40 At the request of the public

14.40–14.55 OKM, Taike and Eastern Lapland: **Mette Ylikorva**, provincial artist
– extensive cooperation in the field of children's culture in the regional region of Lapland

14.55–15.10 Growth from culture: **Laura Arala**

15.10–15.30 Final debate, questions and answers

15.30 End of day



7 Facing north – and beyond. Possible worlds of visual arts education

55

(publication)

BOOK Speeches on Arctic art and design, pp. 32-41

ISBN 978-952-337-219-1 (print) | ISBN 978-952-337-220-7 (pdf)

<http://urn.fi/URN:ISBN:978-952-337-220-7>

SUMMARY

What can be mentioned and illustrated about Art Education at the Faculty of Art and Design at the University of Lapland? Art Education began its activities as a first department of the University of Lapland in 1990. Hiltunen has been involved in the Faculty of Art and Design since 1994, with a focus on development work and art teacher education. In her chapter of the publication titled Conversations on Arctic art and design the chapter embraces the freedom to imagine and outline new futures and play with novel ideas for possible worlds. Visual art education has grown into a student intake of more than 30 students annually and is a well-established and important programme at the University of Lapland, contributing well equipped art educators in Finland and internationally.

Päin pohjoista ja sen yli: Kuvataidekasvatuksen mahdollisia maailmoita. [Facing North and beyond: Possible worlds of visual art education]

Mirja Hiltunen



LAPIN YLIOPISTO
UNIVERSITY OF LAPLAND

Visual Art Education has been well established over the years, as an important part of Finland's educational expertise, opening new careers in the international art education field of action. Through establishing strong international networks, the programme was able to sustain itself despite facing difficulties and unpredictable futures. How will Fine Art Education could look in 2030 and after? Hiltunen approaches the question from the perspective of visual art teacher education, admitting that education is usually about slow yet steady processes. She describes the results of three recent research projects by looking to the future and highlighting what steps and expectations we are invested in for more sustainable futures. In the chapter, she interweaves the main themes of sustainability and reflect on the educational responsibilities that should be taken up in eco-social and lifelong learning approaches, especially in the North and Arctic locations.

IN: Jokela, T., Nikula, S., Häkkinen, J. (eds.) Puheenvuoroja arktisesta taiteesta ja muotoilusta [Conversations on Arctic art and design], (pp. 32-41). Publications of the Faculty of Art and Design, University of Lapland. Series C. Rovaniemi: University of Lapland. <http://urn.fi/URN:ISBN:978-952-337-220-7>

AMASS

acting on the margins. arts as social sculpture



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement n.º 870621.

Sisällys

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8 Art-based events for conflicted communities: Engaging and educating through art

(article - visual essay)

JOURNAL International Journal on Education through Art

Published in February 2021

SUMMARY

In the Arctic, environmental conflicts over land use and the exploitation of natural resources cast shadows over communities. Artists' and art educators' responses can play a meaningful role in resisting harmful developments. Emerging artistic and pedagogical interventions follow principles of socially and environmentally engaged art and art education. This visual essay describes a contemporary art event that opposed plans for an iron ore mine next to Pallas-Yllästunturi National Park in Finnish Lapland. An art-based action-research strategy was used to develop resources for communities in conflict. It focuses on describing the cyclical nature of art interventions. Analyses of activities show that art-based resources in environmental battles can foster cultural resilience, impact values, enhance hope and allow for campaigning that uses art to communicate environmental concerns. Further research into artistic interventions that open dialogue between parties in conflict is required.

Maria Huhmarniemi, University of Lapland, Finland

Art-Based Events for Conflicted Communities: Engaging and Educating through Art

In the Arctic, environmental conflicts over land use and the exploitation of natural resources cast shadows over communities. Artists' and art educators' responses can play a meaningful role in resisting harmful developments. Emerging artistic and pedagogical interventions follow principles of socially and environmentally engaged art and art education. This visual essay describes a contemporary art event that opposed plans for an iron ore mine next to Pallas-Yllästunturi National Park in Finnish Lapland. An art-based action-research strategy was used to develop resources for communities in conflict. It focuses on describing the cyclical nature of art interventions. Analyses of activities show that art-based resources in environmental battles can foster cultural resilience, impact values, enhance hope and allow for campaigning that uses art to communicate environmental concerns. Further research into artistic interventions that open dialogue between parties in conflict is required.

Keywords: Arctic, arts-based methods, engaged art, environmental conflict, evaluation, informal education.





The art-based resources identified by the author are the fostering of cultural resilience, impacts on values, enhancement of hope and the notion of campaigning with

Huhmarniemi, M. (in press, 2021). Art-based events for conflicted communities: Engaging and educating through art. *International Journal on Education through Art*.



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melanie.sarantou@ulapland.fi

9 Local stories: Context mapping for culturally sensitive design in creative tourism

65

(workshop)

CONFERENCE NordiChi20, Design Sensibilities, Designing for Cultural Sensitivity

DATE October 25, 2020

LOCATION Tallinn, Estonia

SUMMARY

The conference presentation discusses longitudinal research that has been conducted in Finnish Lapland and Namibia over a decade. The focus of the research with marginalised creative communities in these two research settings, but especially in Finnish Lapland, will continue through the involvement of a group of artist-researchers from the University of Lapland in the AMASS research project. This specific presentation explores the processes designer-makers and communities should engage in before using service design approaches to produce creative tourism experiences. Research between 2010 and 2020 in Finnish Lapland and Namibia show the importance of identity construction, creativity and storytelling for context mapping in the development of services for creative tourism that has the potential to mitigate a variety of societal challenges for marginalised crafts practitioners. A practical and flexible mapping tool that has been derived from these case studies is suggested in the presentation. The mapping tool will be assessed in some of the artistic experiments that will be implemented in Finnish Lapland in 2020 and 2021. The findings indicate that creative tourism can provide sustainable livelihoods for marginalised designer-makers.



Workshop of
NORDICHI 20

October 25 - 29, 2020, Tallinn, Estonia.

DESIGN SENSIBILITIES

Designing for Cultural Sensitivity

[Areas of Interest](#) | [Submission](#) | [Organizers](#) | [Contact Us](#)

The workshop will be organized as an online workshop, on Monday October 26th 2020, at 10:00–15:00 Tallinn time. The zoom link will be provided to the participants.

WORKSHOP PROGRAM, NordICHI 2020, 26.10.2020 (online) at 10-15 Tallinn time:

10:00-10:30 Opening and introductions

10:30-11:00 Invited talk 1 – Melanie Sarantou: Local stories: context mapping for culturally sensitive design in tourism

11:10-11:30 Iiris Kestilä: "The ontological turn" and the ethics of difference

11:30 – 11:50 Linnea Öhlund: Online harassment a social justice challenge?

11:50 – 12:30 Break

12:30 – 12:50 Hanna Nordin: Designing for User Understanding (and Acting Upon) Sensitivity

12:50 – 13:20 Mari Suoheimo, Caglar Genc and Jonna Häkkinä: Design Sensibilities in an Exhibition Design Process in Indigenous Context

13:20-13:50 Interactive task 1

13:50-14:20 Invited talk 2

14:20-14:50 Interactive task 2

14:50-15:00 Closing

PRESENTATIONS:

- **Melanie Sarantou (Invited talk):** Local stories: context mapping for culturally sensitive design in tourism
- **Iiris Kestilä:** "The ontological turn" and the ethics of difference
- **Linnea Öhlund:** Online harassment a social justice challenge?
- **Hanna Nordin:** Designing for User Understanding (and Acting Upon) Sensitivity
- **Mari Suoheimo, Caglar Genc and Jonna Häkkinä:** Design Sensibilities in an Exhibition Design Process in Indigenous Context

Important Dates:

September 1st, 2020 (Extended)

September 10th, 2020

Workshop Paper Submission Deadline

September 15th, 2020

Notification of Acceptance

October 25/26th, 2020

Workshop Day

LOCAL STORIES:

Context mapping for culturally sensitive design in creative tourism

Keywords: Creative tourism; Service design; Creativity; Identities; Stories; Context mapping

Melanie Sarantou
Senior Researcher, University of Lapland
melanie.sarantou@ulapland.fi



LAPIN YLIOPISTO
UNIVERSITY OF LAPLAND
For the North – For the World

AMASS

acting on the margins. arts as social sculpture



This project has received funding from the European Union's Horizon 2020 research and innovation programme under grant agreement n.º 870621.



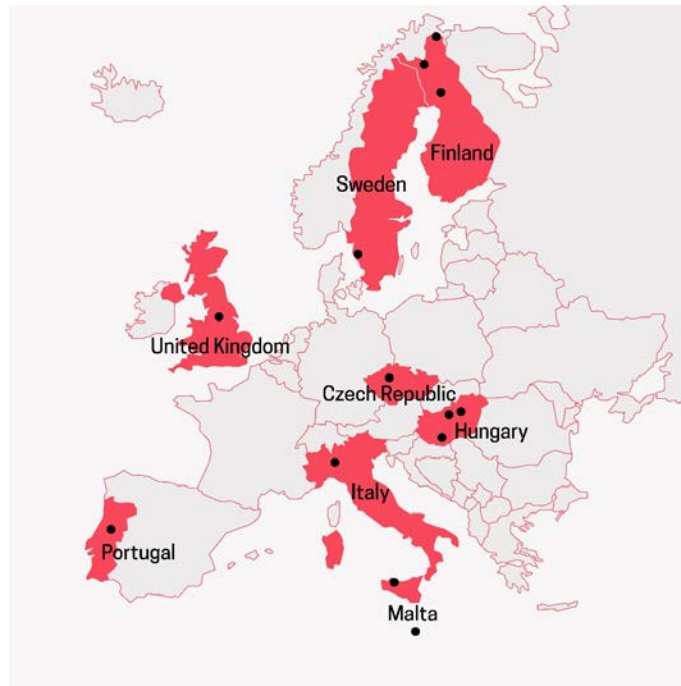


Aims

- explores the processes designer-makers and communities should engage in before using service design approaches to produce creative tourism experiences.
- can yield insights into the inner processes and interactions with external environments of creative individuals and communities.
- present a practical and flexible mapping tool that can be expanded and applied by designer-makers for practical mapping activities and digital storytelling.
- the digital fringe and opportunities for digital inclusion.

AMASS Context & Partners

H2020-Funded (2020-2023), Acting on the Margins: Arts as Social Sculpture



Presentation's context: Lapland,
Finland

COORDINATOR: LAPIN YLIOPISTO

Finland

**Associação de Professores de Expressão
e Comunicação Visual (APECV)**

Portugal

UNIVERZITA KARLOVA

Czechia

UNIVERSITA TA MALTA

Malta

HOEGSKOLAN I BORAS

Sweden

BUDAPESTI CORVINUS EGYETEM

Hungary

PACO DESIGN COLLABORATIVE

Italy

UNIVERSITY OF LEEDS

United Kingdom

Definition: Creative Tourism

Richards and Raymond (2000, p. 18) define creative tourism as tourism that offers 'visitors the opportunity to develop their creative potential through active participation in ... learning experiences which are characteristic of the holiday destination where they are undertaken'.

However...

- Most creative tourism research has been conducted from the point of view of the tourist (Smit & Melissen, 2018; Tan et al., 2013; Tussyadiah, 2014).
- Tan et al. (2013, p. 165) developed a model to understand the tourist experience, focusing on the formation of creative experiences through outer interactions, the environment, people, products, services, experiences, and inner reflections that refer to consciousness, awareness, needs and creativity.



Methodology

Who

Participants from Lapland
selected participants were designers, craftspeople and artists
who were actively producing creative products, such as
artifacts, designs and souvenirs, urban and rural-based
Participants working independently, either established or in
the process of establishing themselves as small business
owners producing artifacts.

What

ethnographic observations
field notes
26 interviews and focus group discussions
reflections of the researchers on their several years'
experience with creative tourism, craft and design research
projects
documentary explorations and digital inclusion of research
communities



Methodology

When

Longitudinal research (2010 – 2020)

2010–2014: research data collected

2016 - 2019: research data collected

2010 - 2011: 16 interviews

2016: 6 x follow-up interviews

2019: 3 x focus group discussions with 6 participants

2016-2020: documentary explorations and digital inclusion of research communities

Where

Lapland, Finland

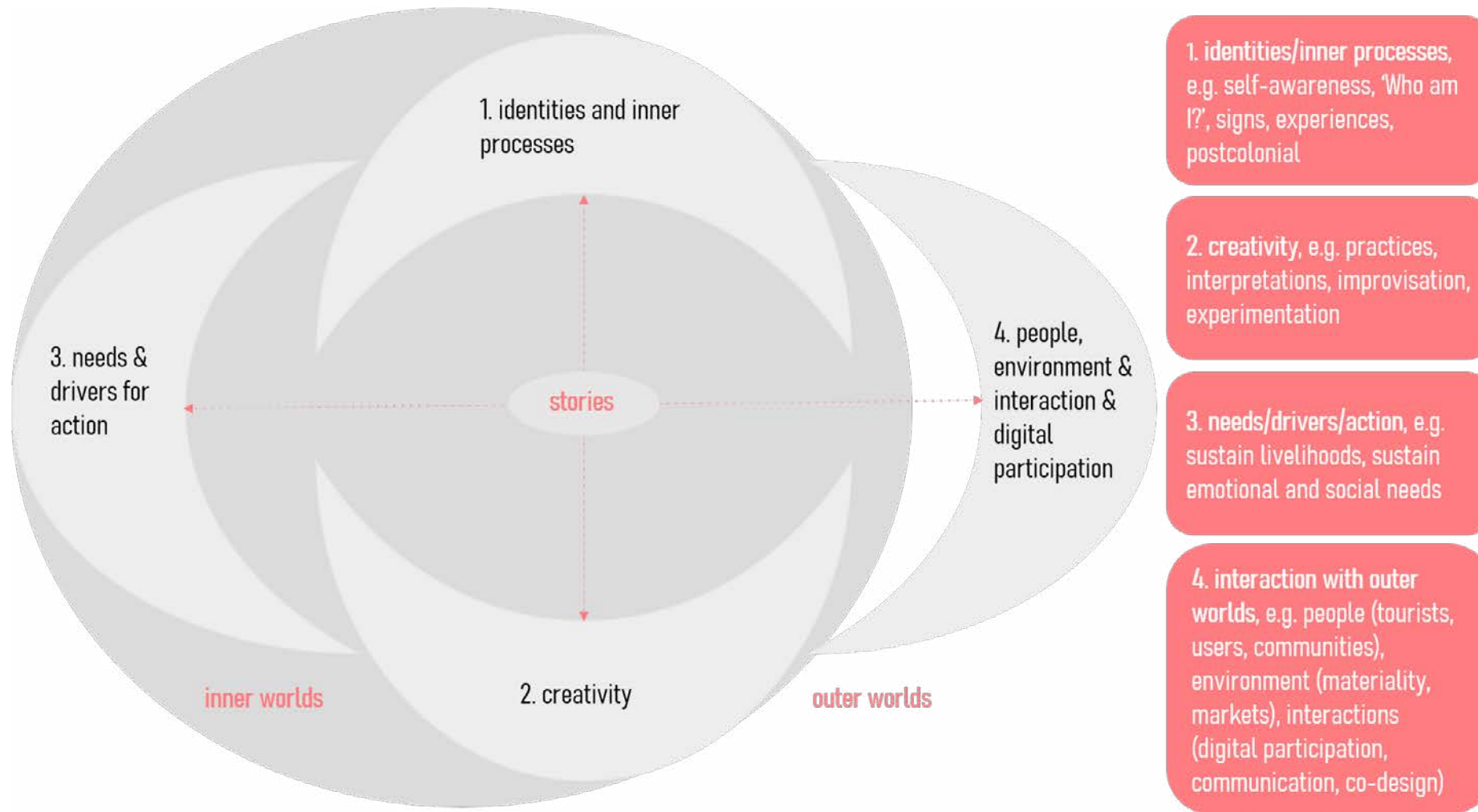
Namibia



Mapping contexts

- *Designer-makers' inner processes and identities*
- *Designer-makers' creativity*
- *Designer-makers' needs and drivers of action*
- *Designer-makers' interactions with the outer world*





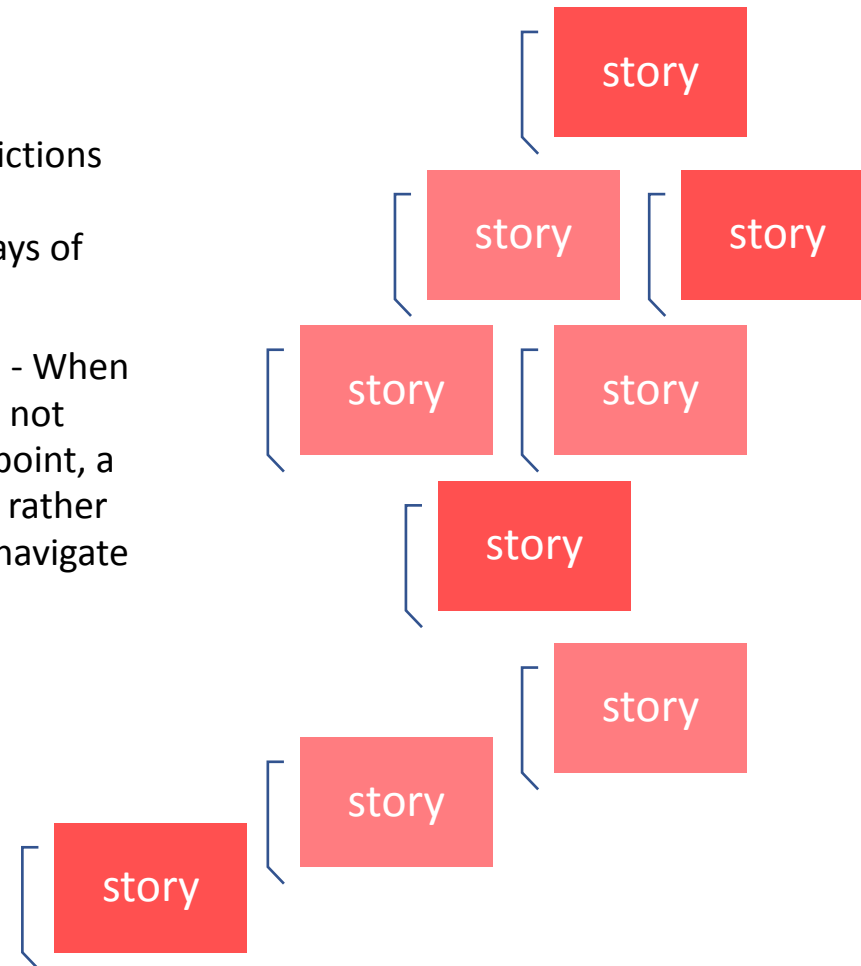
Sarantou, M., Kugapi, O., & Huhmarniemi, M. (2021). <https://doi.org/10.1016/j.annals.2020.103064>.

“The roles designer-makers can play in mapping their contexts, especially their inner and outer worlds, while engaging with identity processes and storytelling in such processes can better prepare them for more demanding service design processes in creative tourism.”



On the digital fringe

- Textual forms such as stories, artefacts and documentaries “streamline the messy contradictions of real life into relatively accessible, legible forms” (Jones, 2000). Stories find their own ways of continuing, changing and pro- or regressing.
- THE WEBDOC STRUCTURE AND STORYTELLING - When considering stories told via the webdoc, we do not envision them as linear stories with a starting point, a mid-point and an ending. These narratives will rather be flowing in structure so that the viewer can navigate and explore different stories from different participants



Wat we have leant and concluded over many years of research

Reshaping narratives

The communities have reshaped and created alternative narratives that challenge the traditional “exotic” dominant narratives that are connected to tourism developments.

New means for sustainable livelihoods

They are involved in creative tourism activities that include crafts making and skills transfer, drawing on local traditions, but they have established boundaries that determine their personal spaces and activities, as well as the roles that visiting tourists will play in the interactions that are offered (Simpson, 2008).

Narratives of care and interpersonal relationships

Women used stories and explanations to illustrate the effort, time, and skill required to make crafts. This kind of creative and personal space is unique in a post-modern society and responds well to the idea of decolonial doing and dismantling traditional structures and hierarchies.

Creative approaches

Artefact makers get various kinds of emotional sustenance from their creative practices that support their identity expressions.

Local knowledge and identities

Crafts and stories are narrative transformations and a means of making sense of life for craftspeople. That means the transformative power of fiction assists people to express their realities in their crafts.

Embodied learning

Learning is broadly understood as the acquisition of skills or knowledge through experience, iteration, study, or being taught. In craft communities, bodily spaces and surfaces, such as laps, were used in creative tourism practices.

Improvisation

Craftspeople and designer-makers regularly draw on improvised processes because they are regularly confronted with design problems and the limitations that they face within their particular environments of making, which often lead to the making of unique artefacts in small quantities.

Digital connectivity

Individuals and communities are active agents capable of achieving outcomes they themselves consider valuable and holistic. This means that although the objective of interconnecting communities is often imposed, digital connectivity and access should be key considerations for communities despite the complexities associated with digital inclusion.

Summary



Creative tourism can:

- “enable resistance for the shaping of new and alternatives to dominant narratives related to place and practices that can promote decolonial thinking and doing.
- enable new innovation in product and service development that is based on local knowledge transferal, which can contribute to identity expressions, such as a variety of creative forms of making, including place-making.
- enable and promote sustaining livelihoods in local communities and in rural contexts.
- provide new tourism opportunities that not only generate deeply relevant experiences for tourists but also sustainable livelihoods for local designer-makers.
- foreground opportunities for digital inclusion on the basis of community-identified needs.”

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10 Arts for social change: the creative outreach of AMASS

82

(presentation)

CONFERENCE Embrace the creativity amidst COVID-19 crisis - JYU UNESCO-CCE Online Conference

DATE April 21, 2020

<https://www.ccefinland.org/21april>

<https://youtu.be/980Mlt67L6w>

SUMMARY

The Council for Creative Education in collaboration with the University of Jyväskylä organized a conference to celebrate the United Nation's **World Creativity and Innovation Day** and reflect on the current situation of the whole world, which is in great pain and grief due to the pandemic. Creativity is at a peak in such circumstances, organisers declared, where you need to be innovative in your day-to-day life, work and survival.

The presentation linked the educational endeavours of AMASS to creativity development in times of crisis. We emphasized the role of flexibility without losing originality and resilience to develop appropriate adapting strategies. The CUB team's projects involve school-based and extracurricular interventions in two major art museums in Budapest. The presentation briefly outlined the contents and methods "It's Your Life", the arts and drama workshop and in-service teacher training program to be carried out in the Ludwig Museum of Contemporary Art, Budapest, and the cultural history program planned at the Museum of Fine Arts / Hungarian National Gallery. We discussed the predecessor project: "Image – Sound – Language – Numbers": an interdisciplinary project for Hungarian Multigrade schools, educating mainly Roma youth, successfully carried out in 10 primary schools in Hungary.

Arts for social change: the creative outreach of AMASS



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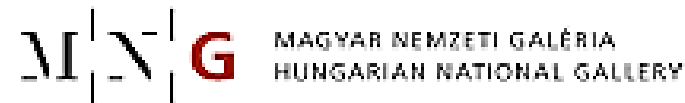


Acting on the Margins: Arts as Social Sculpture
HORIZON 2020 **Socioeconomic** and **Cultural** Transformations
in the Context of the Fourth Industrial Revolution

Hungarian AMASS projects



Hungarian Association of Art Teachers:
online journal, in-service courses



Art programs for youth in state care and kids in ghettos + teacher workshops



Genuin Pearl Foundation:
mentoring program for primary school teachers of Romani children



Communication training courses for young Romani women



LUDWIG — MUSEUM OF CONTEMPORARY ART
MŰZEUM

Ludwig Museum Budapest: contemporary arts and issues



Relevant cultural experiences with contemporary arts and enhanced communication skills and creativity are bridges to be built in a school / museum education program

LuMu situated on the border of two worlds: museums, office buildings, elegant living quarters / ghetto housing, low SES families

<https://www.ludwigmuseum.hu/en>



Project in AMASS: It's Your Life!"



Museum educator + conductor
+ media designer
Group interpretation of artworks



Use artwork to challenge issues of
your own life → Be resilient, act
together, change your viewpoint!

11

Visual Literacy als Reflektion der Naturperzeption von Roma-Jugendlichen und Künstlern. Ein Sensitivisierungsprogramm im Rahmen des AMASS Projekts.

(presentation)

CONFERENCE In den Künsten zeigen, wie Natur berührt
Symposium der Internationale Gesellschaft für Polyästhetische Erziehung

DATE September 25-27, 2020

LOCAL Kehl/Hohnhurst, Deutschland

www.paeb.org

VISUAL LITERACY ALS REFLEKTION DER NATURPERZEPTION VON ROMA-JUGENDLICHEN UND KÜNSTLERN. EIN SENSITIVISIERUNGSPROGRAMM IM RAHMEN DES AMASS PROJEKTS.

SUMMARY

This presentation starts with a brief overview of the cultural history of Hungarian Roma: their settlement in the Carpathian basin, their arts- and crafts-based national identity and contemporary achievements to overcome poverty and related social disadvantages. Integration, and not assimilation may secure a promising future for this minority group that has succeeded in preserving cultural heritage in music, visual arts, design and literature. Nature has always been a central focus in their lifestyle and artistic expression, connected to their travelling past and current settlement in villages nestled in nature. The conference of the International Association of Polyaesthetic Education has chosen nature as source of sensitivity for artists, so our presentation featured works inspired by nature Hungarian Roma creators. We ended our presentation with the introduction of our pilot project for AMASS, training Roma cultural influencers who will showcase highlights of their culture for young audiences in social media, will hopefully encourage Roma youth to get to know these artists and integrate them in the cultural consciousness of young Roma, mostly unaware of their impressive artistic heritage.

Visual Literacy als Reflektion der Naturperzeption von Roma-Jugendlichen und Künstlern

Ein Sensitivierungsprogramm des AMASS Projekts

Andrea Kárpáti, Zsófia Somogyi-Rohonczy

Forschungsgruppe für Visuelle Kultur, Corvinus Universität Budapest



In den Künsten zeigen, wie Natur berührt

Symposium der Internationale Gesellschaft für Polyästhetische Erziehung, Kehl/
Hohnhurst, Deutschland, 25-27 September 2020

Reiches kulturelle Erbe

„Travellers“ (Reisende) von Asien



- Aggressive Assimilation:
- *'identicalization'*: gewaltsame Zwangsverlassung der Gewohnheiten, soziale Regel, Lebensweise und Sprache

Beasch und Lovara Stämme haben **kulturelle und lokale Identität** fast verlohren



Kultur bezeichnet mehr als Traditionen und Lebensauffassungen – sie ist eine lebendige Realität. Roma **Mahlerei** wird populär.



Erzählkunst
nimmt einen
besonderen
Stellenwert ein

Zielgruppe des Projekts bei Corvinus Universität Budapest: **junge Roma Frauen** (18-35 years)

- **Roma Cultural Influencer** (Meinungsführer für Roma-Kultur in sozialen Medien) ausbilden
- **Medienkompetenz, vielseitiges Wissen** über die soziokulturellen Realität der ungarischen Roma
- Selbstdarstellung durch Präsentation der eigenen Minderheitsgruppe



Mitglieder der Rommedia Foundation

12 Artworks quarantined: how to virtualise aesthetic experience

(presentation)

CONFERENCE Symposium of the Committee for Communication and Media Theory
Hungarian Academy of Sciences

DATE October 9, 2020

www.academia.edu/43979640/Online_Communication_and_the_New_World_of_Scholarship

SUMMARY

Our century has marked a new era in exhibition communication, a profound change similar to the 1980s, when museums, established originally as places of safekeeping and studying precious objects, started to engage in visitor studies, hired communication experts and issued less than scholarly leaflets and flyers for different age groups and interests. In our century, digitalisation of collections, place sensitive handheld museum guides, interactive information consoles and slender DVDs beside thick catalogues inaugurated a similarly profound change of communication. The presentation features digital solutions of Museum 3.0 that meet the needs of the Net Generations (from alpha to epsilon): diversified cultural offerings in social media, virtual tours as teasers for a real encounter, visitor experience enhanced by holograms, AR (Augmented Reality) and VR (Virtual Reality) applications. In the pandemic. AMASS projects in two major Hungarian museums of modern art also had to go online, and design virtual in-service training for teachers and learning experiences for students. The presentation showed how museum closure in the real world resulted in a rich and diverse outreach by museums that proved: however, works of art are best experienced in reality. butdigital experiences are second best.

Artworks quarantined: how to virtualize aesthetic experience

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Visual Culture Research group of the
Institute of Communication
and Sociology, Corvinus University
Budapest

*Online Communication and the New World of Scholarship
online meeting of the Committee for Communication and Media
Theory, Hungarian Academy of Sciences, October 9, 2020*





<https://www.visitorstudies.org/>

VSA

Visitor Studies Association

<https://visa.memberclicks.net/>

PSYCHOLOGY

The way it makes you feel

**USER
EXPERIENCE**

SCIENCE

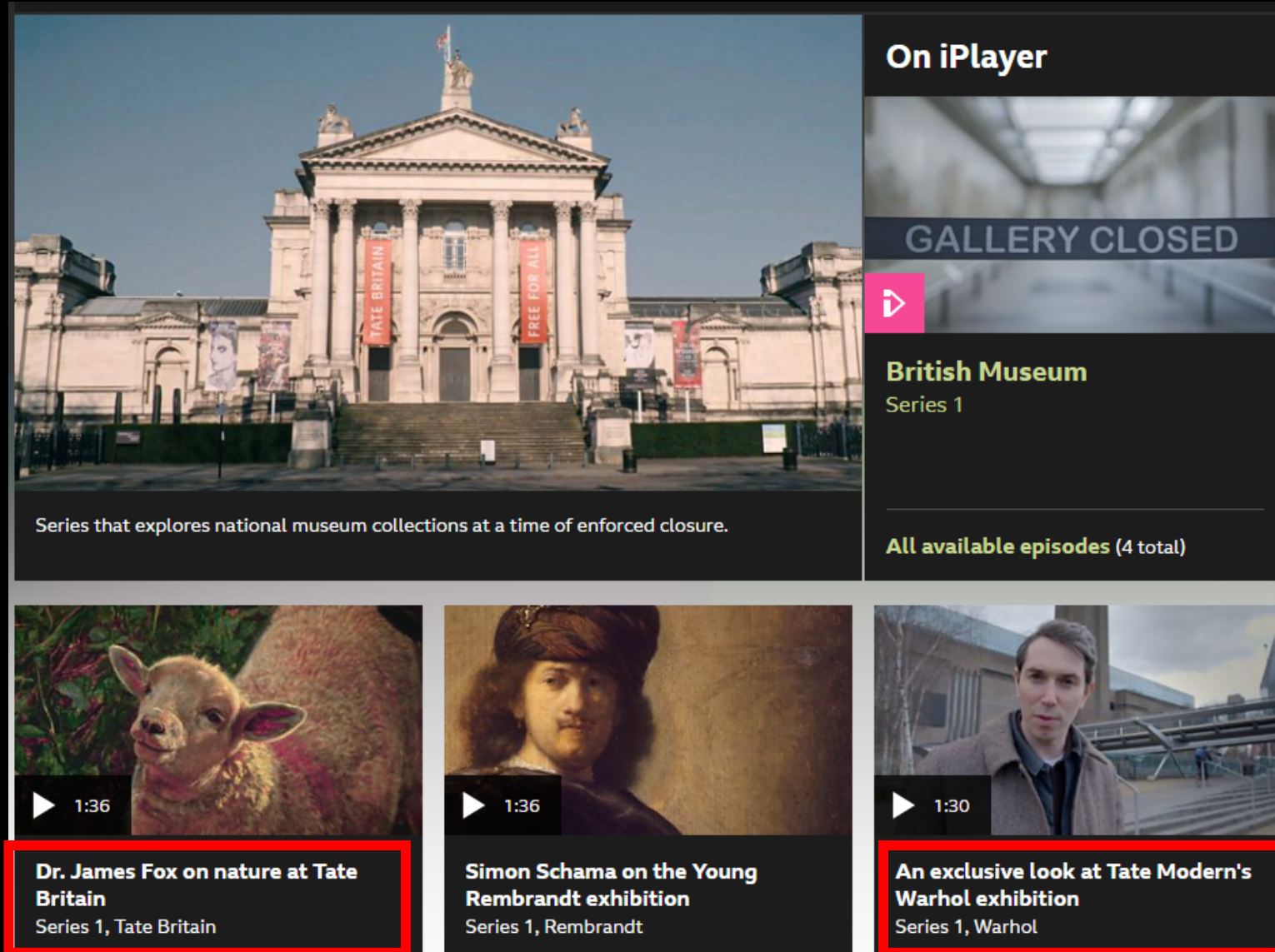
The way it works

ART

The way it looks

Artworks quarantined – catharsis digitized

- **Virtual opening events** with viewers from around the globe
- **Celebs / scientists as guides**, unusual viewpoints, viewers may comment real time
- **Virtual tours** behind the scenes, with insider infos
- **“Imaginary museums”** (Malraux)
- **High-resolution digital archive** opened – sometimes for download
- **Films** on end



The screenshot displays an iPlayer interface. At the top, a large video frame shows the exterior of the Tate Britain museum with a 'GALLERY CLOSED' overlay. Below this, a series title 'British Museum Series 1' is visible. Three smaller video thumbnails are shown below, each with a play button and a duration of 1:36. The first thumbnail shows a lamb and is titled 'Dr. James Fox on nature at Tate Britain'. The second shows a portrait of a woman and is titled 'Simon Schama on the Young Rembrandt exhibition'. The third shows a man speaking and is titled 'An exclusive look at Tate Modern's Warhol exhibition'. The titles and series information for these three videos are highlighted with red boxes.

On iPlayer

GALLERY CLOSED

British Museum
Series 1

Series that explores national museum collections at a time of enforced closure.

All available episodes (4 total)

▶ 1:36
Dr. James Fox on nature at Tate Britain
Series 1, Tate Britain

▶ 1:36
Simon Schama on the Young Rembrandt exhibition
Series 1, Rembrandt

▶ 1:30
An exclusive look at Tate Modern's Warhol exhibition
Series 1, Warhol

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13 Arts based cultural empowerment strategies in European countries

(presentation)

CONFERENCE Hungarian Educational Research Conference 2020 – Family in the focus of education

DATE November 5-6, 2020

<http://onk.hu/2020/?pid=english>

SUMMARY

The arts have not been harnessed to address societal challenges through comparative and European-wide Research Innovation Action (RIA), analysis, synthesis and policy development (Caritas Europa, 2018). This presentation introduces AMASS, an international research effort aimed to address this problem through arts-based interventions to reach the unreached, to enhance competencies and support cultural presence of disadvantaged children and youth (Satu and Sarantou, 2019). To provide a theoretical basis for the developmental efforts, a systematic literature review based on 6000 research papers and an arts for social inclusion project survey that identified 110 past or ongoing efforts in participating countries (Czech Republic, Finland, Hungary, Italy, Malta, Portugal and Sweden) were performed in February-June 2020.

The paper gave examples from AMASS partner countries for each major arts-based social intervention type and discussed why certain sociocultural issues and educational approaches are relevant for the countries. Arts education is often grouped to leisure activities – this research will hopefully identify this area as a key domain for reaching the unreached and making their voice heard. This cultural appropriation is the first step for successful integration and educational development.

Arts based social interventions: the AMASS project

AMASS

acting on the margins. arts as social sculpture

Andrea Kárpáti

Corvinus University Budapest



Hungarian Educational Research Conference 2020 – Family in
the focus of education. 5-6 Novembr 2020, University of
Debrecen



This project has received funding from the European
Union's Horizon 2020 research and innovation
programme under grant agreement No 870621.

Hungary: previous good practice: „Image – Sound – Language – Numbers”:
an interdisciplinary project for Hungarian Multigrade schools, 2005-2009

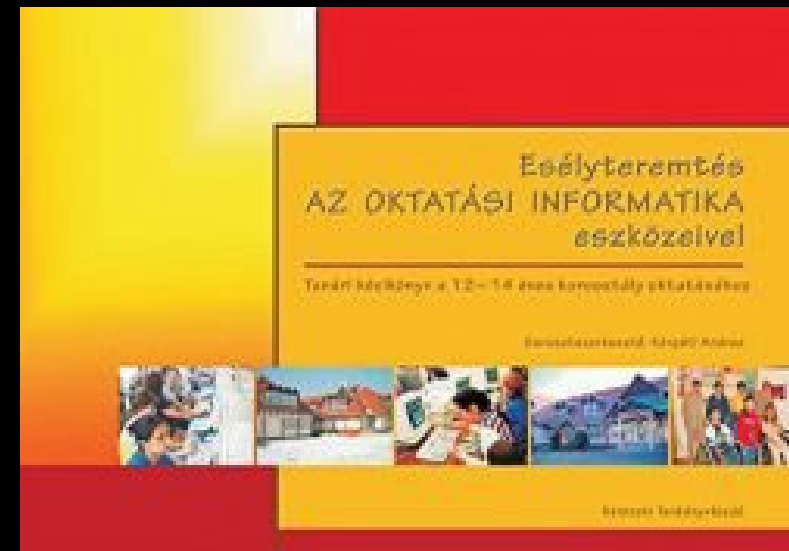
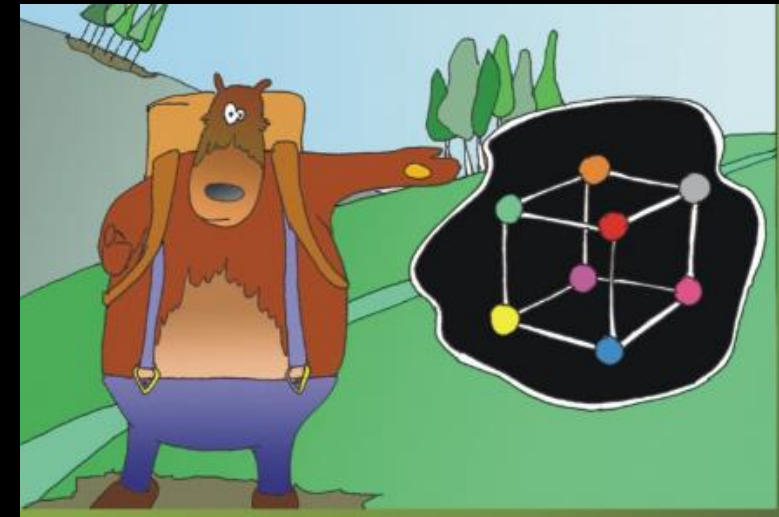
Project coordination Katalin Munkácsy (Mathematics),
Andrea Kárpáti (Arts), Éva D. Molnár (Assessment)

Participants: 21 Multigrade schools in Borsod county,
Hungary, 2 universities, County Educational Authority

Aim cognitive and affective gains through integrated arts
and mathematics education → competence, self-
esteem → chance for further studies → job →
mobility

Products: methodology,
teaching aids, teachers’
manual, peer support network

Dissemination: Kenya, 2010-12






Corvinus University Budapest:
Roma Cultural Influencer project
Communication training: verbal, written, meta-...
Digital literacy enhancement: filming, post-production
Social media: legal and psychological implications
Roma cultural heritage: knowledge, attitudes

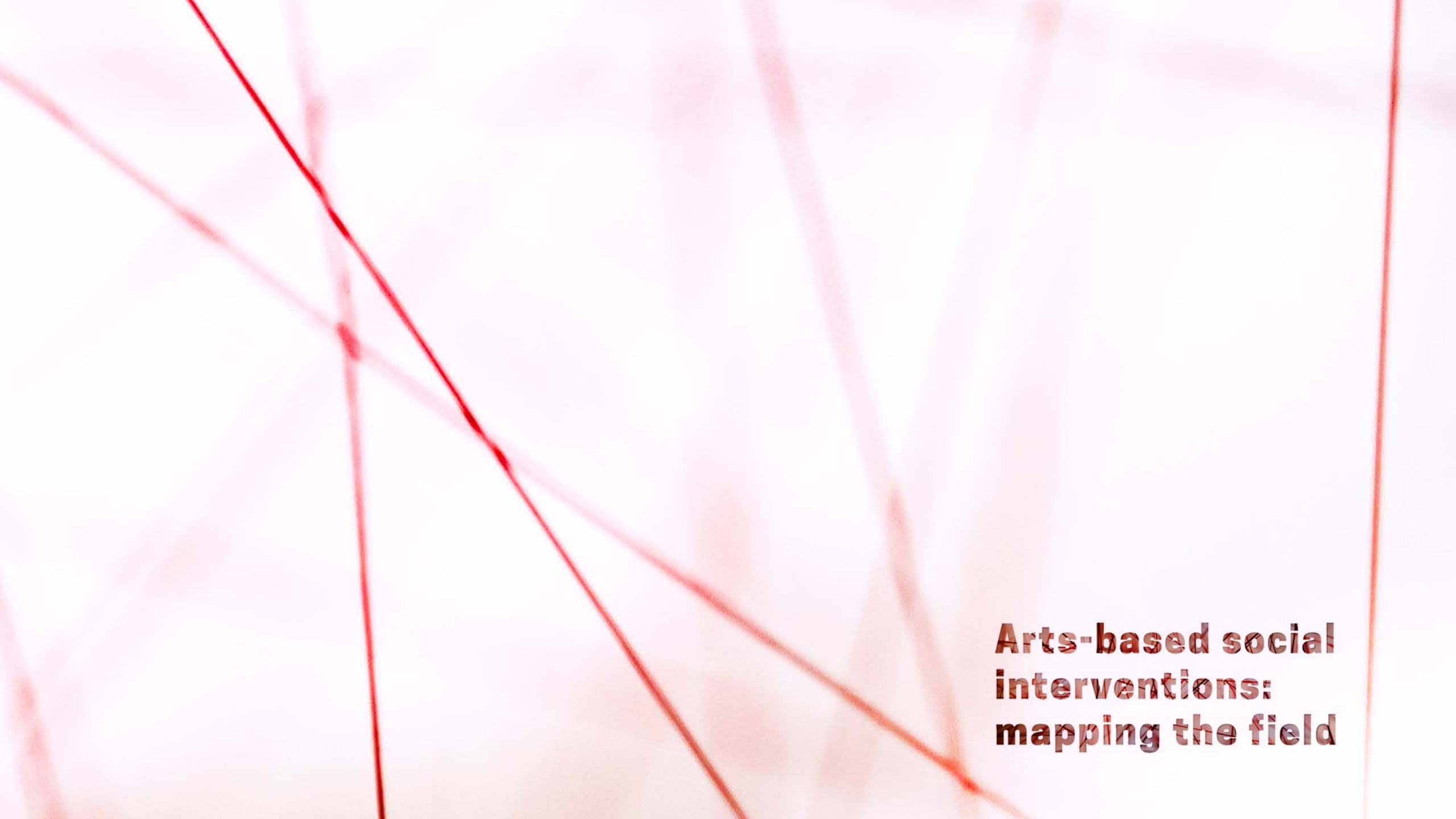


Roma Cultural Influencer Training: creating social media about valuable Roma heritage and life



[Home](#) [Events](#) [Álomállomás](#) [Photography-based therapy](#) [Homeless People](#) [Livia Sörös](#) [Spirituality](#) [Real Pearl Foundation](#) [Our supporters](#)  Magyar

Real Pearl Foundation

The background features a light pinkish-red hue with several thin, dark red lines crisscrossing across it. A faint, semi-transparent map of the United States is visible in the background, with the text overlaid on the right side.

**Arts-based social
interventions:
mapping the field**