Emiel Heijnen

HOW
MPORARY
VISUAL
RACTICES
INSPIRE
UTHENTIC
UCATION

Remixing the Art Curriculum

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How Contemporary Visual Practices
Inspire Authentic Art Education

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When I interviewed artist and hacktivist Evan Roth during this research project, he told me that the art market has largely maintained the idea of the artist as a solitary genius, as opposed to the movie industry where long credit lists have been the standard for decades. Although I consider myself neither an artist nor a genius, I think that a PhD research project is often imagined as a lonely, secluded activity that brings the romanticized image of an artist's practice to mind. I cannot deny that my research included extensive solitary phases, but on the first pages of this book I would like to emphasize that this project would have been impossible without the cooperation and participation of many others. The credit list below is a tribute to the 'cast and crew' that enabled me to complete the job. Thank you all!

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1

Context, Aim and Research Design

I believe that the school must represent present life - life as real and vital to the child as that which he carries on in the home, in the neighborhood, or on the playground. I believe that education which does not occur through forms of life, or that are worth living for their own sake, is always a poor substitute for the genuine reality and tends to cramp and to deaden.

– John Dewey (1897, p. 293)

Introduction

A few months ago, V., the 16-year-old daughter of my friend M., returned from school with an art assignment that she did not fully comprehend. Her art teacher had given the class the task to design an LP album cover and V. asked her father (a former art educator) to advise her on how to combine typography and images. When M. recommended that she use desktop publishing software, V. shook her head. She loved the idea of creating the cover digitally but the teacher had prescribed that the use of computers was not allowed. When discussing the assignment further, M. found out that V. did not know what an LP was, as she had never seen a real vinyl record in her life. A few weeks later V. finished the assignment according to the original criteria and was very pleased with the end results and the grade she received.

The incident above is exemplary because it highlights the yawning gap that can appear between art education in school and developments in the world outside it. V's record cover assignment refers to a music technology and consumer culture that has little significance for teenagers who find and share their music online. Furthermore, the restriction that digital production methods were not allowed indicates that the assignment lacked a connection with the trans media practices of contemporary graphic designers. What I find the most intriguing aspect of this anecdote is that smart, articulate students like V. tend to accept a given art curriculum, even when it lacks connection with their life outside school. It tells us that teachers cannot blindly assume that their curriculum is significant and up-to-date if their students do not criticize it.

Processes of globalization and digitalization increase the gap between the way students deal with creative production outside and inside school institutions (Buckingham, 2007; Ito et al., 2010). For teachers in art education, globalizing developments present a dual challenge: like any teacher, they must reconsider the form of the education they provide in a changing, mediatized participation society. Moreover, the curriculum of art education is also *formed* by the developments of art and visual culture in a globalized world. Teachers of art face a situation in which the traditional content of the subject, as well as materials and techniques, are being opened up to discussion by developments outside school, both in the informal artistic practices of their students as in the practices of professional artists. However, several scholars have concluded that art curricula in schools tend to focus on visual culture's past, rather than on its present (Downing, 2005; Harland, 2008; Jenkins, Clinton, Purushotma, Robison, & Weigel, 2006; Steers, 2007; Wilson, 2003). Such art curricula present art as an extinct cultural phenomenon, rather than as a dynamic field and specific domain of contemporary human experience in which students are active participants.

Authentic art education (Haanstra, 2001, 2011) is a pedagogical approach that criticizes the isolated and anachronistic nature of traditional art education and its lack of connection to both contemporary professional art practice and to the needs of the student. Authentic art education is not a neutral concept. It advocates an art curriculum based on social-constructivist

learning principles that aim for meaningful connections between both the needs and interests of the student and the professional world of art. This vision entails that the subject matter and pedagogy of art education are acknowledged as inherently dynamic, which challenges art educators to align existing curricula and pedagogies with present-day visual production and learning forms among young people and art professionals.

Adams has argued that art education engaging with the practices of contemporary art production requires "dynamic pedagogies that demand much of the relatively standardized and regulated curricular of primary and secondary schools" (Adams, 2012, p. 689). However, schools are presently not always eager to provide a space for such dynamic pedagogies. Art teachers are often confronted with the reality that educational policy makers are placing state-funded education increasingly in an economic perspective: schooling is presented as an endeavor aimed at preparing children and teenagers as successful future participants in a post-industrial economy (Biesta, 2014; Nussbaum, 2010). This approach is accompanied by an emphasis on the measurement and international comparison of academic student achievement. This development puts a pressure on school subjects without a direct 'economic value' and that do not produce easy quantifiable or comparable results, like art education. At the same time, the economic justification of public schooling also suggests opportunities for art educators. Skills associated with art and art education like creativity, critical thinking and problem solving have been embraced by policy makers as key competences for citizenship in a post-industrial economy (Ananiadou & Claro, 2009; Thijs, Fisser, & Van der Hoeven, 2014). To be able to participate in a society in which creativity and innovation are key drivers, students need 'competencies for innovation', internationally referred to as '21st century skills' (Dede, 2010). Several theorists have even claimed that artists are model employees of the 21st century, because successful careers in both the arts and the knowledge economy require similar mind-sets and competences (Florida, 2002; Gielen & De Bruyne, 2009; Steyerl, 2011). This places art educators in a thought-provoking dilemma: the economic justification of public schooling tends to reduce art education to the status of useless frill, whereas that same economic viewpoint advocates the development of 21st century skills that are, in part, modeled by contemporary artists and designers.

According to Biesta (2014), the economic justification of public schooling and the focus on the accountability and controllability of learning outcomes deprives the education process of one of its most crucial aspects: risk. Biesta argues that risk should be embraced in education, as education is not a mechanical process but a dialogical, difficult, slow and at times frustrating process between teachers and students, without guaranteed outcomes. Taking the risk out of education is neither possible nor desirable, especially in the context of an art curriculum that strives to incorporate authentic and actual forms of art production (Hardy, 2012). Contemporary art is risky by default because it involves participants who engage in complex processes with uncertain goals and outcomes that

require creativity, cooperation, experimentation and play, rather than following fixed procedures or providing predefined answers.

In this dissertation I argue that authentic art education is a relevant concept in the contemporary educational discourse because it acknowledges art as a dynamic and autonomous learning domain with specific ways of thinking, acting, and being. As such, it challenges school policies aimed at narrowing the curriculum to subjects and learning activities that are highly instrumental, controllable and accountable. Learning theorists have argued that schools tend to give little attention to the fundamental aspects of a discipline and the particular roles that practitioners play within these domains (Ford & Forman, 2006). Future citizens of the 21st century should not only learn context-free facts and skills, but distinctive ways of thinking about the world, as constituted by major scholarly disciplines like science, history and the arts (Gardner, 1999, 2011). The strength of authentic art education is that it seeks to establish meaningful relationships between the professional art discipline and the student's everyday artistic practice (Haanstra, 2001). Consequently, authentic art education creates opportunities for bottom-up innovation in the art curriculum. It accentuates the role of art educators as reflective practitioners, rather than as the executors of routine tasks. Reflective practitioners allow risk, surprise and confusion in their profession and carry out experimentations to generate new understandings of their practice (Schön, 1991). Art educators are challenged to operate as agents of change who study relevant art practices outside school and implement them in their curriculum. Authentic art education is therefore not only a concept for art pedagogy, but also for educational design and innovation. It acknowledges that art education needs educational art experts who are able to balance embracing and controlling risk.

The main objective of *Remixing the Art Curriculum* is to explore and revise the original educational design principles of authentic art education in the light of contemporary informal and professional visual production and to investigate them in varied school contexts. Educational design principles can be described as heuristic statements that "enable teachers and instructional designers to use well-researched ideas as guidelines for their own efforts to enhance student engagement and learning outcomes" (Herrington & Reeves, 2011, p. 595). Through literature and empirical study I will investigate the extent to which the present-day approaches to learning among professional artists and young people offer new reference points for the content and didactics of authentic art education. This will lead to a revised educational framework of authentic art education that assists art educators to underpin and design their curriculum and structure their teaching practice. A varied group of teachers has used the model to develop a series of lessons that they subsequently implemented in their own teaching practice. In the concluding chapter I will investigate the effectiveness of the model and the perception of authentic art education among educators and their students in different empirical contexts.

Significance

The significance of my study is that it provides an insight in the relationships between educational theory, curriculum design and school practice. It makes an original contribution to areas of research related to authentic learning and art education as it proposes a new model for authentic art education based on contemporary visual production, which I tested and evaluated in various school contexts. The research offers some important understandings into the ways of thinking, acting, and being of today's visual producers, both in the informal and the professional domain. It exposes international developments towards learning within the visual arts and among young people's informal visual communities from which insights can be obtained that inform the designing and teaching practice of art educators in schools. My empirical studies into informal and professional visual practices are relevant in the light of the research agenda as proposed by Winner, Goldstein, and Vincent-Lancrin (2013). Winner and colleagues performed a large-scale review study of empirical research to the transfer effects of arts education on other school subjects and on general skills like creativity and critical thinking. In their conclusions, the authors argued that a closer examination of the habits of mind that are developed in the arts domain itself is conditional for good research on transfer. These habits of mind that are infused by studying art were identified by Hetland, Winner, Veenema, and Sheridan (2013) and include develop craft, engage and persist, understand art worlds, stretch and explore, envision, express, reflect, and observe. My research on informal and professional art makers can contribute to Winner and colleagues' call because it includes an analysis of the motivations and (learning) skills that young people and art professionals perceive as important in their visual practices.

Another significant aspect of my research is that it explores interdisciplinary relationships between media and art education. It is aimed at establishing connections between situated learning practices around popular visual culture and professional art in the context of school curricula. Most research to date has tended to focus on either popular culture or on professional art as sources for art education. Freedman and Stuhr (2004); Manifold (2009) and Wilson (2011) have argued for an approach in which the topics and styles of learning young people develop thanks to the popular media and technology can serve as examples for art education. Buschkühle (2007), Gude (2007), Adams (2012), and Groenendijk, Hoekstra, and Klatser (2012) have argued that the practices of contemporary artists should play an essential role in the present art education curriculum. In *Remixing the Art Curriculum*, 'popular culture-based' and 'contemporary art-based' approaches are combined, implemented and studied in local educational practices, coordinated by the design principles of authentic art education.

With regard to research methodology, *Remixing the Art Curriculum* adds substance to the growing body of knowledge associated with design-based research, specifically in the context of art education. It presents empirical data of contemporary art production, educational design and

implementation processes, retrieved from and with informal visual producers, artists, teachers and students. The method and results of my research project are therefore not only of academic value, but also intend to contribute to the practices of art educators who want to update and innovate their practice with regard to today's developments in visual production and art pedagogy.

Context and problem definition

Before describing the research questions and methodology I will explain the backgrounds of authentic art education, as this pedagogical approach is used as a theoretical framework throughout my study. Folkert Haanstra introduced authentic art education in 2001, based on theories of authentic learning in educational psychology and on developments in the field of art education. I will briefly explain how developments in these fields contributed to the emergence of authentic art education, and I will address two specific problems related to the development and implementation of authentic art education that will be explored in this study.

Authentic learning can be described as a social-constructivist learning approach, in which two perspectives from learning psychology are united: constructivism and situated learning. Constructivism assumes an intrinsic motivation of the student, who acquires knowledge by relating new information to prevailing cognitive configurations. The creation of knowledge is seen as a continuous process that involves actively researching and experiencing reality (Roelofs & Terwel, 1999). Situated learning suggests that learning is a social activity determined by the context in which learning takes place and the way in which groups of people share knowledge. Instead of acquiring abstract or context-free academic knowledge, students should develop knowledge that is linked to concrete applications, contexts and cultures (Lave & Wenger, 1991). Roelofs and Houtveen defined authentic learning as:

> A process of learning in which the learner acquires meaningful insights for him/herself, primarily departing from intrinsic motivation and building on existing knowledge. Authentic learning takes place in relevant, practical and real-life contexts in which he or she plays an active, constructive and reflective role that includes communication and interaction with others. (1999, p. 240)

Authentic learning results in personal constructions of knowledge by students, but the constructions and the processes that constitute them are always grounded in realistic socio-cultural activities (Franssen, Roelofs, & Terwel, 1995). Hence, the word 'authentic' in the phrase authentic art education does not refer to authentic forms of art but to authentic or realistic forms of learning. The romantic and traditional connotations associated with 'authentic art' are quite far removed from the real life, meaningful learning contexts that authentic art education strives for.

Authentic art education is also influenced by developments in the field of art education. It can be regarded as a critical response to a traditional

approach in art education that is called the 'school art style'. This phrase was coined by Efland (1976) and refers to a style of student art that is dominant in many primary schools and that is disconnected from developments in the professional arts and the student's self-initiated art. School art has an expressive form and texture, is made with accessible, easily cleaned media and relatively free of cognitive strain (Efland, 1976). School art looks spontaneous and creative, but is in fact highly controlled, conservative and institutionalized because "it must fit the formula that it not look like it was produced through formula" (Anderson & Milbrandt, 1998). The teacher defines how the student's art should look, excluding the influences of conceptual art and popular culture while rejecting all forms of copying and appropriation.

To offer students a joyful break from more theoretical school subjects and to provide schools a 'humanistic' appearance are the most important functions of school art (Haanstra, 2001). Anderson and Milbrandt (1998) have argued that school art, in the curriculum's periphery and detached from society, reflects the modern art era when art was perceived as a pleasurable aesthetic response to counterbalance the 'important things in life'. Although I believe that modernist art is more than just aesthetic, I do agree that school art pedagogy neglects the development of conceptual and cognitive skills and that its traditional materials and expressive form bear a stylistic resemblance to modernist art. Modernist formalistic aesthetics, which are presented as universal and timeless, assume that modernistic art pedagogy is applicable in any context by ignoring art's social and cultural dimensions (Freedman, 2003).

Haanstra (2001) has identified the school art style as an international phenomenon that remains highly influential in the 21st century art curriculum, especially in primary education. Many people still see the art subjects in school as a place where students have the opportunity to take a temporary break from thinking (Lindström, 2009), maintaining its reputation as a pleasurable activity where students work with their hands rather than with their brain. Aspects of school art are also visible in secondary schools, although less prominent through the higher status of art subjects in the curriculum and the presence of specialized art teachers. Yet, Atkinson (2006) has stated that the pedagogical proceedings of such trained art teachers are often deeply rooted in modernist ideas like an emphasis on formalistic visual research as a method to amplify the student's capacity for 'self-expression' and 'originality'. In such curricula, traditional media and modernist art examples are dominant, and formal aesthetics and technical skills are emphasized as more important than the construction of meaning and creative research. Olivia Gude argues in that respect: "Modernist elements and principles, a menu of media, or lists of domains, modes, and rationales are neither sufficient nor necessary to inspire a quality art curriculum through which students come to see the arts as a significant contribution to their lives" (Gude, 2007, p. 6). Recent studies have shown that the contemporary art curriculum in many secondary schools is still based on such modernist principles and lacks connections with the visual

culture and contemporary art that define the time in which teenagers grow up (Buschkühle, 2007; Downing, 2005; Duncum, 2007; Haanstra, 2010; Haanstra, Van Strien, & Wagenaar, 2008; Harland, 2008). The influence of modernist and 'school art' ideas on the contemporary art curriculum in schools therefore remains a reality for many students in schools today.

In 2001, Haanstra (2001) introduced authentic art education by applying the four main design principles that were developed by Roelofs and Houtveen (1999) to the field of art education.

a.   *Learning is aimed towards the culture of the student. It takes account of students' prior knowledge, providing space for students' opinions, interests and requirements.*

b.   *Learning is relevant to situations outside the school: learning tasks are derived from activities performed by art professionals in society. A learning task is considered authentic when its origin and solution are accepted in the professional domain in which art practitioners and experts are active.*

c.   *Learning takes place in productive learning environments that are shaped by complex and complete task situations which give scope for students' initiative and exploration via divergent assignments, global guidelines and global criteria. A productive learning environment is also aimed at the students' metacognitive processes such as articulation, reflection and taking responsibility.*

d.   *Communication and cooperation play an important role in the learning process. Group tasks, student consultation, discussion presentations and (peer) evaluations are regular features of the learning process.*

These criteria are described as educational design principles of authentic art education in table 1.

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a.   Learning is aimed towards the culture of the student
–   Learning takes account of students' prior knowledge;
–   Space is provided for students' own contributions, interests and requirements.

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b.   Learning is relevant to situations outside the school
–   Learning tasks are derived from activities performed by art professionals.

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c.   Knowledge is constructed in complete & complex task situations
–   The assignments give scope for students' initiative
–   The learning task is not divided into small sub-tasks.

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d.   Communication and cooperation play an important role in the learning process
–   A significant part of the education is carried out in the form of group tasks;
–   Student consultation, presentations and (peer) evaluations are regular features of the education.

Table 1: Design principles of authentic art education (Haanstra, 2001; Roelofs & Houtveen, 1999)

Haanstra emphasized that he regarded the principles for authentic art education as a critical call for further theoretical and empirical research, rather than as a ready-made model for teachers (Haanstra, 2001). Studies among art students and their teachers in various contexts were needed to operationalize authentic art education as a more pragmatic pedagogical tool. Since then, aspects of authentic art education were used in the curricula of a few Dutch schools and have been studied in several small-scale studies in the Netherlands (Bremmer & Huisingh, 2009; Broekhuizen & Schönau, 2014; Groenendijk et al., 2012; Groenendijk, Huizenga, & Toorenaar, 2010; Haanstra, 2008; Haanstra et al., 2008; Heijnen, 2007; Hoekstra, 2009; Kampman, 2010).

In the United States, Anderson and Milbrandt (2005) developed practical guidelines for what they call 'authentic instruction in art', which shows many similarities with Haanstra's principles for authentic art education in relation to real world learning and the social construction of knowledge. Haanstra's concept, which is based in learning psychology, is mainly aimed at pedagogical aspects, whereas Anderson and Milbrandt have developed additional guidelines for the subject matter of authentic art education. Anderson and Milbrandt propose that authentic instruction in art has to be primarily based on thematic inquiry, rather than on 'modernistic' esthetical principles, studio techniques or media: "If a historic function of art has been to tell our human stories, to help us know who we are and how and what we believe through aesthetic form then the organizing principles for authentic instruction in art are not form-centered but life-centered" (Anderson & Milbrandt, 1998, p. 17). Their teacher's handbook *Art for life* recommends the organization of an authentic art curriculum around three central themes: *a sense of self; a sense of place;* and *a sense of community*. Anderson and Milbrandt acknowledge the intrinsic, aesthetic value of art, but its extrinsic value as a means that helps students to understand their place in the world, is emphasized as the primary purpose of art education (Anderson, 2003).

As shown above, elements of authentic learning in art education have been applied and discussed in distinctive theoretical and empirical contexts without the aim of updating or revising Haanstra's basic principles of authentic art education from 2001, neither were they converted into a more practical tool for art educators. The present study addresses both of these problems: I will revise the original design principles of authentic art education in the light of contemporary informal and professional visual production. Based on these investigations, I will develop, test and evaluate a practical model that aids the design and implementation of authentic pedagogy in art education. The development of such a tool can help to narrow the gap between the lively academic discourse around authentic learning and its implementation in educational practice. It enables art educators to operationalize the design principles of authentic art education in their local practices, which offers new possibilities for empirical research on the effects of authentic learning in art education.

Aim and research questions

The aim of this dissertation is threefold. *First, I aim to explore the original design principles of authentic art education among contemporary visual producers, both in the informal and in the professional domain.* Authentic art education aspires to create practice-based and lifelike learning environments by breaking the boundaries between learning in school and in the world outside school (Roelofs & Houtveen, 1999). The connection with the world outside school is established in two different ways: through the interests, needs and skills of the student and through the themes and practices that are common in the professional art world. The sub-studies on the current practices of informal and professional visual producers that I propose here are a contemporary examination of the two main 'worlds' that inform authentic art education: the characteristics of informal visual networks reflect the present-day informal creative visual world of the student outside the school. These characteristics provide an insight into what and how students spontaneously learn in the context of visual production, without a formal curriculum or professional guidance. Furthermore, the characteristics of socially engaged artists that I will explore are representative of how contemporary artists and designers operate and learn as professional art producers. The informal and professional communities that are investigated in my research project do not represent the *average* informal visual producer or artist but a population of frontrunners. Not all students are active in visual networks and not every artist produces socially engaged art, but I interpret these communities as a vanguard in which the characteristics and trends of present-day informal and professional visual production are significantly reflected. These *communities of practice* (Lave & Wenger, 1991) reside in those areas of the visual and art worlds where contemporary themes advance, which are relevant for innovative art educators.

     The second aim of my study is to update the original design principles of authentic art education and develop an educational model that supports the implementation of authentic art education in practice. As authentic art education is aimed at present forms of artistic production outside the school grounds, it is important that its basic principles stay in sync with current societal developments. The essential point of authentic art education is that it establishes meaningful connections between two varied, contemporary fields: the informal and the professional domain. The characteristics of informal and professional art production that I will define enable me to update and revise the existing design principles for authentic art education and inform a new model for educational design. The revised design principles and the new model for authentic art education address practice-based issues that are relevant in the context of contemporary art education. I will introduce those issues below.

     Today's developments in art, media and society demand art teachers with more autonomy as educational designers, to create a flexible, experimental and engaged art curriculum (Gude, 2004, 2007; Steers, 2007; Swift & Steers, 1999). This adheres to Helguera (2011) and Lucero (2013), who

acknowledge educational design and teaching in the arts as inherent creative practices. A curriculum for authentic art education is based on the belief that the arts domains cannot be understood as a well-defined and structured body of knowledge, and that the choice for subject matter will always have an arbitrary character, unlike for example mathematics (Haanstra, 2011). A model can offer support for creative educational design at both the macro level (the art curriculum) and the micro level (a single project or a course). The implementation of educational innovations requires support at the management level and cooperation between subjects and teachers (Roelofs & Terwel, 1999). An educational model provides a framework that facilitates the creative and collaborative interaction between different stakeholders in an educational organization.

Another issue concerns the ever-increasing availability of - and the student's participation in - constantly varying forms of visual culture, which have made it impossible for teachers to be the sole selectors of relevant subject matter for art education (Groenendijk et al., 2012; Haanstra, 2010; Wilson, 2003). A model for authentic art education can provide support for the creation of meaningful connections between the expertise of the teacher and the interests of the student. It assists educators in designing an art curriculum in which the teachers and students are co-selectors of relevant subject matter, based on emerging global and local art-based themes and issues.

A model can also provide support for authentic pedagogy in various contexts both inside and outside the school. A curriculum based on authentic learning principles may be aimed at students in schools, but does not have to be located in a school. Moreover, a school building is not considered to be an authentic learning environment in itself because it will always represent the world of the school. Authentic art education is aimed at establishing realistic learning environments and a powerful way of achieving that is to teach students *in* authentic settings like museums and art studios, rather than teach *about* them. A model can challenge educators to deploy an authentic pedagogy that supports the transformation of real-world art practices into temporary schools, and that invites real-world art practice into the classroom.

The third aim of my study is to empirically investigate the redefined design principles for authentic art education in educational practice. To that end, I asked art teachers working in various contexts to design an intervention in the form of a series of thematic lessons that they then implemented and executed in their own art education practice. The educational design, their subject matter and pedagogy are based on the educational model for authentic art education that I developed in the course of my research project. The experiences of teachers with the model, and the experiences and perceived learning results among students are the main empirical results of this PhD. They inform both the impact of the pedagogy at a local level and the generalization to broader contexts in which design principles of authentic art education may be applied. This study therefore involves more than testing an existing educational design in practice, because the pedagogical

design is both instrument and object of the study: empirical results offer both possibilities for the validation and exploration of theoretical design principles in theory, and they are seen as indicators that help to improve the pedagogical model in a practical sense.

Main research question

Authentic art education is largely based on the premise that art education becomes actual and meaningful when teachers establish an exchange between the student's everyday art practice and the professional art discipline. To find new reference points for the content and didactics of authentic art education, my study aims to explore the two main fields outside schools that inform authentic art education: the 'student's everyday art practice' is operationalized as the field of informal visual production and the 'professional art discipline' is operationalized as the field of contemporary art production. I will study the practices of contemporary informal and professional visual producers and jointly analyze the characteristics revealed. This analysis should enable me to update the original design principles of authentic art education and to propose a model that guides the design of art courses based on authentic learning. In the next stage, the model and its underlying design principles will be tested and evaluated in practice by different art teachers who are asked to design, implement and evaluate a course on the basis of the new model. The empirical results of the design and intervention process will be analyzed and discussed and generalized to broader theoretical and practical contexts. To realize the objectives described above, the following question will be addressed:

What are the main design principles of a model for authentic art education that can be derived from the practices of contemporary informal and professional visual producers, and what are its implications in educational practices and for curriculum theory?

Subsidiary questions:

1 How does artistic development and learning take place among young people in informal visual networks, and what are their sources of inspiration?
2 How does artistic development and learning take place among contemporary artists, and what are their sources of inspiration?
3 How can the characteristics of contemporary informal and professional communities of practice inform a pedagogical model for contemporary authentic art education?
4 How do art teachers translate the revised design principles of authentic art education into lessons, and how do they perceive this design process?
5 What is the impact of the teacher-designed lessons in school practice, and what learning effects do teachers and their students perceive?

Methodology

The different research methods that I will apply in my thesis are organized as a design-based research project. First I will explain the backgrounds of design-based research. In the subsequent sections I will operationalize the design-based approach in the context of this dissertation. The last sections discuss how the study is organized and the measures that are taken to address its methodological challenges.

Backgrounds of design-based research

Brown (1992) and Collins (1992) are generally seen as predecessors of design-based research in the learning sciences, with an approach that Collins phrased 'design experiments'. Design experiments were used to test and improve educational prototypes that were based on principles and ideas derived from previous research. Brown (1992) proposed design experiments as an alternative method for the studies of learning that take place in easily controlled, but artificially designed laboratory settings. By moving educational research from the laboratory to the classroom, Brown stressed the importance of research in naturalistic contexts in order to foster important theoretical insights about learning that studies with fully controlled variables cannot provide. This approach to educational research aligns with the rise of the situated perspective on teaching and learning in educational psychology (Greeno, Collins, & Resnick, 1996).

      More recently, the term design-based research has been applied to the kind of research that involves design experiments in naturalistic learning contexts. Collins, Joseph and Bielaczyc (2004) have argued that design-based research can contribute to answering questions about learning in context; to developing approaches to study learning beyond the laboratory; to studying learning as a holistic enterprise; and to using formative evaluation as a means to derive research findings. Nieveen (2007) defines design-based research as "The systematic study of analyzing, designing and evaluating educational interventions in order to solve complex educational problems for which no ready-made solutions are available and to gain insight in key design principles" (2009, p. 89). Examples of the kind of interventions that are referred to could be learning or teaching activities, assessments, and organizational or technical interventions. The Design Based Research Collective has added to this definition that design-based research wants to achieve more than just designing and testing interventions: "Interventions embody specific theoretical claims about teaching and learning, and reflect a commitment to understanding the relationships among theory, designed artifacts, and practice. At the same time, research on specific interventions can contribute to theories of learning and teaching" (The Design-Based Research Collective, 2003, p. 6). Barab and Squire used a table to explain the basic differences between the methodology of psychological experimentation and design-based research (table 2).

      Design-based research is both utility and theory-oriented, and is operated through cycles of analysis, (re)design, implementation

and evaluation, which involve the collaboration of practitioners at various stages. It often uses mixed methods, which may include case studies, surveys, experiments, evaluation-and action research (Plomp, 2009). Design-based research is thus better understood as a set of various methodologies than as a single method. Action research has many resemblances with design-based research, but the main difference is that in action research the lecturer is both teacher and researcher, whereas in design-based studies the researcher and teacher have separate, but collaborative roles.

The typology of design-based research as aimed at both procedural and declarative knowledge can be explained by using Stokes' quadrant model (figure 1). Stokes (1997) exemplifies the practice of chemist and microbiologist Louis Pasteur as an alternative between pure basic research as represented by theoretical physicist Niels Bohr and the pure applied

Category	Psychological Experimentation	Design-based research
Location of research	Conducted in laboratory settings	Occurs in the buzzing, blooming confusion of real-life settings where most learning actually occurs
Complexity of variables	Frequently involves a single or a couple of dependent variables	Involves multiple dependent variables, including climate variables (e.g., collaboration among learners, available resources), outcome variables (e.g., learning of content, transfer), and system variables (e.g., dissemination, sustainability)
Focus of research	Focuses on identifying a few variables and holding them constant	Focuses on characterizing the situation in all its complexity, much of which is not now *a priori*
Unfolding of procedures	Uses fixed procedures	Involves flexible design revision in which there is a tentative initial set that are revised depending on their success in practice
Amount of social interaction	Isolates learners to control interaction	Frequently involves complex social interactions with participants sharing ideas, distracting each other, and so on
Characterizing the findings	Focuses on testing hypothesis	Involves looking at multiple aspects of the design and developing a profile that characterizes the design in practice
Role of participants	Treats participants as subjects	Involves different participants in the design so as to bring their differing expertise into producing and analyzing the design

Table 2: Comparing psychological experimentation and design-based research methods (Barab & Squire, 2004, p. 4)

research as personified by inventor Thomas Edison. Pasteur was driven to establish general scientific understandings of the bacteriological processes he studied and their direct applications for humans. Design-based research is often positioned in the 'Pasteur quadrant' (Barab, 2006; Van Aken, 2011), combining an aim for fundamental understandings through description and analysis with considerations of use through the development and testing of solutions for field problems. My thesis explores visual practices and tests local interventions in order to make art education in schools more 'life-like' and less 'school-like', whereby theory is both applied and constructed.

Ontology and epistemology

As in other design-based studies, my research project focuses on interventions in specific learning contexts using a holistic approach that considers those contexts as integral and meaningful phenomena (Van den Akker, Gravemeijer, McKenney, & Nieveen, 2006). This approach means that the study does not allow statistical, context-free generalization but is geared to analytical reasoning (Yin, 2009): context-specific results can be generalized for larger populations as design-principles that are replicated in a number of similar contexts. However, in a philosophical sense, my PhD is best underpinned as operating from a *pragmatic* paradigm (Anderson & Shattuck, 2012; Barab & Squire, 2004; Cobb, Confrey, diSessa, Lehrer, & Schauble, 2003). Pragmatism's ontology resides in the reality of real-life social interaction that takes place in situated contexts and its epistemology is aimed at knowing how to successfully operate in those contexts. The pragmatic paradigm can also be explained as an intermediate philosophical stance that allows both positivist (quantitative) and interpretive (qualitative) methodologies (Ritchie & Lewis, 2003). Philosopher and psychologist John Dewey, acknowledged as one of the founders of the pragmatic approach, has argued that knowledge is both constructed *and* based in reality, because knowledge reveals itself primarily in human action and subsequently in symbolic forms (Biesta & Burbules, 2003). Barab and Squire (2004) place design-based research in that tradition because knowledge is seen as an interactive

		Considerations of use?	
		No	Yes
Quest for fundamental understanding?	Yes	Pure basic research (Bohr)	Use-inspired basic research (Pasteur)
	No		Pure applied research (Edison)
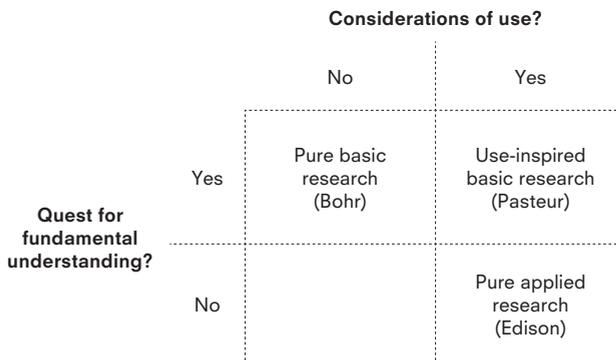
Figure 1: Quadrant model of scientific research (Stokes, 1997, p. 73)

Chapter 1

process between researchers and practitioners, and is only understood as successful when it both advances theory and demonstrates its value in local contexts, or as Cobb et al. (2003, p. 10) put it: "the theory must do real work".

The pragmatist paradigm from which *Remixing the Art Curriculum* operates is also related to the theories of learning it discusses. Authentic art education is conceptually rooted in constructivist ideas about knowledge and learning. The central assumption of constructivism is that all our knowledge is constructed though social interaction and personal experience (Apelgren, 2010). Personal meanings and lived experiences of individuals are acknowledged as actors that actively construct contexts (Oulasvirta, Tamminen, & Höök, 2005). Knowledge is not value-free but related to these specific cultural and social contexts. This view entails that learning is not seen as a procedure of 'drinking in' new information, but as a dialogical process that requires active participation and reflection. However, constructivist discourse is broad, mainly descriptive and not exclusively aimed at the educational field (Davis & Sumara, 2002). It has been widely recognized as a powerful discourse on knowledge construction and learning, but it is less involved with pragmatic issues related to public schooling and teaching. I agree with Gordon (2009) that, to bridge the gaps between constructivist theory and constructivist pedagogy, we need a pragmatic discourse of constructivism in education. Learning theory cannot just be 'transplanted' into educational practice but requires reciprocal interaction between practitioners and theorists: "Specifically, pragmatic constructivism asserts that constructivist theory has a great deal to learn from the insights and experiences of good constructivist teachers" (Gordon, 2009, p. 55). In my thesis, theory informs practice and practice informs theory, or as the pragmatic scholar John Dewey puts it: "logical forms accrue to subject matter when the latter is subjected to controlled inquiry" (1938, p. 162)

Is my problem wicked enough?

As my PhD research is aimed at the implementation of authentic art education in the practices of art teachers, it is important to see to what extent the characteristics of design-based education fit this context. Kelly (2009) has argued that design based research is appropriate for *open* or *wicked* problems. He characterizes these wicked problems in the context of educational settings as follows: when the content knowledge to be learned is new or being discovered even by the experts; when how to teach the content is unclear; when the instructional materials are poor or not available; when the teachers' knowledge and skills are unsatisfactory; when the educational researchers' knowledge of the content and instructional strategies or instructional materials are poor; when complex societal, policy or political factors may negatively affect progress (Kelly, 2009, p. 76).

Four out of six of Kelly's characteristics apply most to the context at which authentic art education is aimed:

Content knowledge: authentic art education is aimed at establishing meaningful connections between the contemporary world of the students

and the professional art world. The content knowledge to be learned is not canonized in any form. Artistic developments amongst youngsters and in the professional art world appear on a very broad scale and change at high speed, especially regarding technological developments in the digital realm.

Pedagogical knowledge: the constant change in content knowledge that is typical of art curriculums encompasses a change in the teaching methods of art teachers. Art teachers are searching for methods that can be related to the ideas and production styles in visual culture and contemporary art. These methods should also reflect the contemporary pedagogical insights that are adopted by the teacher's local educational institutions.

Instructional materials: art teachers who want to teach about current developments in visual culture and art are confronted by the fact that there are relatively few teaching materials and textbooks available that deal with contemporary art. There is a lot of potential teaching material available, but teachers have to collect and assemble this into usable instructional materials themselves. Such strategies and tools for educational design aimed specifically at art curricula are also quite scarce.

Societal, policy or political factors: Economically justified or not, the support for innovative and experimental art curricula in schools is traditionally quite small. Art courses may be squeezed into a conventional school timetable with lessons of 60 minutes or less; time and budget to teach students in art institutes outside school can be limited; and art teachers may be urged to produce learning outcomes that are highly controllable and accountable. However, as many schools do not consider their art curriculum to be particularly important, this could actually provide art teachers with a lot of individual freedom regarding what and how they teach. Art teachers may not always be stimulated to innovate, but their practice does offer opportunities for bottom-up innovation.

As the 'wickedness' of these problems and challenges seems unmistakable, I can argue that a design-based research methodology is appropriate for the context at which my study is aimed. Art educators have a certain autonomy, which allows them to implement characteristics of authentic art education in their curriculum. The model for authentic art education that my research produces can provide guidance for the innovation of their practice with regard to problems related to subject matter, pedagogy and instruction materials.

Research design

Having established that the educational context of my dissertation is appropriate for design-based research, I will discuss how the research design is organized. Six prominent characteristics of design-based research (Shavelson, Phillips, Towne, & Feuer, 2003; Van Meurs, 2008) are used to underpin the research design of my current study.

Design-based research is theory-driven. The educational principles of authentic art education are conceptually rooted in social-constructivist theories and research in the field of art education. My studies among

contemporary informal and professional visual producers and the implementation of the revised principles of authentic art education in educational practice contribute to our knowledge about how forms of social-constructivist learning can be applied and advances the theoretical discourse on authentic learning.

Design-based research is utility-oriented. The revised model for authentic art education I will develop is measured in terms of its value for teachers and students in local educational contexts. Part of the research process is aimed at finding out how teachers used the educational model and if it has contributed to the quality of designing, teaching and learning processes.

Design-based research is interventionist. The educational model will be used and tested by professional teachers in their schools and classes. The variety and unpredictability of the real-world contexts in which the intervention takes place are seen as essential conditions to explain educational processes and inform the design process.

Design-based research is collaborative. The development of the educational model involves the participation and contribution of different practitioners in the field of art education, at various research stages. This group includes informal and professional visual producers, field experts and art teachers. The role of the teachers as co-designers of the intervention is typical for design-based research, but is deployed in a somewhat different form here. Teachers do not co-design the educational model themselves but have to operationalize it further into lesson plans that are executed in their practices. This method is necessary for me in order to evaluate the practicality of the model as both an educational design tool and a pedagogical guide in class. The way teachers operate as co-designers in my study has many similarities to the methodology applied by Adams et al. (2008) and Groenendijk et al. (2012), who provided pedagogical guidelines and a brief training course that challenged art educators to develop and implement innovative lessons which were then systematically evaluated.

Design-based research is iterative. Design-based research usually entails several research cycles that include design, testing, analysis and redesign. However, Herrington, McKenney, Reeves, and Oliver (2007) have argued that the execution of successive design cycles should be avoided by doctoral students who want to complete their studies in 4-5 years. They recommend that PhD researchers deploy a simplified design-based research format that fits the context and limited timespan of a dissertation. In my research plan, the evolving pedagogical model is only tested once in educational practice. Nevertheless, this test is rather complex and requires art educators to operate as designers who operationalize the model into courses for their practices. The teachers' design process has an iterative character because it includes the development of prototypes through collaborative research cycles before a course is finally implemented.

Design-based research is process-oriented. The focus of my thesis is on understanding and improving educational interventions rather than on

statistically measuring its effects. The qualitative and quantitative research instruments are used to identify characteristics and to link designing, teaching and learning processes to outcomes in particular settings, without aiming for controlled input–output measurement.

As the current study can be described as theory-driven, utility-oriented, interventionist, collaborative, iterative and process-oriented, it fits the criteria of design-based research. The research project is divided into four phases: identification phase, investigation phase, prototyping & assessment phase and reflection phase. This four-phase structure is inspired by the models of Wademan (2005), Reeves (2000), and Nieveen (2009) and displayed in figure 2.

Phases

The identification phase is the initial stage and aims to identify the main problem of investigation in a theoretical context. In my research project, the identification phase is aimed at identifying the original characteristics of authentic art education in relation to related historical and contemporary discourses. The investigation phase is a preliminary investigation into the authentic practices of present-day informal and professional visual producers. The aim of this phase is to characterize contemporary visual practice in order to update the original characteristics of authentic art education and to translate them into a model. The results of this phase are a tentative model for authentic art education, based on redefined tentative design principles. The prototyping & assessment phase is the third stage, aimed at testing the model with practitioners in real-world contexts and studying how the tentative design principles 'work'. A group of teachers will use the model to develop a course for their local practice, which will be implemented and evaluated. The final stage, the reflection phase, aims to discuss the practical results and the contributions to theory of the design-based study: It presents a final version of the model for authentic art education and contributions to theory in the form of revised design principles and theoretical implications.

Identification phase	Investigation phase		Prototyping & Assessment phase	Reflection phase
Backgrounds and characteristics of authentic art education	Investigation of contemporary informal and professional art practices	Tentative model for authentic art education	Teachers design and implement an intervention, based on the model	Final model for authentic art education
		Tentative design principles		Design principles and theoretical implications

Figure 2: Main research phases of Remixing the Art Curriculum

When I combine the research questions, activities, participants, research instruments and desired outcomes with this four-phased structure, the outline for my research project is arranged as presented in figure 3.

Figure 3 indicates how the position of the researcher as an educational designer changes over the course of four research phases. Throughout the identification and investigation phases, the researcher is the main designer who develops a model for authentic art education. During the prototyping & assessment phase, the role of the educational designer transfers to a group of art teachers who design and implement an intervention on the basis of the model. The researcher facilitates and analyzes the teachers' iterative design cycles and evaluates the implementation process. In the reflection phase, the researcher adopts the role of educational designer again, as he redesigns the final model of authentic art education.

Methodological challenges and measures

A design-based research project requires researchers to deal with specific associated methodological challenges. Dede (2004) has argued that design-based research has a tendency to be 'over-methodologized' and 'under-conceptualized': it can create excessive quantities of data, and has to keep a complicated balance between pragmatic and academic scholarship. This also relates to difficulties with the generalization among cases in contexts with many variables and large quantities of data (Collins et al., 2004, p. 16). Another challenge is that the researcher has a potential conflict of interest as he operates both as an advocate (designer) and a critic (evaluator) in a design-based research project (The Design-Based Research Collective, 2003). A dual role of the researcher/designer is complicated but intrinsic to design-based research and methodological measures can help to reduce bias and evaluator effects. A third dilemma is that real-world research contexts bring real-world difficulties, or as Langer put it: "design experiment research is by nature messy, and will continue to be so" (2012, p. 79). All kinds of practical and methodological complications can arise in the realistic contexts that disrupt the execution of the study.

To respond to the methodological challenges related to design-based research, I will operationalize the design study guidelines as formulated by McKenney, Nieveen, and Van den Akker (2006) and (Plomp, 2009). These guidelines do not solve all methodological problems related to design-based research, but they can help to add substantial academic rigor to this dissertation. Below, I will discuss the methodology of my PhD research with regard to these guidelines.

Have an explicit conceptual framework. The external validity of a design-based study is enlarged when it is rooted in an underlying rationale. The rationale of my thesis builds on the conceptual framework of authentic art education (Haanstra, 2001), which is further explored through literature reviews of concepts relating to contemporary learning and curriculum design, popular visual culture and the arts. This provides me with a solid foundation to underpin design decisions and to analyze and discuss

	Identification phase Backgrounds of authentic art education	Investigation phase Investigation of contemporary informal and professional art practices	Prototyping & Assessment phase Teachers design and implement an intervention, based on the model	Reflection phase Final model of authentic art education, design principles and theoretical implications
Research Questions		– How does artistic development and learning take place among informal visual producers, and what are their sources of inspiration? – How does artistic development and learning take place among professional artists and what are their sources of inspiration? – How can the characteristics of contemporary visual producers inform a pedagogical model for contemporary authentic art education?	– How do art teachers translate the revised design principles of authentic art education into lessons and how do they perceive this deswgn process? – What is the impact of the teacher-designed lessons in school practice and what learning effects do teachers and their students perceive?	Main research question: What are the main design principles of a model for authentic art education that can be derived from the practices of contemporary informal and professional visual producers, and what are its implications in educational practices and for curriculum theory?
Activities	– Analysis of the problem in historical context – Formulation of research questions and methodology	– Analysis of relevant present-day contexts for authentic art education – Design of an educational model	– Teachers design and implement an intervention, based on the model – Evaluation of design and implentation process	– Design of a final educational model – Formulation of theoretical implications
Educational designer	Researcher	Researcher	Teachers	Researcher
Participants		– Informal visual producers – Socially engaged artists	– Fieldexperts – Teachers (20) – Students (302)	
Research Instruments	– Literature review	– Literature review – Focus group interviews – Topic interviews	– Observations – Expert panel – Topic interviews – Learner reports – literature review	– Literature review
Outcomes	– Theoretical framework – Original design principles of authentic art education	– Characteristics of informal and profes-sional visual producers – Tentative design principles and model for authentic art education	– Analysis of design process – Analysis of the implementation process	– Final model of authentic art education – Contributions to theory, practice, and methodology

Figure 3: Research design overview of Remixing the Art Curriculum

research outcomes. The practical and theoretical implications of my study will be aligned with existing theories in the context of authentic learning.

Develop congruent study design. A congruent design-based study entails that the chain of reasoning is both transparent and tight (McKenney et al., 2006). *Remixing the Art Curriculum* has a coherent four-phased structure based on theory and models developed by scholars in the field of design-based research. The investigations during each of these phases are interrelated, but they are treated as individual studies. Each of the different sub-studies includes a theoretical section and research questions, methodology, data analysis and conclusions.

Use triangulation. Triangulation is an effective strategy in the context of research-based design, because it can enhance the reliability and internal validity of research findings by comparing data that were retrieved via different research instruments. In my study, data triangulation is mainly used during the Prototyping & Assessment phase. The implementation process of teacher-designed courses will be evaluated among both teachers and students, applying qualitative (interviews with teachers) and quantitative research instruments (learner reports by students).

Use respondent validation. Another measure to increase internal validity is to use respondent validation or member check. All the artists and teachers in my research project are invited to review the chapters in which their actions and statements are described. The participants' feedback is used to correct errors and misinterpretations.

Apply both inductive and deductive data analysis. This guideline is closely related to the use of a conceptual framework in design-based research. The framework of authentic art education allows me to apply both deductive and inductive forms of analysis during my research project: it enables me to explore emerging patterns in data retrieved from contemporary visual producers, which inform existing design principles. The updated design principles are then tested in educational practice, which provides me with possibilities for both verification and exploration.

Use context-rich descriptions of contexts, design decisions and results. As design-based research takes place in naturalistic settings, the generalizability of results to other contexts is limited. 'Thick description' (Geertz, 1973; Lincoln & Guba, 1985), a detailed account of the studied phenomenon and research findings, supports external validity of the study because it enables researchers and practitioners to translate findings to contexts in which they might be applicable. My thesis uses context-rich descriptions of artistic and educational practices, direct quotes from the interview data, and many visual examples, which help the reader to envision what is being described.

Organization of the dissertation

The structure of my thesis follows the four phases of the design process, which runs roughly over a period of four years.

The current chapter is the *identification phase* and describes the theoretical framework, research questions and methodology of the study.

In the following chapters I will explain and describe the activities, research instruments and participants in the other three research phases in further detail.

The *investigation phase* (chapters 2-6) examines the practices of contemporary informal and professional visual producers, both theoretically and empirically. These practices are selected as relevant contexts to inform a new model for authentic art education. Chapters 2 and 3 focus on how art production and learning takes place in informal visual networks; spontaneous visual production groups and networks that have evolved outside formal learning institutions or art organizations. Chapters 4 and 5 investigate the practices of contemporary artists and collectives. These studies explore how artistic development and learning evolve in today's art practice. In chapter 6, the characteristics of informal and professional visual production that I defined throughout chapters 2-5 are compared and synthesized with the existing principles of authentic art education. This is the chapter in which the researcher operates most prominently as an educational designer by discussing and formulating new design principles and proposing a new model for authentic art education.

The *prototyping & assessment phase* (chapters 7-9), describes how the new model is applied and tested in educational practice. A group of art teachers uses the new model for authentic art education to design an intervention in the form of an art course that they implement in their local art curriculum. These chapters describe the teachers' iterative design process, the designed courses, the implementation process and the results as perceived by teachers and their students.

The final section of my thesis is the *reflection phase* (chapter 10). This chapter analyzes and discusses how the new design principles of authentic art education functioned in realistic educational contexts. These reflections assist the revision of my model for authentic art education and inform the local and theoretical implications of *Remixing the Art Curriculum.*

Identification phase

IDENTI
INVEST
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PING AND

ESSMENT

FLECTION

SUMMARY

PENDIXES

phase

Part one:
Informal
Visual
Producers

Introduction to chapters 2 and 3

Chapters 2 and 3 discuss my investigation of contemporary creative production in the informal domain. They examine the self-initiated visual practices of young people through literature reviews and empirical research. Both chapters were written as independent papers for research journals and books, which accounts for a certain overlap in explaining theoretical terms and concepts. Together, chapter 2 and 3 answer the research question: *how does artistic development and learning take place among young people in informal visual networks, and what are their sources of inspiration?* The answers to this research question will be discussed in a brief postscript that concludes chapter 3.

2

Informal Visual Networks[1]

Authentic art education advocates the establishment of meaningful, lifelike learning environments by breaking the boundaries between formal learning contexts and the world outside school. An authentic art curriculum is continuously informed by two different domains: the informal domain where the student's everyday art interests and practices reside and the domain of professional art in which artists, curators and other art experts are active. To find new reference points for the content and didactics of contemporary authentic art education, my study aims to research these two main fields. In this chapter I will explore the characteristics of informal visual production. My findings offer insights into the varied cultural production of today's youth and allow me to define characteristics of informal learning practices of visual production networks. I found support for the conclusion that today's art teacher is part of a world in which visual knowledge and production can be learned in various communities of practice, which are empowered by technology and globalized networks. A formal curriculum that is open to these various communities of practice might be capable of keeping pace with the rise of participatory cultures while remaining meaningful to students. A teacher in such a curriculum is a tour guide at a lively junction where communities of practice of visual professionals and informal visual networks meet.

For a long time, the field of learning psychology devoted relatively little attention to informal learning practices outside formal educational institutions. At the beginning of the twentieth century, a well-tried model like apprenticeship learning was regarded as an outdated concept that had lost touch with contemporary psychological and social theories. At that time, apprenticeship learning was often characterized as conservative and authoritarian and was aimed more at craftsmanship than at the development of theoretical knowledge (Fuller & Unwin, 1998; Guile & Young, 1998; Lave & Wenger, 1991; Parker, 2006).

At the end of the twentieth century, informal learning gained attention in learning theory, as a part of a renewed interest in learning processes that take place in real-life contexts outside of school. Informal learning communities have been studied by researchers in the field of learning psychology to gain more knowledge on the social contexts that determine learning (Greeno et al., 1996; Hodkinson, Biesta, & James, 2007; Vadeboncoeur, 2006). Researchers in the field of art and media education have focused on youth and subcultures within these informal communities of practice, to discover possible gaps and connections between art and media lessons in school and the self-initiated work that young people produce outside of school (Green, 2008; Jenkins et al., 2006; Manifold, 2009; Wilson, 2003). Researchers in both of these fields acknowledge the value of spontaneous and informal learning trajectories as sources of inspiration for art education and other subjects in schools. "Adolescents and young adults learn more through their social interactions around favorite forms

of visual culture than adults may realize" (Freedman, Heijnen, Kallio-Tavin, Kárpáti, & Papp, 2013, p. 132).

The goal of this chapter is to obtain an understanding of the spontaneous everyday art practices of young people. To investigate these practices, I will study the learning practices of youth who operate in visual production communities that form spontaneously, outside any formal curriculum. Because these communities are dynamic and volatile, they offer me an opportunity to 'take the current temperature' of the interests, productions and learning methods of young people engaged in visual production. The main sources to define the characteristics of informal visual production are studies by learning psychologists and researchers in media and arts education. The characteristics of the informal visual communities that are thus defined will be compared with characteristics of traditional formal art education.

Three perspectives on learning

The recent revaluation of informal learning fits in the broad tradition of educational psychology, as described by Greeno et al. (1996) based upon variations in the different perspectives on knowing and learning from which educators, researchers and psychologists explain and study the course of human learning. They distinguish between three general perspectives on knowing and learning: the *behaviorist, cognitivist* and the *situative* perspective. All of these perspectives consist of many different theories that have developed and intermingled in the history of educational psychology, although they did not develop equally or simultaneously.

The behaviorist perspective originated around the early twentieth century and has had a strong influence on the way school systems and classes have been organized up to the present time. This perspective can be typified as teacher oriented. It operates from the assumption that humans are conditioned to respond to stimuli and is less concerned with the motivation and mental processes of the learner. Instruction (stimulus) and the observable behavioral changes of the learner (response) are the focal points in the behaviorist perspective.

The cognitivist perspective, which focuses on the inner mental activities of the learner, became the dominant paradigm in educational theory in the 1970s. The cognitivist perspective puts a greater emphasis on the connections and cognitions formed in the mind of individual learners and studies forms and models of cognitive information processing. This perspective can be typified as learner oriented.

The situative perspective originated around the 1990s and is seen as a socially-oriented perspective on learning (Greeno et al., 1996). It focuses on the learning contexts in which groups of people interact. Theorists who operate from a situative perspective emphasize that learning is a social activity determined by the context in which learning takes place and the way in which groups of people share knowledge. Knowledge is not neutral but is situated in specific, real-world contexts in which it is learned and applied (Brown, Collins, & Duguid, 1989).

The emergence of these three perspectives characterizes broad theoretical and methodical shifts in psychological and educational research: from teacher-centered to student-centered approaches; from individually-orientated towards socially-oriented notions; and from laboratory studies towards the study of real-life learning contexts, inside or outside the classroom (Hakkarainen, 2010). Research from the situative perspective within learning psychology offers the best clues for defining characteristics of informal group learning. Researchers like Brown et al. (1983), Lave and Wenger (1991), Bereiter and Scardamalia (1997) and Engeström (1999) contributed important findings based upon the study of learning processes in work and daily life, and with pedagogical models for cooperative, context-rich learning. Brown's *distributed expertise communities*, Lave and Wenger's *communities of practice*, Bereiter's *knowledge-building communities* and Engeström's *expansive learning communities* are all learning concepts that share the same features: learning is based on complex problems and tasks, group members produce and share knowledge, and boundaries are broken between learning in educational contexts and real-life contexts (Hakkarainen, 2010).

To identify the characteristics of informal group learning practices, I will explore Lave and Wenger's theory of *communities of practice* (CoP) in more detail. This choice is based on two arguments. First, compared to the other three community-based learning theories mentioned, CoP is the least rooted in school practice. Lave and Wenger formed their ideas largely on the basis of anthropological studies among informal groups and communities of practitioners. The second reason is that CoP theory is aimed particularly at analyzing the social processes that determine learning in communities outside of school. This approach fits my aim because, I am looking for characteristics that distinguish informal group learning from learning at school.

Communities of practice

Jean Lave and Etienne Wenger (1991) introduced the phrase 'communities of practice' as part of their theory of situated learning. They emphasize that learning is always an integral aspect of social practice; there are no activities that are not situated and "even so-called general knowledge only has power in specific circumstances" (Lave & Wenger, 1991, p. 33). We are all members of different formal or informal communities of practice of which learning is a natural aspect. By studying different communities of practice, Lave and Wenger want to extend our viewpoints on learning as it takes place in real-life contexts: outside of school, and both intentional and unintentional.

Participation is seen as the key ingredient that stimulates spontaneous learning processes. If a community of practice offers legitimate peripheral participation (Lave & Wenger, 1991) to its members, it is also a learning community - not only for newcomers but also for experienced community members. *Legitimate* access to the *periphery* of the community is conditional for participation and learning in the community. According to Lave and Wenger, you need to be a member (legitimacy) with access to the periphery

of the community to commence the centripetal process of becoming a full member. Identity formation is another central concept in CoP theory. According to Lave and Wenger, practice - and thus learning - cannot be cut loose from the identity formation that occurs simultaneously. The member learns as he gains a greater understanding of all aspects of the (improvised) enterprise in which he is submerged and with which he identifies.

Wenger (2006a) defines CoPs as: "[…] groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly" (p. 1). Not every community is a community of practice; three characteristics are crucial, according to Wenger:

–   *The domain:* A CoP is defined by a shared domain of interest to which members are committed. Members therefore share a competence that distinguishes them from non-members.

–   *The community:* Members build relationships that enable them to learn from each other. They engage in joint activities and discussions, share information and help each other.

–   *The practice:* CoP members are not bystanders; they are practitioners. They develop a shared repertoire of resources such as experiences, stories, tools and problem-solving strategies.

Accordingly, a general community of practice can be defined as: *a community that is defined in a shared domain of interests and competences from practitioners who develop a shared repertoire of resources through joint activities, information sharing and peer learning.*

The characteristics of communities of practice described above have been formulated from a general perspective and apply to the broad domain of social practices outside of formal education. My next step is to extend these characteristics with more specific aspects of informal visual learning by exploring communities of practice that are active in the visual subdomain. Before doing so, it is important to demarcate more precisely which groups are concerned in this case. Lave and Wenger do not distinguish between informal and non-formal groups in their research. Informal groups originate spontaneously and have no connection with a formal curriculum. A non-formal learning situation is a hybrid form between informal and formal learning (Vadeboncoeur, 2006); one that occurs outside formal educational institutes, but where there usually is a preconceived learning aim and a formal division between supervisors and participants. Examples of non-formal learning are apprenticeships, out-of-school courses and museum education. My investigation is aimed at young people who are active in the informal domain. They operate in communities that arise spontaneously, in which learning is not a primary objective, but a 'side effect' of collective visual production around a shared domain of interest. As these informal groups are often built on hybrid connections - especially in the digital realm - I will address them as *networks* from now on.

Several researchers in art and media education have drawn attention to the visual activities that students deploy outside of the arts classroom, often in relation to the rise of digital technologies and global

networks, which have lowered the barrier for collaborative creative production and large-scale cultural exchange (Castro, 2012; Kafai & Peppler, 2011). In the following paragraph, I will define the characteristics of informal visual networks by cross-fertilizing the characteristics of Wenger's communities of practice with Jenkins' participatory cultures (Jenkins, 2006b; Jenkins et al., 2006). Subsequently, the definition will be refined with characteristics from researchers who have analyzed specific visual networks at close range.

Participatory culture

Participatory culture is a phrase coined by the American media theorist and researcher Henry Jenkins, who has done extensive research among communities formed around popular culture, such as *Star Trek*, *Buffy the Vampire Slayer*, Hong Kong action cinema and Japanese anime (Jenkins, 1990, 2006a, 2006b). According to Jenkins, fan communities can be seen as early adaptors of present virtual community technology and of participatory culture. Long before computers became a standard piece of equipment in almost every western household, fan communities were sharing their knowledge through fanzines, informal postal networks and at conventions. These fans do not just exchange information; they produce new stories, artwork and costumes based upon the admired source. The rise of the Internet and new digital technology empowered the activities of fan communities. It increased the speed of communication, offered access to members from all over the world and also added new objects of fandom from the popular culture of foreign countries.

Jenkins understands the activities of fan communities as proto-types of participatory culture; an expansive cultural change that hybridizes borders between producers, consumers, creators and spectators. He defines participatory culture as:

> a culture with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one's creations, and some type of informal mentorship whereby what is known by the most experienced is passed along to novices.
> A participatory culture is also one in which members believe their contributions matter, and feel some degree of social connection with one another. (2006, p. 3).

These participatory cultures arise from three different trends: new tools and technologies enable consumers to archive, annotate, appropriate and recirculate new media content; a range of subcultures promote do-it-yourself media production; economic trends favoring horizontally integrated media conglomerates encourage the flow of images, ideas and narratives across multiple media channels (convergence) and demand more active forms of spectatorship (Jenkins, 2006b, pp. 135-136).

Jenkins argues that these trends form the foundations for participatory cultures, which reveal new skills for cultural production, often in close connection with technological developments in the digital realm.

Play, performance and simulation are valuable skills for problemsolving, improvisation and interpretation around complex subject matter and real-world processes. Appropriation (or sampling and remixing) is another recurrent practice in participatory cultures. To Jenkins, appropriation has always been an important method among young artists to explore cultural traditions and conventions: from the apprenticeships of renaissance painters to improvisation around 'standards' in the jazz scene. Jenkins shares this point of view with other media theorists who claim that copyright is a typical product of the modern era that emerged in the slipstream of mass media (Lessig, 2008; Mason, 2008; Shirky, 2010). In their view, the traditional copyright is in danger of becoming an outdated concept that condemns the artistic activities of current generations to a status of piracy. Jenkins and colleagues recall the remixing and collaging activities in communities of fan artists and techno and hip-hop musicians as examples of participatory cultures, who are "taking culture apart and putting it back together" (2006, p. 32). According to Jenkins, schools in particular have falsified the image of artistic production by underlining the autonomous and individual aspects of creative production and ignoring appropriation as a foundation on which cultural history is built.

Schools in general have been slow to respond to the emergence of participatory culture, argues Jenkins. Other researchers have also argued that schools have to adapt their curriculum and didactics to students growing up in contemporary visual and media culture (Buckingham, 2003; Duncum, 2009a; Freedman, 2003). Nonetheless, there is still often a yawning gap between the formal arts curriculum and the spontaneous cultural production that takes place beyond the school (Heijnen, 2009).

An important aspect of informal cultural production that differs from school culture is the emergence of affinity spaces, according to Jenkins. The phrase 'affinity spaces' was introduced by Gee (2004, 2005) and can be defined as semiotic social spaces where people come together around a shared interest or affinity. They are physical or virtual informal learning cultures that can evolve spontaneously and on an ad hoc basis from people's involvement with popular culture. Gee argues that affinity spaces offer powerful opportunities for learning because they connect people of different classes, races, ages, genders and levels of education. Members can participate in various ways depending on their personal interests and skills. Affinity spaces provide meaningful contexts for learning because they allow members to feel like and act as experts, sharing their knowledge with other experts in the domain. To Jenkins, *affinity spaces* and *informal learning within popular culture* seem interchangeable concepts, which can be opposed to formal educational systems. Jenkins and colleagues (2006) describe affinity spaces around popular culture as experimental, social, innovative and dynamic, whereas formal education is conservative, individualistic, bureaucratic and static.

In the context of art education, Jenkins' vision attunes with that of Wilson, who states that art teachers are "typically stuck in the past"

(Wilson, 2003, p. 216). Wilson explains that art educators tend to be far behind in adopting trends from their students and from professional art and media producers. Where the art world in the classroom is often depicted as structured, hierarchical and knowable, Wilson describes its structure as a rhizome: a structure that is non-hierarchical and chaotic, with multi-layered relationships. He sees the Internet as the ultimate rhizome, in which amateurs and professionals, the young and the experienced, high art and visual culture, Eastern and Western cultures meet and learn from each other. Wilson argues that students' self-initiated work and interests based upon popular visual culture have the potential to broaden the school art curriculum in unpredictable ways: "The teacher's new role would be that of negotiator among conventional art, emerging art, and student-initiated content that may include virtually anything from the entire realm of visual culture" (Wilson, 2003, p. 227). Both Jenkins and Wilson argue that participatory cultures in which youngsters are involved are important artistic and educational 'hotspots', not only for community members but also as a source of inspiration for the formal school curriculum.

As we have seen, a majority of characteristics of participatory cultures bears a resemblance to communities of practice theory. Wenger and Jenkins both address aspects regarding a shared domain as a basis to conduct joint activities, share information and learn from each other. Like Wenger, Jenkins describes members of participatory cultures as practitioners who produce a shared repertoire of resources. However, some characteristics of participatory cultures should be interpreted as specifications of communities of practice active in the realm of art and media production. Terms like 'artistic expression' and 'creating' are typical because they refer to creative production as a central aspect of participatory cultures. The fact that these networks are formed by an *ad hoc* and *bottom-up* approach and that they are populated by diverse members in terms of class, race, age, gender and level of education, should also be mentioned as typical of participatory cultures. These participants learn by sharing work and ideas and through forms of informal mentorship. The domain in which participatory cultures form is also specified by Jenkins: participatory cultures arise in the context of affinity spaces within popular culture, around which members feel and act as experts. One last characteristic that distinguishes participation cultures within the broad concept of communities of practice relates to the methods of production and learning. Jenkins describes methods that are specific to informal practices within popular culture, fueled by new technologies. Play, simulation and performance are seen as recurrent methods for problem solving, interpretation, improvisation and discovery in participatory cultures, while sampling and remixing are seen as experimental forms of expression.

By combining the characteristics of the communities of practice theory with those of participatory culture, I can further refine the definition of informal visual networks (table 3).

Domain: shared concerns, interests and competences
Affinity spaces within popular culture
–   Members feel and act as experts

Community: joint activities, information sharing, peer learning
–   Groups form on the basis of a bottom-up and ad hoc approach
–   Varied population
–   Strong support for creating & sharing
–   Informal mentorship

Practice: production of a shared repertoire of resources
Experimental production through: play, simulation, performance, sampling and remixing

Table 3: Characteristics of communities of practice combined with participatory cultures

Informal production groups formed around popular culture

The addition of participatory cultures theory has brought us closer to a final definition of informal visual networks. To elaborate on these characteristics, I will use literature from other scholars in the field of art and media education who have studied various groups within participatory cultures. The aim is to provide more detailed characteristics of informal visual networks by distinguishing miscellaneous informal practices around popular culture from formal art education.

Research on creative processes in informal production groups formed around popular culture seems quite limited compared to formal art education studies. There are plenty of studies on subcultures and informal communities in the field of social studies, but they often lack a specific focus on topics around artistic production and learning. Although the studies discussed below have been conducted from the perspective of media and art education, their diversity makes it difficult to compare them with one another. I will therefore discuss the different studies globally, focusing on the relevant aspects that can add to the final definition of informal visual networks.

First, I will discuss informal groups who produce work using more traditional visual materials and techniques like drawing, painting and costume design. Second, I will discuss informal groups that have formed around new media like blogs and video games. Third, I will discuss informal popular music learning practices that have been studied in the field of music education. Even though the latter groups are not primarily formed around visual production, they still can provide us with useful information because their members' sources of inspiration, production methods and learning styles resemble the characteristics of informal visual networks.

Each of the three types of groups will be accompanied with an example of a contemporary 'networked' artwork. Although these works have manifested themselves in the context of professional art, their materialization and subject matter are inseparable from the activities of non-professionals in niche interest groups. Thus, the presented artworks offer an insight in the lived reality of present-day informal visual networks and the hybridizing relationship between amateur and professional cultural producers.

'Analogue' groups: fan artists and graffiti writers

One of the most prominent characteristics of informal groups formed around popular culture is that they often create complex worlds with their own rules, languages and values that make it hard for art educators to categorize their activities under general labels like 'hobby', 'amateurism' or 'art'. Studies by Manifold (2009), Bowen (1999) and Valle and Weiss (2010) reveal that apparently routine pastimes can evolve into very specific forms of knowledge and artistic production, whose personal or artistic value for members is difficult to determine for non-members. Even though the artistic tools that these groups use could be typified as 'analogue', worldwide online networks play an important role in these communities as a means to share information, to publish and to comment on self-made work. Another feature is that the practices of these producers have a longitudinal character. Members produce series of works around the same topic of interest, stretched over several years of their lives.

Manifold (2009) studied nearly 300 fan artists and cosplayers between the ages of 14 and 24 who publish their self-made work online at deviantArt.com, Elfwood and Cosplay.com. The study demonstrates that these fan participants produce and discuss self-made art via worldwide networks for many different reasons. Often, their art making is originally motivated by the need to express an involvement with certain forms of popular culture, but it can also fulfill a need for personal expression, identity formation or the enactment of ways of being in the world. This leads to a great variety in the levels of engagement of fan participants. Some remain at a basic level of art making that is driven by an instinctive desire to draw pictures, whereas others become highly skilled and creative image makers whose personal visual styles are recognized by peers in the community. A notable finding in Manifold's study is that even fan participants who reach a high level in art making do not always aspire to careers as professional artists. Making fan-based or cosplay art is seen as a meaningful activity in their lives because "mundane experiences were balanced by excursions into fantasy" (Manifold, 2009, p. 68). Some fan artists indeed move on to the professional art world, but many participants value fan art as significant - independent of their professional career. This shows that the urge to produce self-initiated art must be viewed separately from the aspiration for a career as a professional artist. The degree of professionalism of the fan artist does not necessarily determine the quality of the visual work or the value it represents for its producer.

The specific contexts and visual languages that are central to every popular culture community contribute to the gap between members and non-members. For spectators 'outside' such communities it is often difficult to recognize the artistic qualities by which members value the products of their peers. This becomes clear when focusing on the practices of graffiti and street artists. Bowen (1999) found that many graffiti artists see other graffiti artists as their primary audience because they are considered to be more qualified to judge and comment on the quality of visual work

displayed in the streets. Many people on the street will not be aware of the ways in which members of the graffiti scene judge each other's work continuously (Valle & Weiss, 2010). It is an open, competitive network in which criteria including authenticity, individual style and skill are discussed through peer feedback and on graffiti forums. Over time, street art has gained the status of a socially accepted art form (Mason, 2008; Mathieson & Tàpies, 2009; Stahl, 2009), but this usually involves the work that is clearly recognizable as *art*. A rapidly drawn *tag* (stylized signature) or *throw up* (more elaborate tag, usually multicolored) is considered by many to be just vandalism, whereas members of the graffiti scene recognize potential artistic value in *all* forms of graffiti; from a marker-tag in the subway to a colorful legal mural. Members are aware that a tag is not just a scribble but a personalized sign that was developed through perpetual effort and repetition. The 'concealed' diversity of graffiti tags is the subject of *Graffiti Taxonomy*, a work by artist Evan Roth (figure 4).

'Digital' groups: social networkers and gamers

The rise of new media technologies and digital online networks like Facebook, Pinterest and Instagram has broadened the field in which youngsters can be active as spontaneous art and image-makers. Computers and digital networks offer new methods and resources for visual appropriation, production and distribution. The gap, described by Jenkins and Wilson, between formal art education and informal groups formed around popular culture in the digital realm is even deeper compared to 'analogue' informal groups. The cultural production in fan-based or graffiti communities still
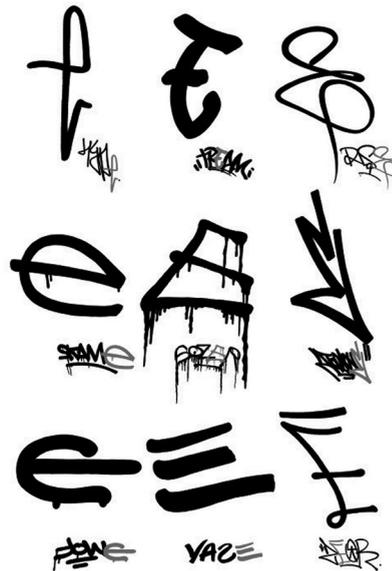
Figure 4: Evan Roth - Graffiti Taxonomy: Paris (fragment) (© 2009, Evan Roth)

To highlight the diversity of forms in graffiti tags, artist Evan Roth selected the most commonly used letters by graffiti writers out of over 2,400 photographs of tags in the streets of Paris. These selected letters were then isolated from their background and displayed in a grid covering the facade of the Fondation Cartier in Paris. An interactive version of this work is published online: http://graffiti-taxonomy.com.

has some reference to traditional artistic learning trajectories, in contrast to bloggers or gamers, whose cultural production is sometimes not recognized as 'artistic' or 'educational', and sometimes not even as a 'product'. The processes of communication, play, creative production and learning are intertwined in informal groups formed around popular digital culture, expressed through multiple forms that change along with the expanding possibilities of digital technology.

Teenagers have various motivations to start online gaming, blogging, texting and working with image and sound: they are motivated by the need to communicate regularly with others, to be entertained or to find out about particular problems or personal interests (Drotner, 2008). Weber and Mitchell (2008) consider the young girls' social network home pages they researched as an extension of their bodies into cyberspace. The Myspace home pages they studied, belonging to teenagers aged 11 to 16, can be seen as visual evidence of their existence, expressed through texts, type, graphic elements and self-made or appropriated imagery. These youngsters personalize their sites through an eclectic mix of old and new media in which self-made artwork is as valuable as direct quotations from popular culture. Weber and Mitchell point out that these posted identities are neither homogeneous nor predictable, even if the producers "all eat from the same popular buffet" (2008, p. 32). Although the activities of teenagers on social networking sites are far less 'specialized' compared to the communities of fan artists, cosplayers and graffiti artists, they still express individual forms of cultural production. Ito et al. (2010) and Kafai and Peppler (2011) have underlined that the DIY interest-driven activities ("messing around") in these social networks strengthens multimodal design skills and lowers the barrier towards creative media production for a much wider group than the typical 'nerds'.

The cultural production that takes place in online gameplay communities perhaps differs most from traditional art education. A personal home page still has reference to familiar forms of individual expression like scrapbooks, diaries, teenage bedrooms or photo albums, whereas video games can hardly be compared with any 'analogue' predecessors. The controversial reputation of video games (simplistic, violent and addictive) has not really contributed to their recognition as creative or instructive resources. However, studies among groups of gamers have shown that complex popular computer games can offer players situated experiences in which they actively construct meaning, thus expanding their knowledge and creative skills (Prensky, 2002; Squire, 2006; Veen & Jacobs, 2008). Squire (2006, p. 19) states that "games are not a static code; rather, they are sociotechnical networks." He argues that forms of social learning become most prominently visible in online multiplayer games like World of Warcraft, Toontown and Star Wars Galaxies. In these massively multiplayer online role-playing games (MMORPG), thousands of players interact with each other in real time on a worldwide scale. Players create original stories by inhabiting another identity (the avatar), which functions as an alter ego of their offline personality. Squire also shows that within the same game players construct

different meanings based upon their interests and cultural backgrounds, sometimes far beyond the intentions of the game designers.

The 'misuse' of game technology is taken to the extreme by communities of gamers and hackers who discover new forms of artistic expression by decoding and remixing game technology (Lowood, 2008; Schäfer, 2011). *Demoscene* (a subculture in which non-interactive digital audio-visual clips are produced) and *machinima* (cinematic productions using games to generate computer animations) groups use game codes, sounds and imagery to create original programs, music and animated films. Professionals in the media and entertainment industry watch these communities carefully, as they are seen as breeding places for new talent. Participation in demoscene and machinima communities evidently requires a high level of technical skill, yet even these specialized groups of 'nerds' conform to the image that most young producers of digital culture are fascinated by the way they can *use* technology, rather than technology itself (Drotner, 2008). An illuminating example of how digital content is shared, sampled and remixed via the Internet is the ongoing art project *Technoviking*, by Mathias Fritsch (figure 5).

Music groups: pop musicians

Although pop musicians are not primarily inspired by *visual* culture, including research on informal music communities seems nevertheless relevant for two reasons. Popular images, texts, sounds and music are inseparable as important inspirational sources for youth communities (Duncum, 2004). Many of the above-mentioned informal groups formed around popular culture are loosely or tightly connected to musical genres or pop cultures: Social networkers publish and share their favorite music online, cosplayers are affiliated with Japanese J-pop (cosplay.com, 2009) and graffiti writers

Figure 5: Valtteri Mäki - Viking3
(© 2007, FossaDouglasi (Valtteri Mäki), used under Creative Commons Attribution-ShareAlike 2.0 Generic Licence)

In 2000 the German artist Matthias Fritsch filmed a muscular, intimidating dancing man during a dance event in Berlin. From 2007 his video became a popular Internet meme named "Techno Viking" with more than 40 million hits and over 4000 video responses on YouTube. Fritsch has created an ongoing online archive with thousands of DIY responses to the original video in the form of video re-enactments, remixed images, blogs and forum discussions.
http://www.technoviking.tv

have a historical bond with hip-hop subcultures. Musical communities in turn are often visually defined through specific imagery to be found in clothing styles, band logos, cover art and music videos. A further reason to include informal musical participatory cultures in my study is the similarity between production styles among informal visual and musical communities. The trends that gave rise to participatory cultures (new technologies, DIY production and convergence) make media production easily accessible and allow participants to produce content in holistic, interdisciplinary manners. This already became clear when discussing the practices of machinima and demoscene groups in which images, sounds and music are constantly digitally created, appropriated and remixed, all in close interconnection.

One of the leading voices in the research of informal popular music learning practices is the British professor of music education Lucy Green (Welch et al., 2004). Her studies among guitar-based rock musicians showed that the learning styles of pop musicians differ substantially from the way music is generally taught in formal music education (Green, 2001). She distilled five fundamental principles that define the characteristics of informal popular music learning. First, informal music learning starts with the music the participants choose for themselves. It is music they understand and with which they identify. This differs from formal educational practices where students mostly learn music that they do not know, which is selected by the teacher. Second, the main method for informal music learning is copying music recordings by ear. This is different from learning music through notation, instructions or exercises that go beyond the music itself as is often seen in music classes. Third, informal music learning takes place through self-directed, peer-directed and group learning. Knowledge is acquired by listening, watching, imitating and talking among friends. There is no formal tutor-pupil relationship like in classical music education, nor is there adult guidance like in school practices. Fourth, informal music learners learn holistically because they start learning by studying and copying musical examples in their full complexity. The learning process in formal music education is often the exact opposite: teachers set out learning trajectories from simple to complex, often using specially composed 'school music' and exercises. Fifth, informal music learners typically integrate processes like listening, performing, improvising and composing, whereas formal music education tends to focus on just one of these activities at a time (Green, 2008).

It seems that music teachers are as much 'stuck in the past' as the art teachers who were mentioned by Wilson. Teachers in formal music education face the same challenges to keep their curricula up to date with a field in which pop genres and styles change, subdivide and mix at overwhelming speed (Kahn-Harris, 2007; Prins, 2007). Just as in the visual realm, digital technology has provided new ways in which musical meaning can be produced and interpreted. Väkevä states that "the rock-based practice of learning songs by ear from records and rehearsing them together to perform live or to record is just one way to practice popular music artistry today" (Väkevä, 2010, p. 59). She argues that Green's fundamental principles of informal popular

music learning are too limited because they neglect the modes of popular music that are influenced by the use of turntables, samplers, computers and music games. Participants in these communities create music through modes like turntablism, remixing, collective online songwriting and music video production (Väkevä, 2010). Especially among 'digital' musicians, the Internet functions as an open source archive in which any existing sound, loop or track is a potential building brick towards a new production. These musicians have cultural rules and learning methods that differ from rock band practices, but even more from the traditional school music curriculum. The gap between formal and informal popular music learning that Green demonstrated is even wider and deeper when taking into account the creative possibilities offered by new technologies. The art project 19:30 by Aleksandra Domanovic (figure 6) illustrates how the Internet is artistically used as an open source archive for participatory audiovisual productions.

Defining informal visual networks

The studies among informal visual and musical production groups that I discussed in the previous section provide us with additional characteristics with regard to a definition of informal visual networks

First of all, informal visual networks develop specific *rules, (visual) languages* and *values* through *longitudinal engagement* in a subject, which can prevent non-members from recognizing their creative or educational value. Jenkins already mentioned the expertise of members in participatory cultures, but the complexity of that expertise becomes manifest in the practices of fan artists and graffiti writers. What non-members could describe as standardized and meaningless could be interpreted among network members as original and expressive. Popular culture seems easy accessible for a broad audience, but the affinity spaces within popular culture in which the communities operate can be considered specialist areas with complex forms of knowledge.

Figure 6: Stills from the Yugoslavian Radio Television news broadcast indent (©1958, Jugoslavenska radiotelevizija, public domain)

The project 19:30 (2010 - ongoing) by Aleksandra Domanovic consists of an audiovisual archive and audio remixes and is presented online (nineteenthirty. net) and offline as a two-channel video installation. Domanovic has collected television news music and images from the geographic region of ex-Yugoslavia, which she offers to musicians as an invitation to edit and remix them into new tracks. The project discusses the value of news shows as a national symbol and the popularization of electronic dance music during the last war in former Yugoslavia.
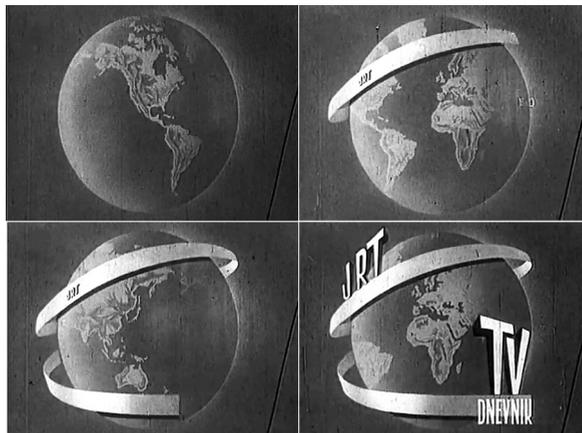
Secondly, members of informal visual networks are motivated by various *reasons* and *ambitions*. Some network members can grow to become creative and highly skilled artists, whereas some will remain at a basic level of instinctive visual production. Involvement in the community does not automatically correlate with their professional ambitions. The community is an important outlet in the life of many members, parallel to their professional career.

Lastly, the methods by which visual production takes place in communities of practice can be further specified. Jenkins mentioned sampling and remixing as important methods for cultural expression in participatory cultures. These terms seem to address activities in the digital realm in particular. Based on the studies conducted among 'analogue' fan artists, cosplayers and pop musicians, I can add *copying* as an important activity, often serving as a basis for creative processes in informal networks. Another characteristic that attracts attention is the interdisciplinary nature of production communities around popular culture. Members of these communities are inspired by various media (film, comics, music and games) and new technologies enable them to produce, remix and distribute content in interdisciplinary ways.

Combined with Wenger and Jenkins' characteristics, these complementary features form a final definition of informal visual networks that I will use in my research (table 4).

What members of informal visual networks value, and how they produce and learn, differs significantly from formal art education practices. Now that I have defined informal visual networks, it is useful to contrast them with their formal 'counterpart' at school (Figure 7). I have to take into account, though, that the characteristics of formal schools are derived from the research of informal learning practices that I discussed in this chapter. These studies often neglect the variations among different school practices, especially those school curricula that have already found connections with popular culture, new media, and informal visual learning practices through constructivist learning approaches. The characteristics of school practices mentioned here should therefore be viewed as general characteristics of *traditional* school art curricula.

Participants in communities of practice are active in domains that they choose themselves based on affinities with forms of popular culture in which they have developed some sort of expertise. This differs from the traditional art curriculum in which the teacher is the expert, who prescribes the examples and assignments. The source of these examples and assignments is usually not found in popular culture but in art history and in school practices (student handbooks and school art examples.)

A visual community of practice is formed spontaneously and by a bottom-up approach, and allows variety among its members with regard to population, ambitions and artistic levels. Formal art classes are formed by a top-down approach and are much more homogenous because students are of the same age and have to meet uniform criteria and artistic levels.

Domain: shared concerns, interests and competences
Affinity spaces within popular culture
–   Complex rules, (visual)languages and values
–   Members feel and act as experts

Community: joint activities, information sharing, peer learning
–   Groups form on the basis of a bottom-up and ad hoc approach
–   Variety with regard to population, motivation, ambition and artistic levels
–   Strong support for creating & sharing
–   Informal mentorship

Practice: production of a shared repertoire of resources
Experimental, holistic, longitwudinal interdisciplinary visual production through: play, simulation, performance, copying, sampling and remixing

Table 4: Characteristics of informal visual networks

Informal visual networks		Traditional school art curriculum
Domain: shared concerns, interests and competences Affinity spaces within popular culture – Complex rules, (visual)languages and values – Members feel and act as experts	⟨ ⟩	**Domain:** – Prescribed curriculum with examples and assignments derived from art history and school art practice – The teacher is the expert – Students have limited space for personal visual fascination and identity formation
Community: joint activities, information sharing, peer learning – Groups form on the basis of a bottom-up and ad hoc approach – Variety with regard to population, motivation, ambition and artistic levels – Strong support for creating & sharing – Informal mentorship	⟨ ⟩	**Community:** – Formal 'homogeneous' classes that have to meet uniform criteria and artistic levels – Visual production is seen as an individual and autonomous process – Learning is teacher directed
Practice: production of a shared repertoire of resources Experimental, holistic, longitudinal interdisciplinary visual production through: play, simulation, performance, copying, sampling and remixing	⟨ ⟩	**Practice:** – Production is aimed at learning, not at establishing a shared repertoire that is meaningful in real-world contexts – Production in mono-disciplinary subjects, often divided into short assignments – Traditional materials and techniques – Copying, sampling and remixing are discouraged

Figure 7: Characteristics of informal visual networks mirrored with characteristics of traditional school art curricula

Members of visual communities learn through collective forms of production, sharing and peer learning, whereas students in traditional art classes operate mostly as individuals, coached and assessed by their teachers.

Lastly, informal visual networks build shared repertoires from a holistic perspective, using experimental interdisciplinary methods and techniques, often in close connection with contemporary technological developments. Copying and remixing are important methods of visual production, especially among community novices. The practice of art classes deviates substantially because the shared goal of the enterprise is learning; visual production is just an instrument to achieve that goal and the products have little significance in real-world contexts beyond the school. Visual production itself often takes place in mono-disciplinary subjects, in which students work with traditional materials and techniques and where copying and appropriation of existing images are seen as hardly creative.

Conclusion

The literature review in this chapter was aimed at investigating the student's everyday visual interests and productions. To investigate the features of contemporary visual production and learning outside schooling contexts, I defined the characteristics of informal visual networks: on- and offline communities of practice that form spontaneously around specific forms of visual culture. Informal visual networks differ significantly from the traditional school art curriculum with regard to both their sources of inspiration and their methods of production and learning. Researchers like Jenkins, Wilson, Manifold, Freedman and Squire advocate arts teachers taking the informal cultural production of their students into account and using it to improve and update their curriculum. I endorse that viewpoint: it is important for art teachers to realize that the school is not the center of the student's world, and that the art curriculum in particular offers opportunities to establish connections between professional practice and the visual culture in which students are immersed. The connection between informal and formal art learning can be put into practice if teachers acknowledge students as experts in specific affinity spaces around popular culture, and if they offer them opportunities to produce personal and meaningful work that is based on this expertise.

I want to emphasize that I neither wish to glorify the practices of informal visual networks, nor to suggest that schools should copy these practices without question. While informal visual networks indeed offer exciting possibilities for visual education, they also offer also opportunities for recreation and community spirit to those who are much less interested in artistic development. Research has shown that students indeed want a greater connection between school and their informal art production, yet they nevertheless expect to learn different things at school than at home (Groenendijk et al., 2010; Haanstra, 2010). A traditional art curriculum loses relevance for students if it lacks all connection with their affinity spaces and their spontaneous artistic production. But such an art curriculum would

also lose its relevance if the formal curriculum were identical to the artistic activities youngsters undertake in their spare time. Moreover, some informal communities have ethical principles that collide with the school culture. Activities like hacking, graffiti, and the use of violent, racist or obscene imagery are common practices in some communities, but they are much less acceptable in school contexts or in society at large. Obviously contemporary art education does offer an excellent platform for critical reflection on all visual cultures, including those that are morally disputable (Duncum, 2009b). However, this seems to work best when students from various communities are in the same class. It is unrealistic to think that every class is populated with a colorful blend of different cultures, subcultures and experts in various affinity spaces. Some classes are inhabited by groups that draw from one dominant cultural well. El Hadioui has effectively demonstrated this problem by researching the dominant macho street culture among youngsters in the Dutch city of Rotterdam, which proved to be diametrically opposed to the school culture in almost every aspect (El Hadioui, 2010). In spite of this, El Hadioui emphasizes that both *ignoring* and *glamorizing* informal street cultures at school would be pedagogically irresponsible.

Teachers in a relevant, contemporary art curriculum should not ignore the informal visual networks in which young people are active. Students develop meaningful visual knowledge and skills outside of school, which they can explore, expand and discuss in the context of formal art education. If that goal is achieved, the art class will become a learning community in which there is a continuous exchange and discussion of knowledge from the professional art world and from popular culture, with the art teacher acting simultaneously as a coach, a master and a peer expert for his students.

Investigation phase

3

Visual Culture Learning Communities[2]: How and What Students Come to Know in Informal Art Groups

In chapter 2 and 3, the same phenomenon is studied, although it is described under different names: 'informal visual networks' (chapter 2), and 'visual culture learning communities' (chapter 3). The difference in names is due to the fact that the study in chapter 3 is part of an ongoing international research project on visual culture learning communities that was initiated by Kerry Freedman (Northern Illinois University). This investigation is relevant in the context of this dissertation because it can be seen as an empirical study of the informal visual networks that I characterized in chapter 2. As such, chapter 2 and 3 are presented in this thesis as theoretical and empirical investigations into present-day self-initiated visual practices, which inform a model for authentic art education.

This article is the report of a large-scale, international research project involving focus group interviews of adolescent and young adult members of a variety of self-initiated visual culture groups in five urban areas (Amsterdam, Budapest, Chicago, Helsinki, and Hong Kong). Each group was established by young people around their interests in the production and use of a form of visual culture. The research questions for this study focused on: a) conditions of visual culture communities, b) group practices in visual culture communities, c) individuals in a visual culture community, and d) peer teaching and learning processes. The results of this investigation indicate that visual culture groups act as powerful student communities for auto-didactic and peer initiated learning. Although the education that occurs in these groups may be considered informal, students maintain them to increase their art knowledge and skills, as well as for entertainment and social networking. Several answers to each research question are reported and applications for formal art education are recommended.

Adolescents and young adults learn more through their social interactions around favorite forms of visual culture than adults may realize. For example, many adolescents and young adults form their own visual culture networks outside of school that act as learning communities (Freedman, 2003, 2006). The influence of students' visual culture interests motivates the establishment of art-related social practices in these groups that result in an informal type of education.

This article is an account of an international study of these visual culture learning communities (VCLCs) of adolescents and young adults. The article reports on the data collected concerning learning about artistic creation in and around a visual culture form.

Contemporary learning theorists have conceptualized learning as a process of participation in meaningful group practices "where moments of understanding and new forms of knowledge emerge from social contexts. Knowledge in this sense is not so much an object to possess, but an activity to engage" (Sefton-Green & Soep, 2007, p. 847). From this perspective, knowledge is not a static possession but, rather, is continually and actively obtained,

shared, and renewed. Researchers and theorists have argued that we have entered a new era in which cultural production is no longer the domain of professional experts; rather, it is a shared province in which experts and amateurs build cultural knowledge together, using digital technology to produce, publish, share, and remix content (Lessig, 2008; Mason, 2008; Shirky, 2010).

Examples of research exist regarding informal learning communities from the perspective of social learning psychology (Lave and Wenger's communities of practice) and from the perspective of informal art and media production (Jenkins's participatory cultures). The phrase *communities of practice* was introduced by Jean Lave and Etienne Wenger (1991) as part of their theory of situated learning. They argued that learning is always an integral part of social practice situated in specific contexts. Lave and Wenger posited that the study of informal learning is important because people are all members of various formal and informal communities of practice in which learning builds. Jenkins et al. (2006) saw the activities of fan communities as exemplars of a broad cultural change in which the borders between producers and consumers, creators and audiences are blurred. This participatory culture is "a culture with relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one's creations, and some type of informal mentorship whereby what is known by the most experienced is passed along to novices" (p. 3).

Based on an earlier study of communities formed around types of visual art or design that involve art learning and production, Freedman (2003) emphasized the importance of situated learning and participation connected to student interests in art and art education. Freedman (2006) argued that some distinction should be made between two types of overlapping groups that function as visual culture communities. The first type is *heritage communities,* "groups of people who have long established forms of visual culture that represent them…. [in these groups] images and objects are used to enhance established social life. In a sense, visual culture becomes a superstructure of the community" (p. 27). Heritage communities are long-lived, heavily influenced by older adults, including family and mentors, and embedded in daily life, as in the case of ethnic culture, religious, or gender groups.

The second type is *interest communities* that grow up around a form of visual culture per se, which tend to marginalize commonalities of daily life. For students in these groups, visual culture is often a means to enhance or escape daily life. These communities tend to be temporal in character in that their membership is limited by time constraints in students' lives and their members may move in and out of a group at will. Here, "visual culture is a substructure; community is built upon it" (Freedman, 2006, p. 27).

Global youth subcultures of many types have emerged increasingly as adolescents and young adults have gained access to people around the world. For example, in the 1980s, youth groups created a sophisticated set of visual, verbal, and gestural metaphors. Creating a lifestyle through visual culture, music, and performance, Goths, New Age Glams, Retro Hippies, and Ravers were seen on the streets of New York, Paris, and Budapest alike (Karpati

& Kovacs, 1997; Polhemus, 1996).

Manifold's (2009) study of nearly 300 cosplayers and fan artists between the ages of 14 and 24 who publish their self-made work online at deviantArt.com, Elfwood, and Cosplay.com, demonstrated that making art is valued by these students, in part, because "mundane experiences were balanced by excursions into fantasy" (Manifold, 2009, p. 68). Fan participants who reach a high level of artmaking in these groups do not necessarily aspire to a career as professional artists, but construct meaning through personal expression, social interactions, and identity development. Because these fan-based practices are becoming increasingly rooted in various sorts of artistic production, based on his study of *dojinshi* art and artists in Japan, Wilson (2003) argued that art teachers need to act as negotiators among conventional art, emerging art, and student-initiated art. The current study was based on four main research questions:

> *Question 1: Conditions of Visual Culture Communities* – Why do adolescents and young adults form visual culture groups and how do they function?
> *Question 2: Group Practices in a Visual Culture Community* – What creative and social practices do group members use as part of their participation in a visual culture community?
> *Question 3: Individuals in a Visual Culture Community* – What types of knowledge do participants learn in visual culture communities?
> *Question 4: Peer Teaching and Learning Processes* – What processes and strategies do adolescents and young adults use to peer teach and learn in visual culture communities?

Because of the large amount of data collected during this study, we focus on the learning aspects of each question in this article and will address the peer teaching methods that occur in visual learning communities in future work.

Methodology

The project was conducted in countries that have different cultures but share a global media immersion in order to appropriately apply findings concerning the use of global visual culture forms across international contexts. The research sites were Amsterdam, Budapest, Chicago, Helsinki, and Hong Kong. The groups selected for this study were not institutionalized; rather, they are self-formed and operate outside the control of formal education.

As a first step in the selection process, the research team formulated criteria for *selective sampling* (Coyne, 1997) to assure that the selected groups were both varied and mutually compatible. These criteria were:

– A particular emphasis in the country of the researcher;
– Primary reason for group is visual; they create visual culture;
– The movement must attract young people (focus on 12-22 years old);
– Multicultural groups when possible;
– Group members formally assemble: physically or on the internet;
– The group is autodidactic.

In the second stage of the selection process, the researchers applied a snow-ball method of sampling that involved each researcher having contact with one or more members of the group and gaining agreement to be introduced to the group. The researcher then arranged face-to-face focus group interviews.

Snowball- or chain sampling is a form of purposeful sampling that enables researchers to locate key cases through information-rich informants (Patton, 1990, p. 176). The choice for snowball sampling was based on both theoretical and practical reasons. The main theoretical reason was that the goal of the selection process was to discover varied, critical local cases in each of the participating cities. To detect such practices, researchers searched for local experts who could inform them about the communities. The research team acknowledged that the exploration of innovative, some-times 'underground' cultural forms is always based on subjective judgments to a certain extent. Although interpretative generalizations from sample to a larger population were desirable, they depended on a careful cross-case analysis and much less on the 'objectivity' of the selection process. The main practical reason for the use of snowball sampling was related to the fact that the researchers did not have direct access to the communities. Most of the interviewed groups are built on friendships and are not directly accessible for adults or non-members. To organize the focus group interviews the researchers needed contact persons that could introduce them to other community members and co-organize the group interviews.

Members from 10 visual culture communities participated in the study. In three of the cities, one high school (14-18 years old) and one under-graduate age group (18-25 years old) were selected for case studies. In one city (Amsterdam), members from three groups participated and in one city (Hong Kong) one group participated. The groups were established around the following visual culture forms: manga, video production, demoscene, street art, computer games, tabletop games, fan art, conceptual art, graffiti, and cosplay. The groups were of various sizes; 102 members across the groups participated in the study on a volunteer basis.

Each of the visual culture communities was handled by a local researcher as an independent case study, but the same set of questions was used by all researchers to interview the participants. Visual data included original artworks and photographic and/or video documentation of group activities. Voice-recorded, front-end interviews were conducted with members of each of the 10 groups. Transcripts based on recordings of languages other than English were translated into English before analysis so as to facilitate crosscheck analysis by all members of the international research team.

Focus group interview transcripts and creative products were then subjected to qualitative analyses using common phrase and close-reading thematic content analyses of the transcripts. Each of the research team members collated thematic content across all transcripts as well as within their own transcripts. To analyze patterns across the transcripts, the research team applied a combined deductive and inductive approach. The deductive approach entailed that all data were coded with four a priori

themes, derived from the main research questions: *why do students form VCLC's?; how do VCLC's function?; what do participants learn in VCLC's?* and *how do participants learn in VCLC's?* The coded sections were then divided over four researchers, who each identified and analyzed additional themes across the data. This inductive approach enabled the researchers to discover new patterns of meaning within each of the predefined themes and across all cases. The results of the analyzed focus group interviews are reported in the following sections with quoted responses.

Why students form visual culture communities: common interests and learning outside of school

Two themes reported here emerged from the data concerning why the interviewees started and participated in VCLCs. The themes are: *social networking through common interests* and *a desire to learn about art/visual culture that tends to be missing from school curriculum*.

Social networking through common interests

It is the experience of the researchers that adults tend to think of VCLCs as formed primarily for purposes of participant entertainment. To some extent these groups are for entertainment and socializing. Students are motivated by the need to communicate regularly with others, to be entertained, and to address personal problems and interests (Drotner, 2008). The gamers, the only group in which not all of the members produce their own art, spoke consistently about using games as a form of therapy and escape. However, we refer to these groups as VCLCs because each group of adolescents and young adults studied during this research project was initiated as a result of a common interest in a visual culture form. As one female video artist group member stated, "It is our common interest in

Figure 8: Inaho & Kirui – Rock is love
(© 2010, Kirui)

Fan art work based on virtual pop icon Hatsune Miku, main character of the singing synthesizer application Vocaloid by Crypton Future Media

mass communication, the selection of themes, times when we criticize the products, films, photos, etc., that makes us wish to hang out together." A male street artist stated, "I'm convinced that people with the same interests will always find each other in the end. Whether I'm in Spain, the Czech Republic, Morocco… you'll always meet people from the scene." Often, members of a VCLC also have common interests with regards to the ideas and messages conveyed through their visual culture form. Their ability to express these ideas develops through their membership in the group. A male manga artist stated: "When I was younger, I didn't think about social issues, but now my work focuses more on those topics - such as dissatisfaction with social conditions that I wouldn't tell someone about, but I can do it in my comics."

Members of most of the groups view the products of their groups as a form of creative work, at least in the sense of creating a work of art. As one male video artist said, "It may be strange for you to hear that there are kids who come together in their free time to 'work,' to produce something, and not just hang out, but it is exactly like that."

The gamers view their group activity as a creative endeavor in the sense that their escape from one world is a process of participating in the creation of another world. As a male gamer stated: "It's also the fact of fantasy… it's part of the game; it's supposed to be better than their own [life]. That's why they play it because they want to experience what this person's action/ gaming figure is experiencing."

Many VCLCs are formed as a result of friendships and are sustained, in part, because friendships have developed. Relationships in these communities develop as a result of interactions that forward the group's interests and are similar to friendships that emerge among colleagues in professional communities. "So, this is 'a working relationship' in a way, but really, isn't it something like in real life? When you go out and work with a team, you do not have to love them all!" (female video artist).

A desire to learn about art missing from school

Most of the young people in these groups freely acknowledge their desire to learn and seek a form of art education in VCLCs: "basically, I want to learn all about media. We learn a lot from each other, we become more experienced, we share ideas" (male video artist). Many of the participants stated that it is important to gain knowledge from other group members. One female conceptual artist stated, "We learn from each other." Another female conceptual artist stated: "We inspire each other… we need each other." A male street artist said: "The people around me are my sources of inspiration - the people I hang with."

VCLC members report that these groups are formed because formal education seems to be artistically or culturally narrow. Some of the comments made about this issue concerned a lack of availability of art classes. But most of the group members who discussed this issue saw it as a deliberate decision on the part of art teachers to teach traditional forms and avoid

teaching what students are interested in learning. One male fan artist group member stated:

> Instructors were pushing to get the anatomy right so that when you go into doing 3D, your anatomy was right; it wasn't anime. They did kinda discourage doing anime style or something that was already been done, I guess. They wanted you to look at the body and see how it looks, how it set compositionally on the stage, look at the lighting, try to do that rather than try to conform it to an anime style type thing.

However, other participants said that the problem is an adult bias against popular art forms in formal education that precipitated the need for the students to establish their own art learning networks outside of school. As group members stated:

> We have [members] that tend to have a style closer to something anime or Japanese style. Instructors would tend to have a more negative view toward it simply because they feel that in a more Western area you should be focusing more on a Western theme. (male fan artist)

And, "they gave us a legal [graffiti] spot in the bike shelter. But when I drew graffiti-style in art class, the teacher told me that I had no talent for drawing" (male graffiti writer).

Group members are extremely committed to increasing their knowledge about the visual culture form to which their group is dedicated. In fact, a surprising number of the participants specifically stated that they are members of these groups to learn. "You are here to learn something about the media and making good movies, so you learn from the others through discussions" (female video artist). Many of the gamers discussed learning about the games, how to improve their play, and how to role play as motivations for belonging to the group. Most group members across VCLCs and locations are so dedicated to their form that they devote most of their time and money outside of school learning about and making their art form. These groups are formed to support that commitment, although group members have some difficulty in describing the feeling of their commitment to adults. One male fan artist group member revealed the struggle to explain their commitment to art particularly well:

> Every single minute, every single second, every single nanoseconds that I can spare, even if I'm not making art or putting what I vision, what I see, into a medium, I mentally observe and think about how the art is structured visually as imagery rather than something that exists in a medium, and so - it's a huge passion of mine and - what was the original question?

How visual culture communities function: codes of behavior and collaboration

The participants we interviewed meet in these and other groups using several venues, including online. However, the VCLCs chosen for this study

all meet face-to-face on regular occasions. Their face-to-face social interactions and production practices are often determined and supported by tasks the groups set for themselves. For example, the groups often break into subgroups or pair up; the gamers sometimes play individually in the same room and sometimes play in local teams. Two major forms of social interaction are reported that emerged as ways the groups functioned: *codes of behavior* and *collaboration*.

Group codes of behavior

A surprising result of this research was the extent to which codes of behavior were established within these communities. Because adults tend to believe that these groups are established primarily for entertainment, they may think that all of these groups are freewheeling and unstructured. However, many VCLCs have developed a code of rules, some of which are quite strict. Some of the groups, like the graffiti writers, the manga group, the cosplayers, and the fan artists, have common aesthetic rules as well as behavior codes. Within the graffiti subculture, many rules exist to define different styles and their associated behaviors, such as *tags, throwups,* and *silver-pieces*. The manga group is extremely rule driven in terms of what is acceptable in maintaining style. The fan art group, too, has a code of ethics. A male fan artist stated:

> I guess you just have to be respectful. Like don't do anything distasteful with the character. It's just something fun - if it's just something fun, I think it's okay, but I wouldn't feel comfortable putting their characters in situations with drugs or alcohol or things like that. Steer clear of that and just be respectful with someone else's characters or environments.

The older members of the group, some of whom are, or plan to become, professional artists, are more likely to develop their own characters, but they make fan art to sell online and at conventions. The code of ethics for fan art is supported by what sells; artwork with beloved characters that are in similar clothing, environments, and situations to their main storylines appeals to fans. At times, fans have voiced anger when they felt members of the fan art group have gone too far in appropriating these characters.

All groups maintain rules about originality, copyright, and copying. Although some of the rules are exacting and overlap with those we recognize as copyright laws, most of the participants tend to be fairly permissive about borrowing and sampling from other members of their group. This aspect of VCLCs emphasizes that art is conceptualized as a shared object of inquiry and creation. As one female video artist participant said, "thinking of it, we all have some borrowed stuff, a camera movement, the still you select, a scene… we learn from each other, this is our common resource."

Interactions between individual and collaborative artmaking

An important characteristic feature of VCLCs is the collaborative aspect of their art form. Most of the group members work together or at least work

in the vicinity of each other to receive face-to-face feedback. Even those participants who discussed individual characteristics of their art were conscious of the benefits of a working environment shared with peers.

Most VCLCs, like the video, graffiti, and demoscene groups, make collective work. But, other groups work together and share skills or ideas face-to-face and online: "The way of working in a collective and communicating with each other are things I learned" (female conceptual artist). "You learn how it will be when you get out of school, have to start working with a bunch of strangers… you have a boss who does not take no for an answer" (male video artist).

Visual Culture Learning Communities create an atmosphere that formal education strives for, but rarely achieves. For example, members appear to produce more in less time when observing and being observed by a peer who is inspiring and creative. The fan artists regularly utilize this mutual reinforcement, gamers rely on it, and cosplayers use the group as each plays a part in the performance context for one another. Demoscene members, the manga group, and video group crews, who distribute work within these groups based on who has the best skills and ideas, cannot work without cooperation. "Usually that is an interesting process. Somebody has created something that inspires the others who want to continue with it or use it as a beginning to something else" (male demoscene artist).

Creative group practices involve not just production, but also, group meaning making dependent on a shared set of aesthetic ideals and values. This is developed, in part, through formal rules established by the group, the aesthetic of the form, and the group character of the process: "You tell the audience about each other's works. You don't just show your own work. Everyone knows why another group member made something… you know about the process, you were there during the process" (female conceptual artist).

What participants learn in visual culture groups: artmaking knowledge and art context knowledge

Once we established that adolescents and young adults initiate and join these VCLCs for auto-didactic learning about visual culture, a central question in the research was to uncover what young people learn by participating in these local networks. Other research reports have listed a range of learning not specific to artistic production that occurs within informal student groups. For example, studies among groups of gamers show that playing complex popular computer games can offer players situated experiences in which they actively construct meaning, expanding their gaming knowledge and creative skills (Prensky, 2002; Squire, 2006; Veen & Jacobs, 2008).

The participants in the current study mentioned various learning results, depending on the type of VCLC the participant is active in. However, two main learning themes surfaced across the groups: *artmaking knowledge* and *art context knowledge*. These themes are subdivided into four categories.

Technical knowledge: development of visual techniques and skills

In all the VCLCs, a great deal is learned regarding visual techniques. Participation improves their techniques with regard to drawing, painting, video production, costume design, sewing, make-up skills, lettering, stencil cutting, or computer programming. The gamers mentioned visual skills developed through game playing activities: "I think that you can learn proportions and you can learn how stuff could look even if it's not how it can look in real life" (male gamer). In most interviewed groups the learning of visual techniques and the development of (artistic) ideas are seen as parallel processes: "Since you're bouncing back ideas back and forth, you can be encouraged as well as, I guess, incited to try new things" (female fan artist). The only participants who explicitly made a distinction between the development of ideas and technical skills were the members of the conceptual art group. One female conceptual artist group member said: "I think we're better conceptually than technically. We all are capable of inventing nice things now, but how to realize them is not always very clear". After years of improving their conceptual skills, they now feel the urge to learn more about professional techniques.

In the 'digital age', it is striking that traditional media and techniques like drawing, painting, and sewing are highly valued in several VCLCs. Some groups are mainly focussed on analogue or digital techniques, but in the conceptual art, fan art, manga, and street art groups digital and analogue techniques are combined. Mixing and remixing of digital and analogue techniques is a continuous process in these groups.

Conceptual knowledge: development of aesthetic and artistic ideas

In these apparently rule-driven communities, originality is valued and encouraged. Each of the groups pushes new ideas. As one male demoscene artist participant stated, "The group has to come up with something new all the time. The spectators get easily bored with 'one trick ponies."

Aesthetic rules are clearly present, but within these frameworks, there is a lot of room for personal expression of new ideas. "We have
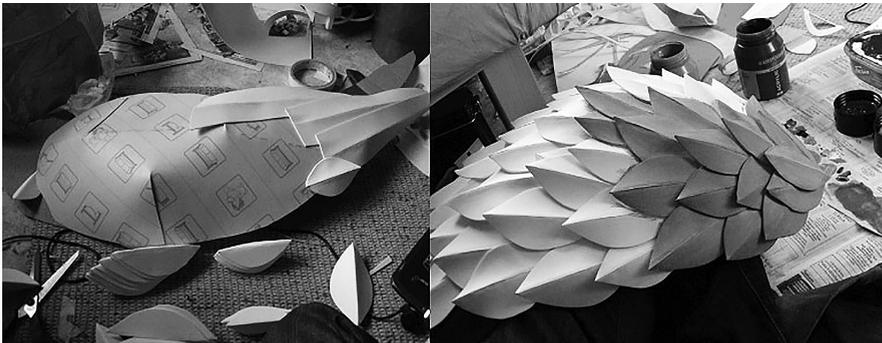
Figure 9: Detail of a cosplay costume (© 2011, Mira Kallio-Tavin)

'productions' and we have our own pieces too" (female video artist). This involves, for example, group members creating their own characters and stories: "Creating your totally own figure, like this one I did, by putting all the extra pieces together without any instructions" (male *Warhammer* player); "we come here to be unique, to find our own character and give it life" (female cosplayer).

The search for individual style depends on persistence and is valued by the group: "[Your] style changes and becomes more powerful and better over the years. But at the basis is this same letter that you put on the wall for a thousand times" (male street artist). A male gamer said it this way, "I took it off images from games created into my own kinda style and I take video game styles and make it into an awesome picture."

For "outsiders," style and quality differences are often hard to recognize because they lack the trained eye that members of these VCLCs develop. Group members realize this: "A lot of stuff resembles each other, but when you take a closer look you can identify personal styles" (male graffiti writer). But, as was the case in Bowen's (1999) study of graffiti writers, we found that participants tend to think of their peers as their primary audience because they are considered more qualified to judge the quality of visual work than people who know less about the form.

Knowledge of the visual culture field

In order to participate in a VCLC that functions around a particular visual culture form, members must understand the field within which that form exists. All of the groups gain knowledge from other people who are immersed in their visual culture form. "I've learnt skills, I have been shown resources, books and Internet sites… it is the culture that sucks you in, when you are among fans of this culture" (female cosplayer). Participation in each VCLC includes depth of study about the form and results in "insider knowledge" about its cultures of practice.

This kind of knowledge, which is essential to membership, is shared and discussed when members meet in real life or online. "If you start doing graffiti as a young kid, you just have to know where graffiti came from to start with. If not, you're not taken seriously" (male graffiti writer). As Lave & Wenger (1991) pointed out, knowledge comes from participation: "Reading books is okay for outsiders, but if you want to enter the culture, to really get inside, you have to do things and be things" (female cosplayer). Knowledge of the field functions as a membership card. In the conceptual art, demoscene, and video production groups, the focus is particularly on professional fields like contemporary art, computer programming, and audiovisual production. These VCLCs can be seen as the amateur or experimental version of existing professional fields. The community offers participants ways to learn about and enter the professional field: "The group helps me to meet people who are ahead of us, that is really interesting" (female conceptual artist); "we all are keen to understand why and how people make art. What they have done and what there is to be done" (male demoscene artist).

Identity formation: knowledge of the self and the world

The fourth major type of learning that was revealed in the study concerned learning about oneself in relation to the world. Almost all of the groups report learning that has to do with the diversity of people. Through the VCLC, members felt that their social networks become bigger and more diverse: "Being in these groups you're not just exposed to people who share your interests; you're exposed to people who… come from completely different backgrounds (female fan artist).

In many of the groups, knowledge about other people and cultures has extended because they developed an international network: "You meet these people from different countries in the streets. It influences the way you see the world" (male street artist). In the cosplay and fan art groups, the social network expands via online communication: "Sometimes, I find it jokingly sad that I have more online friends than friends I interact with on a regular basis in person, and most of those online friends are incidentally artists. So, it's definitely a social movement as well" (female fan artist).

Another theme that was addressed through almost all the VCLCs is ways the groups help individuals to develop self-confidence. Participants increasingly value themselves because they are taken seriously by a large group of people: "It gives your life meaning when you have no meaning in your life. It gives you accomplishment. You go out, you paint and think: 'whoa, I've done something,' rather than sit at home and do nothing" (male graffiti writer). "It is great to feel competent! I am good at cosplay, have always been, and it is fantastic to see how others enjoy my looks" (female cosplayer).

Self and peer initiated learning: learning by doing and group support as motivation

The methods of autodidactic and peer initiated learning vary to some extent in the different types of visual communities. For example, peer interaction as a way to stimulate learning might seem to be hidden in "hanging out" together and exchanging technical tips in the gaming group, among the *Warhammer* players, the street artists, and the graffiti writers. Other groups, such as the video production, conceptual art, and demoscene groups, deliberately use peer interaction as a structured method of learning. And the manga artists, fan artists, and cosplayers function somewhere in between. However, in all of the groups, peer initiated learning processes are fundamental to group practice. Group members tend to share the idea of learning as a part of the chosen lifestyle: "living it and learning it… it is really a way of living" (female cosplayer).

Learning through immersion

VCLCs illustrate the importance of learning through the immersion of the group. One of the male graffiti writers pointed out, "Doing it alone is not as much fun than with a group." The learning process may be so immersive for the participants that they think of the visual method itself to be the educa-

tor. As a male gamer explained, "The process of the game, like Halo or CoD, it teaches you." And, a male street artist said, "The street is your teacher."

Learning through immersion often includes group discussion. For gamers, for example, hanging out and talking about other issues than game strategies with other gamers while playing might help them concentrate and learn, as well as ease the pain of losing when needed. "And it's really when somebody's talking to you when you're on a game, if you can multi-task while you're doing that it's great so you can just sit there and talk with them" (male gamer). In gaming tournaments, learning happens through confronting new gamers, new strategies and new games.

The process of learning through production is often represented by group members as a matter of being influenced by one another. Many of the group members explained this situation: "You're also influenced because of collective graffiti making. Want it or not: you'll always influence each other, unintentionally" (female graffiti writer); "I am constantly being influenced, I am under the influence" (male cosplayer); "we feed off of each other in the group, we gain different perspectives that influence your own work" (female fan artist); "you pick things up from everyone that does graffiti" (male street artist).

These influences occur both directly and indirectly. For example: "We [directly] observe each other's work processes and give ideas, in couples and in bigger groups (male demoscene artist). But, VCLC members continually learn and teach media techniques and other aspects of the production process indirectly by observing other members as they work:

> When I noticed that [another street artist] is always holding his spray can at a slant, I tell him that it works better when you hold it upright all the time. I told him also to try to keep less distance between the can and the wall. These are useful tips that will improve your painting immediately. (male street artist)

Figure 10: Duna, female graffiti writer (© 2009, Petra Katanic)

When immersed in their respective groups and its products, members learn indirectly by listening to peer discussions: "I learn rules by listening to other people's conversations. I have got a lot of ideas from listening to other people" (male *Warhammer* player).

VCLCs act as vehicles for allowing such influences to occur while catalyzing influence and enabling reflection to occur. As group members produce visual culture, they learn by studying each other's work and the work of artists outside the group. One of the fan artists referred to her VCLC as "a study group" in which members helped each other to develop skills. A manga artist gave an example:

> I learned from another group's manga… they made Mr. McDonald's the god of death… he is making everyone addicted to his hamburgers. It was funny, but also had an important social message. I learned that we could combine social message with our stories.

Group critique as a motivation for learning

Positive support and feedback as well as critique play important roles in every VCLC. In loose communities, this tends to involve feedback around completed works. However, within the more structured groups, various types of support and critique are offered during the production process:

> Getting feedback on my own work is very important, as is the group support. Alone I get doubts about my ideas, but the group helps me to believe in that what I do. The group helps to get the stuff done that would otherwise be left unfinished. (male dem-oscene artist)

A significant contribution of VCLCs to the personal growth of group members is motivation to continue unfinished projects, even when they feel frustrated or bored. Positive feedback helps to acknowledge the value of the work. Critical feedback by close and trusted friends inside of the group is also important:

> If you are critiqued by someone you respect and look up to, you will take that on board… it all depends on who the criticism is coming from…. I wouldn't give feedback easily to a stranger, a person that I don't know very well. I myself don't like to get feedback from strangers. (two male graffiti writers)

The production within a supportive group is a unique quality of VCLCs and a motivation to improve the work and learning of individuals and the group as a whole. Perhaps one of the group members said it best:

> With the group, since everybody is excited about something, when you contribute to an idea and everyone accepts that idea, you feel very much connected together… you want to trigger that sensation again and again and again; so it would only make you more addicted to produce more art because you feel you are accepted into this society. (female fan artist)

Figure 11: pARTI Art Production Group - Big Momma Chair by Aloë (© Tobias Krasenberg en Anna van Lingen)

Conclusion

VCLCs are playgrounds for creativity that have a synergy of personal and professional growth. They are what schools tend not to be: places of authentic learning where learners act on intrinsic motivation in an atmosphere of sharing. The characteristic qualities of VCLCs that motivate and facilitate learning among their adolescent and young adult members are often at odds with formal art instruction. This research suggests that auto-didactic learning, cooperative learning, and peer initiated learning should be common practices in K-12 and undergraduate classrooms. Most schools, with their large student populations, inflexible schedules, and limited access to outside experiences are not well-suited for authentic, situated practice. And, when well-intentioned instructors try to initiate auto-didactic learning using traditional techniques, a laissez faire approach can result in a lack of the structures of rules, leadership, and student accountability that this research has demonstrated are important aspects of VCLC learning. But, students may learn best in classrooms where VCLC techniques for supporting student interests are practiced, including situated rules of ethics and aesthetics (such as, copying is acceptable under certain conditions), leadership based on peer mentor knowledge and experience, and accountability through group forms of assessment.

Several specific recommendations can be made based on the study of VCLCs to aid classroom instruction.

1. *Artmaking knowledge develops across as well as within visual culture forms.* This study demonstrates that although participants focused on learning about a particular form of visual culture in each VCLC, much of their art knowledge can be applied across visual culture forms. Each particular visual culture form led students to learn about related forms, concepts, and skills. Helping students make connections among art forms in and out of school can be an important contribution to art learning.

2. *Students have a desire to learn about visual culture forms not included in curriculum.* Changing curriculum to intersect with student interests in art requires that instructors understand what art learning can develop from studying visual culture that students find interesting. This research has shown that students realize that teachers may not support their visual culture interests because "outsiders" do not understand these forms and the behaviors associated with them. Although most students would not want their visual culture forms subjected to a systematic appropriation by educators, learning through student interests can be a vehicle for developing art concepts and skills in school. In order for this to occur, teachers need to know something about the subtleties of character, quality, and influence of the range of visual culture.

3. *Artmaking can promote social networking, which reinforces artmaking.* Social networking is important to most adolescents and young adults. Establishing face-to-face and online social networking opportunities or groups in and through the vehicle of an art class or club can enable students to talk about their art interests and experiences, memberships in VCLCs,

art knowledge they seek, and the visual culture forms they resist, which can help teachers and students get a good picture of common interests.

4. *Connecting individual and collaborative artmaking supports learning.* Although some students prefer to work alone, collaborative artmaking can be constructive and facilitated in classroom settings by allowing students with common interests to work together on group projects with individual parts or on individual projects that relate to one another. Brainstorming individual interests can help to establish groups that can work together. Substantial research has demonstrated for decades that students can learn best cooperatively in other schools subjects (e.g. Johnson, 2009; Johnson & Johnson, 2009), and this study reveals its strengths for art learning.

5. *Collaborative interactions result in the establishment of group codes of behavior.* Rather than just a means for classroom management, art classroom rules may be most successful when tying ethical decision-making to aesthetics so that they are both situated and motivated by artistic production. Students should be responsible for making and upholding classroom rules whenever possible. Traditional laissez faire techniques seem to have been based on a misunderstanding of student interests as desiring complete freedom. This research has demonstrated that students want structure and guidance when learning about art.

6. *Students learn through immersion.* Since traditional school structures usually do not facilitate immersion, connections should be made between art done inside and outside of school. For example, auto-didactic learning, and the application of classroom learning in an immersive environment, can be assessed in school. To demonstrate auto-didactic learning in class and the application of classroom learning outside of school, we recommend that students include auto-didactic work, and explanations of the conception and context of that work, in their school portfolios. Authentic learning is best seen in school assignments that are complex, longitudinal, and connected to experience outside of school.

7. *Immersion deepens both art and art context knowledge.* Art is always attached to contextual knowledge that adds depth and complexity to meaning-making. This study reveals that youth art experiences are, to a greater or lesser extent, social experiences that involve various types of real and virtual contexts. These real and virtual places for artmaking need to be taken into account in art classrooms, so as to associate school-based practices with subculture or interest group based forms.

8. *Group critique and nurturing are motivations for learning.* A process-oriented, on-going discussion of ideas, initial plans, drafts, and works-in-progress is essential for fostering creative solutions. A climate of openness and sharing that is structured both in terms of pedagogy and aesthetics helps students teach and learn from each other. Peer learning occurs through peer critique as well as mentoring and nurturing. The art of teaching is to establish the delicate balance among these forces as part of the studio environment. The study of VCLCs reveals new perspectives on the capabilities of

learners to develop self-initiated plans and new pathways to their learning that teachers can follow.

Contemporary perspectives of learning focus on each student becoming a person who has a certain experience of the world (Wenger, 2006b). Participant culture involves a new understanding of art education, not just in terms of classroom practice, but also in terms of student experience in the world.

Domain: shared concerns, interests and competences
Affinity spaces within popular culture
– Complex rules, (visual)languages and values
– Members feel and act as experts

Community: joint activities, information sharing, peer learning
– Groups form on the basis of a bottom-up and ad hoc approach
– Variety with regard to population, motivation, ambition and artistic levels
– Strong support for creating & sharing
– Informal mentorship

Practice: production of a shared repertoire of resources
Experimental, holistic, longitudinal interdisciplinary visual production through: play, simulation, performance, copying, sampling and remixing

Table 5: Characteristics of informal visual networks

Postscript to chapters 2 and 3

Chapters 2 and 3 explored the self-initiated practices of young people and adolescents that operate in communities formed around affinity spaces like fan art, cosplay, manga, digital audiovisual production and gaming. In chapter 2, I discussed the results of a literature study in which these communities were termed 'informal visual networks'. It defined the characteristics of the domain in which participants operate; how communities are formed and how members learn from each other; and how they produce work. Chapter 3 presented the results of an international empirical study among contemporary practitioners in informal visual networks. Together with 4 other researchers, I investigated the practices of different informal visual communities in the urban areas of Chicago, Budapest, Helsinki, Hong Kong and Amsterdam.

Although both studies were conducted as separate research projects, most of the characteristics of informal visual networks that were distilled from literature were verified by the empirical group study. Together, these studies enable me to answer the research question: *How does artistic development and learning take place among young people in informal visual networks, and what are their sources of inspiration?* The empirical data in chapter 3 support the definition of informal visual networks that was developed in chapter 2 (table 5).

The collected data confirm that informal visual producers identify with particular affinity spaces within popular culture that enable participants to develop specific forms of expertise and technical, aesthetic and artistic knowledge. This characteristic is illustrated in chapter 3 by the female cosplayer who stated: "Reading books is okay for outsiders, but if you want to enter the culture, to really get inside, you have to do things and be things". Besides direct interaction with a group of people, membership in an informal visual network involves a sense of belonging to a community with a shared repertoire of resources. Members do not just *produce* films, cosplays or fanart; they *are* video filmmakers, cosplayers or fanartists.

The characteristics that I defined with regard to how members interact and learn in these communities were also mirrored by the empirical data. All of the groups we interviewed were self-initiated, had a varied population, and their members had different motivations and artistic levels. Strong support for creating and sharing among group members was clearly phrased by one of the cosplayers, who stated: "we feed off of each other in the group […]". Participants are aware that they operate in a collaborative practice; they share their knowledge and value each other's work. The empirical data also confirmed how members operate as 'informal mentors'. Informal visual producers learn through immersion in a shared practice, which includes observing, advising and critiquing others. Informal mentorship occurs both in indirect and direct forms, and is a fundamental aspect of all the studied practices. Members learn indirectly by studying more experienced members, both inside and outside the local community. Some

networks use more direct and organized forms of informal mentorship like mutual discussion and feedback sessions. Both positive and critical feedback is most valued when it is provided by co-members, rather than by outsiders.

Last, although the creative output of informal visual producers was not specifically investigated, the empirical data do reflect many of the characteristics of the visual production processes that I defined. While not always recognized by outsiders, all of the groups we studied value and encourage creativity and the development of personal styles. Group conventions function merely as points of departure rather than as rulebooks that suppress individual freedom. They are part of a shared repertoire that is continuously being negotiated and reinterpreted through sampling and remixing. The practices of informal visual networks can be defined as experimental because they include forms and themes closely related to contemporary developments in visual culture, which are often not included in the traditional school curriculum. All of the studied practices answer to the longitudinal and holistic characteristics because participants produce work through ongoing immersion in a domain of interest with a shared repertoire of ideas and resources. The development of artistic techniques and methods is seen as important, but is not a goal in itself. The interdisciplinary aspect is most prominent in the practices of the groups who combine performance and play with visual production (cosplayers, gamers, demoscene) or the groups who combine analogue with digital techniques (conceptual art, fan art, manga, street art).

Now that I have defined the characteristics of group learning and visual production in the informal domain, my research project continues by investigating the professional domain at which authentic art education is aimed. That entails that we exit the world of cosplayers, graffiti writers and fan artists and enter the domain of contemporary artists, art collectives and curators.

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SUMMARY

PENDIXES

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Part two:
Professional
Visual
Producers

Introduction to chapters 4 and 5

Chapters 2 and 3 focused on the characteristics of contemporary visual production in informal networks formed by young people. The presented literature study and the international empirical survey inform the pedagogical model that will be developed in the course of this thesis. However, according to the concept of authentic art education, connection with the 'affinity spaces' of students is only one side of the ideal art curriculum's coin. Authentic art education challenges teachers to a continuous study of both the art perception and art production of their students, as well as the developments within contemporary arts & culture (Haanstra, 2011). Authentic art education is aimed at two cultural practices at the same time: based in situated learning theory it tries to cross-fertilize the informal creative learning practices of students with the practices of art professionals. The personal learning perspective within art education is important, as has been discussed in chapters 2 and 3. But art education also represents a professional field that is formed by artists, designers, curators, critics and theorists. An art curriculum should keep pace with contemporary developments in professional art in order to position students as players or authors in an authentic practice. Chapters 4 and 5 will discuss my investigation of contemporary creative production in the professional domain. Together they form an answer to the research question: *how does artistic development and learning take place among contemporary artists and what are their sources of inspiration?*

Chapter 4 explores the features of contemporary art practices through literature study. To formulate a tentative definition of characteristics of contemporary art practices, the research focuses on the collaborative and socially engaged aspects of contemporary art production, analyzing literature from sociologists, philosophers, art theorists, curators, and artists. In **chapter 5**, the literature-based definition will be empirically tried and explored among living contemporary artists. It discusses data retrieved from interviews with nine artists and collectives from different countries, including Brazil, Vietnam, France, Germany and the Netherlands. The final definition of professional contemporary art practices provides me with an answer to the research question above, and informs the model of authentic art education that I will develop and discuss in chapter 6.

4

Social and Collaborative Turns in Contemporary Art

"At the beginning of the twenty-first century we should go with a different model of doing art, a model that integrates human activity and everyday life in a different way".

– Tania Bruguera, artist (Finkelpearl, 2013, p. 193)

The contemporary art practices that are investigated and discussed in this chapter are prominent among art professionals but they are still on the periphery of the art education field. These collaborative and socially engaged art practices offer art educators reference points for the 21st century art curriculum in schools. Moreover, their participatory character invites teachers to imagine not only "what art can be, but also what learning can be" (Atkinson, 2012, p. 7). Contemporary art practices interrogate contemporary society, and their procedures and production methods explore our ideas about communities, individual and shared knowledge, and communal learning (Adams, 2012). My study of contemporary art practices sheds light on the changing roles and visions of professional art practitioners, offering reference points for an authentic art curriculum.

Social movements in the ambiguous field of globalized art

The field of contemporary art is broad, multi-faceted, dynamic and globalized (Belting, 2009; Stallabrass, 2009; Zijlmans & Van Damme, 2008). That makes it impossible to define the 'typical' contemporary artist based upon aspects like visual style or materials & techniques that are used. However, when focusing on the *social* aspects that have influenced the art community in the last two decades, it is possible to address characteristics that are typical for artists who operate in an interconnected world. Various artists, curators, writers and philosophers have discussed a shift in contemporary art that is visible in the topics that these artists choose, the way they produce their work and the way they interact with others, within or outside the art scene. This shift or the art movement that it brought forth bears different names like *Connective Aesthetics* (Gablik, 1994), *New Genre Public Art* (Lacy, 1994), *Relational Aesthetics* (Bourriaud, 2002), *Dialogic Art* (Kester, 2004), *The Social Turn* (Bishop, 2006), *Social Aesthetic* (Enwezor, 2007), *The Collaborative Turn* (Lind, 2007), *Collectivism* (Stimson & Sholette, 2007), *The Educational Turn* (Rogoff, 2008*)* and *Altermodernism* (Bourriaud, 2009b). Behind each of these names lie different interpretations or explanations of the changes in contemporary art practices, but aspects like *process based*, *collaborative work* and *political and social engagement* are recurrent features of contemporary art practices.

   The 'social collaborative turn' in contemporary art should not be seen as a general label to conceptualize present-day art in the way that art historians use 'modernism' or 'post-modernism'. Many theorists agree that the heyday of post-modernism is over in the new millennium, but new labels that try to seize the artistic spirit of current times are still largely under debate (Kirby, 2009; Lipovetsky, 2005; Schwarz & Elffers, 2011). The post-modern approach has not disappeared but seems to be merging with other/older artistic attitudes into a form that is still hard to define. Vermeulen and Van den Akker (2010) have labeled the 'in between' state of contemporary art itself as a new movement called 'Meta Modernism'. In their view, the contemporary artist alternates between the enthusiasm

and hope of modernism and the irony and melancholy of post-modernism. The skeptical post-modern spirit of plenty, pastiche and deconstruction is forming an alliance with a (re)newed attitude of reflection, sincerity and idealism. Vermeulen and Van den Akker do not specifically address the emergence of socially engaged and collaborative tendencies, but the advent of social artistic strategies does fit in an art world that is neither/both modernist nor/and post-modernist. Nevertheless, the explanation of the 'social collaborative turn' is better served when the discourse is centered around the changing relations between the worlds of art and non-art, and much less by the opposition of modern/postmodern (Rancière, 2006). Contemporary social and collaborative practices can function as heuristic lenses into the shifts between art and society, without having to walk the slippery path towards the definition of an all-embracing label.

The emergence of socially engaged collaborative art as avant-garde practice is often dated in 1989, after the collapse of Communism in Eastern Europe, when the art world truly became a *world*, as stated by Stallabrass. The emergence of a global art movement is witnessed by the explosion of art biennials around the world in the last two decades, the international success of artists from Asia, Africa and South-America, and the emergence of new art scenes outside the USA, Europe and Japan (Stallabrass, 2009).

Though the expansion of 'global art' has been extensively discussed among art professionals and academics, the phenomenon of globalization in contemporary art is still at an early stage of understanding (Elkins, 2011; Harris, 2011). Many have argued that the globalization of art offers more access for multicultural art, artists and audiences from all over the globe, but at the same time it has reinforced contemporary art as meeting place for a privileged and specialized audience (Harris, 2011). Does the rise of exhibitions, art projects and biennials in non-Western regions break down the barrier for new audiences, or could they be cynically regarded as exotic playgrounds for a Western kerosene hogging art jet-set? I agree with Quemin who states that globalizing effects like cultural relativism and deterritorialization tend to be overestimated with regard to contemporary art: artistic events have dispersed globally, but the international art scene remains largely dominated by artists from the world's wealthiest nations: the U.S.A., Germany, the U.K. and Switzerland. More artists from peripheral countries are internationally recognized nowadays, although meanwhile many of them have found residency in the West (Quemin, 2006). The contemporary art world has become truly globalized in the last twenty years, but the Western world still functions as its main gatekeeper.

Another challenge for art theorists is that globalization implies "the creation of a single system within the world" (Harris, 2011, p. 9), whereas it seems to shatter the image of a singular art world and art history into multiple art worlds and art histories. A global perspective on art is hindered by the lack of a universal concept or criterion of what has to be regarded as art (Belting, 2009). 'Global art' is a confusing catch-all label under which traditionally separated fields like international Western art, regional or ethnic

art, and popular art coexist in hybrid and partly overlapping networks. These networks can also be described in various forms: as a global market controlled by galleries, art fairs and investors; as a biennial and museum network that is ruled by curators; or as an international 'creative industry' which includes the commissions by companies and governments. Traditional art history with its Western interpretative methods and terms seems to be an inadequate tool to describe and analyze the current movement of globalization and contemporary art. Both Elkins and Harris advocate the development of an interdisciplinary research approach, in which existing academic disciplines and analytic traditions must converge in order to explore art from a global perspective, and to revise and rethink art history along the way. A recent example that underlines the call for interdisciplinary research is dOCUMENTA (13) in 2012, the influential exhibition that takes contemporary art's temperature every five years. At dOCUMENTA (13), visual artists shared the list of participants with activists, scientists and theorists from many fields. Artistic director Carolyn Christov-Bakargiev argues that there is an urgent need for a "worldly alliance" of cognitive laborers from every discipline, including artists (Schambelan, 2012). She points out that her curatorial choices reflect her doubts regarding the continuation of art as a well-defined field in the near future.

Papastergiadis (2011) argued that the artistic collaborative practice which emerged after 1989, including the curatorial and academic discourse that accompanies it, should be interpreted as the first truly global movement in art. The question whether a contemporary 'global art' really exists and how we will define contemporary art in the future still needs to be answered, but the rise of socially engaged, collaborative art is unmistakable and can be seen as a response to the changed social conditions of the globalized society like the neo-liberalization of work, education, welfare & culture, and the emphasis on individualism, consumerism and mediated interactivity (Papastergiadis, 2011; Rodenbeck, 2011). I will therefore continue with the exploration of socially engaged collaborative art, leaving the question of the extent to which this is 'the next thing' to future research.

In the next section I will explore further the implications of globalization from a sociological viewpoint. This will provide more insight in the themes and ideological debates that fuel the context of contemporary social and collaborative art practices.

The liquid world metaphor as artistic fuel

To describe the societal implications of the globalization process after 1989 in a broader perspective I will use the theories of sociologist Zygmunt Bauman, who has commented extensively on the cultural transformations that encroach in the slipstream of globalization. Bauman is appropriate for this study because his writing represents one of the many voices within sociology that criticize the social effects of globalization, which have inspired the contemporary art field. Bauman's philosophical and inductive style, and the lack of empirical proof for his theories have been criticized in the

sociological field (Lee, 2011). Davis (2008, p. 1234) emphasizes that Bauman's 'liquid sociology' bears more resemblance to 'sociology as art' than to 'sociology as science' because its purpose is not so much a search for answers as it is a proposition of questions that require further reflection. These critical notions may explain why Bauman's theories are so popular in the field of art, because his provocative metaphor of post-cold war global culture addresses the questions that many contemporary artists and curators discuss and explore. The mission of contemporary art is to "fill in the cracks in the social bond" according to curator Bourriaud (2002, p. 36) and Bauman is one of the theorists who reveals those cracks in a provocative and inviting manner.

Bauman (2005) describes globalization as the transformation of the modern world from a solid to a liquid phase. 'Liquid' refers to a society that is under constant change, where social structures melt more quickly than new ones can be formed. Individualization, privatization, deregulation, digitalization and consumerism are important features of the global society in which horizontal networks have replaced vertical structures (Bauman, 2011). He argues that non-engagement and distance have become the chief strategies of power, which are reflected in the overwhelming influence of global market economics on local societies. The mutual separation of power and politics he describes is illustrated by the late-2000s financial crises in the US and Europe, which prove that administrators have trouble controlling economic forces.

To Bauman, the role of culture in a liquid modern world is not to enlighten and ennoble people, but to seduce them. Contemporary culture consists of offers and propositions instead of prohibitions or norms. Its function is not to satisfy needs, but to constantly create new ones: "Culture likens itself today to one of the departments of a world which has been fashioned into a gigantic department store experienced by people who have been turned into consumers first and foremost" (Bauman, 2011, p. 16). Bauman draws a picture of a society in which *culture* is almost a synonym for *fashion* - a social code that requires individuals to continuously renegotiate and change their identity. The typical global citizen is turning into a cultural omnivore, who mixes a large number of distinctive tastes or activities: from highbrow art to lowbrow mass popular culture. Cultural elitism still exists, according to Bauman, but has taken the form of a persistent *denial* of elitism. The cultural omnivore feels "at home in every cultural milieu, without considering any as a home, let alone the only home" (Bauman, 2011, p. 14). This statement needs some nuance, because empirical research has shown that primarily people in the higher social strata have shifted towards becoming cultural omnivores, while individuals in the lower social strata largely stick to popular forms of culture (Chan & Goldthorpe, 2005). Bauman's 'horizontal' enjoyment of culture and art is further exemplified by Barrico, who draws a parallel between the present understanding of culture and the use of the internet: culture is experienced as a series of different events that together form a sequence, like a string of hyperlinks. We enjoy culture not

by studying one form in depth, but by *navigating* and *surfing* the surface of an ocean of possibilities and events (Barrico, 2006/ 2006/2014).

It is no surprise that Bauman takes the chameleon as a role model for liquid world citizens (2011). The chameleon is an omnivore in a continuous state of transition that can adept itself to ever changing circumstances and surroundings. These adaptive qualities are also key features in a market-driven globalized economy that has accelerated and stimulated worldwide migration. Migration statistics show a substantial increase of global migration after 1989 and a correlation with the trends and movements of global economic processes (OECD, 2011). In 2011, over 215 million people lived outside their country of birth (Ratha, Mohapatra, & Silwal, 2011), a number that is still growing. Migration is the key force of rapid urbanization, resulting in cities that are developing towards a state of "super diversity", as stated by Vertovec (2011, p. 8). Various groups of students, entrepreneurs, asylum seekers, refugees, temporary workers and uniting family members become long or short term citizens of cosmopolitan areas. Cities like Amsterdam, London, Sydney, Moscow, Toronto, New York, Beijing and Dubai host over 150 different nationalities. The multicultural relations in such metropolises develop increasingly horizontally instead of vertically.

Bauman argues that in a horizontally organized liquid modern world no culture can claim dominance over another anymore, based on superiority or progressiveness. Immigrants have to accept a position among other 'ethnic minorities', whereas natives have to prepare themselves for lifetime surrounded by diasporas. He describes this situation poetically as a "multicultural cacophony" in which no single melody can be sung in unison and people have no other option than to sing their individual choice of melody (2011, p. 49). Bauman's liquid modern world is not only a 24-hour shopping mall but also an international airport where people swarm in different directions and where groups with different ethnic, religious and linguistic backgrounds are continuously formed and reformed.

An individualized, commercialized and deregulated society yearns for new modes of collectivism and social engagement. Social theorists Hardt and Negri (2000, 2004) have noted that autonomous, collaborative creative forces can counter the neoliberal networks of power, and many contemporary artists seem responsive to that call. "Art no longer wants to respond to the excess of commodities and signs, but to a lack of connections", as philosopher Rancière puts it (2006, p. 90). Contemporary art is (re)discovering its potential as a political and social platform. In the next section I will explore the impact of societies' 'liquidization' on contemporary art practices.

Art at the service of life

The work of contemporary artists and theorists reflects the themes that are addressed by Bauman and other neo-Marxist thinkers like Hardt & Negri and Rancière. Curator Maria Lind (2007) states that in times when politics are increasingly dominated by capitalist logic, art functions as a venue for

ideological debate. Art theorist Grant Kester sees a unique place for art to counter a world in which "we are reduced to an atomized pseudocommunity of consumers, our sensibilities dulled by spectacle and repetition" (Kester in: Bishop, 2006, p. 179). This results in "dematerialized, antimarket, politically engaged art projects" by artists who have "turned to social collaboration as an extension of their conceptual or sculptural practice" like Francis Alÿs and Thomas Hirschhorn (Bishop, 2006, p. 179). A few years earlier, Bourriaud had identified that relationships between people, communities, individuals, groups, and social networks, as expressed in the work of artists such as Vanessa Beecroft, Maurizio Cattelan, Liam Gillick, Dominique Gonzalez-Forster, Gabriel Orozco and Rikrit Tiravanija, were expressive of an emerging practice within the international art scene (Papastergiadis, 2011). Bourriaud's previously quoted mission of the contemporary artist who must "fill in the cracks in the social bond" may be a responsibility too large and unrealistic. Nevertheless, there seems to be consensus among art theorists that numerous contemporary artists understand their work as an articulation of social conditions in a globalized community (Frieling, 2008).

Many sociologists have argued that globalization does not lead to cultural diversification but to standardization or McDonaldisation, ruled by vehicles of a consumerism like global branding, mass media and pop culture (Cohen, 2007; Ritzer, 2003). The urban cultural melting pots lack a clear direction or social coherence, so the only structure that seems available are the rules of the global market economy itself. Bourriaud argues that only two contradictory cultural modes can resist the process of global standardization. One mode is based on withdrawal from globalism into ethnic, cultural or national identities, recognizable in the upsurge of various local nationalistic, ethnocentric and fundamentalist movements in the beginning of the 21st century. The other mode is *creolization*; a process that is derived from Caribbean cultures, which built new identities through collisions, exchanging and blending of different cultures. Creolization is fundamentally different from the relativist multiculturalist paradigm because participants blend elements of their original culture innovatively into new varieties that supersede earlier forms (Cohen, 2007).

Bourriaud embraces creolization as strategy against the "twofold threat of uniformity and mass culture and traditionalist, far-right, withdrawal" (Bourriaud, 2009a). He paints the contemporary artist as the prototype-traveller, mediating between local and global perspectives in an ever 'creolizating' world, occupied with travellers. The metaphor of the artist as a traveller should be interpreted in two manners. Artists travel the world literally, creating meaningful connections between different communities. The artist is also a traveller in a symbolic sense because his work is seen as an expression of a journey, rather than a fixed object in space and time. The creation of new pathways is more important than the materialized destiny (Bourriaud, 2009a). Such practices are often research-based and develop over a long time, varying from a few months to projects that are designed to operate indefinitely: Pedro Reyes collected 1.527 firearms from Mexican

residents and melted them into shovels which were used to plant trees in different public spaces; Suzanne Lacy organized a public group discussion among two hundred teenagers in cars on a rooftop garage in California, based on weekly meetings over a period of five months; The Atlas Group collected, archived and presented texts and audiovisual material of Lebanon's contemporary history from 1989 until 2004; and Rirkrit Tiravanija has cooked and served food for exhibition visitors at various locations from 1990 until the present day.

The field of contemporary art defines itself increasingly as a platform for social intervention and political debate. Artworks appear as reports, manifestations or artifacts of the creative and communicative processes in which artists engage, around real-world issues like labor, sustainability, war, digitalization, gentrification, immigration, gender, race etcetera. The discourse around these artworks is not distinct from it, but constitutes and frames visual practice (Frieling, 2008). Artists are expanding their artistic scope from critical distance to "critical proximity" (Cruz, 2012, p. 60). Their practices are to be found in art institutes, but also directly in communities and areas that are not associated with art. The autonomous role of the artist merges with various other roles like activist, researcher, teacher and entrepreneur. Curator Charles Esche sees a role for contemporary artists to investigate new models of social and cultural behavior in the form of "modest proposals", which are largely speculative, yet concrete and actual. Such artists "[…] avoid the clearly fantastical as well as the hermetic purity of private symbolism in order to deal with real existing conditions and what might be necessary in order to change them" (Esche, 2005). In this view, art is understood as an experimental activity that overlaps with the world (Bishop, 2012c), instead of as an activity that withdraws audiences from daily life into fantasy or abstraction. Bourriaud notes that contemporary art is increasingly fulfilling the role of bringing information about the world around us. Film once informed audiences about what goes on in the world, but the film industry seems to regard the real world mainly as source of settings and plots (Bourriaud, 2009b). The research-based projects, installations, documentaries and websites by contemporary artists function as critical reports into global processes and local interventions. Popular media are moving from the real toward the fantastic and the symbolic, whereas art is moving in the opposite direction.

The advent of a 'social turn' in contemporary art is also signified by the increasing interest of artists and curators in education and pedagogy. Art projects appropriate both educational forms and methods and may appear as seminars, libraries, workshops, manuals, and even as schools and academies (Bishop, 2012a; Finkelpearl, 2013). As education is process-based by nature and involves social interaction between participants and teachers, it seems consistent that contemporary artists are dealing with it. Artworks can become schools and schools can become artworks. Amalgams of art and pedagogy are not unprecedented in recent art history, but these 'schools' were often organized around one artist as a central pedagogic figure, like Joseph

Beuys or Tim Rollins. In contemporary educational art projects artists tend to position themselves more as initiators and organizers who connect locations, participants and field specialists (Bishop, 2012a). The emergence of this 'pedagogical turn' can also be interpreted as an artistic and activist response to neoliberal policies that treat education as an economic, rather than as an emancipatory instrument (Rogoff, 2008). These educational policies are also directly related to the practices of artists and art theorists themselves, as many of them teach at art academies and universities.

The rapprochement of art towards real life situations and communities recalls artist Allan Kaprow's appeal for 'lifelike art', which he considered to be opposite to 'artlike art'. "[…] There is art at the service of art and art at the service of life. The maker of artlike art tends to be a specialist; the maker of lifelike art, a generalist" (Kaprow, 1983, p. 1). Kaprow explains artlike art as a closed conversation between professionals and he calls for art forms that seek dialogue in broad terrains with multiple audiences. Artist Suzanne Lacy (2006), a former student of Kaprow, recognizes the impact of his ideas among contemporary artists, who understand their work more as interdisciplinary processes of meaning-making interaction than as the production of 'works' in specialized media. Many contemporary practices are defined by the themes that artists address, much less by the medium that they use. Art may indeed have reached Rosalind Krauss' post-medium condition, in which hybrid artistic presentations like multimedia installations and interdisciplinary works surpass traditional genres like painting and sculpture (Krauss, 1999). Artists are more generalists than specialists, they vary genre, method and form dependent on the domains and problems in which they engage. According to Bourriaud, the post-medium approach offers opportunities to break with the predisposition to exclude certain fields from the realm of art (2009b). The interdisciplinary territories that artists engage with require interdisciplinary modes of communication and expression.

The contemporary developments in socially engaged art can be recapitulated as follows: the practice of these artists is *conceptually rooted in art, but located in social-cultural contexts associated with activism and policy formation*. Practitioners investigate new social and cultural models by *relating local experiences to global processes* in an art practice that can be typified as *process-based rather than object-based*. I can illustrate the above-mentioned characteristics of socially engaged art with the art initiative *Time/Bank* (figure 12).

Time/Bank was initiated in 2010 by Julieta Aranda and Anton Vidokle and is built on the principle that groups of people can exchange time and skills instead of money. The project presents a parallel economic model by using a time-based currency, the Hour Note. People can offer their services in exchange for Hour Notes, which can then be used to buy other peoples' services. A central website functions as a 'dealing room' where services are offered and sold. Besides its online community *Time/Bank* is also developing an offline network with local branches in different cities. In 2012, *Time/Bank* had nine temporary branches in art institutions based in cities such as Moscow, Sydney, Berlin, New York and The Hague. A temporary exhibition

Figure 12: Time/Bank (Julieta Aranda and Anton Vidokle), presentation on dOCUMENTA (13), (© 2012, David Gómez Fontanills, used under Creative Commons Attribution-Share Alike 3.0 Unported license)

of *Time/Bank* in Frankfurt am Main in 2011 involved a presentation of artist designs for Hour Notes, a bank counter, a printing machine, an archive of German 'Notgeld' (which emerged after 1923's hyperinflation), and a Time/Shop with various articles and artworks.

Time/Bank can be seen as a contemporary version of the time banking activities that began in utopian communities in the 19th century. American anarchist Josiah Warren ran the Cincinnati Time Store from 1827 to 1830, in which for example one hour of labor could be exchanged for twelve pounds of corn (Scharrer, 2012). Vidokle describes *Time/Bank* as an "immediate visualization of an alternative economy" responding to the trouble that people in contemporary society have imagining unconventional solutions (2012). *Time/Bank* clearly breathes the air of conceptual art, but the artists emphasize the need to take the project beyond the intellectual thought experiment and offer people real experiences with an alternative economy. Esche's 'modest proposal' can be recognized in *Time/Bank* because it not only *imagines* another world, it also *creates* another reality. It is a critical comment on a global economic system and simultaneously a functional pilot for an alternative. The fact that *Time/Bank* is presented in the realm of contemporary art lends it its ambiguity between real life and artistic experience.

Now that I have briefly outlined the ideological context from which contemporary socially engaged art practices have emerged, I will further analyze their collaborative aspects. This sheds more light on the motivations of contemporary artists to use collaborative artistic strategies, and the different uses and interpretation of the phrase 'collaboration'.

Collaboration as an artistic strategy

Contemporary artists address real social issues through their work by seeking collaborative connections either with local communities, with other artists, with specialists from other disciplines, or with audiences. Lind states that "collaboration is without a doubt a central method in contemporary art today" (Lind, 2009, p. 53). She recognizes artistic collaboration as an increasingly established working method between artists and curators, and between artists and others. Lind acknowledges that collaboration and participation are not new phenomenon in art. She considers the contemporary emerging collaborative practices during the last two decades as a collaborative wave, following the wave of collective art that was produced around the 1960s by artists and collectives like Abramović/Ulay, Fluxus and Allan Kaprow. Lind (2009) emphasises that tendencies towards collaboration seem to mark crucial shifts in art history; they played an important role in the transition from modernism to postmodernism and the current social collaborative turn can be seen as the root of art's current globalized redefinition.

Lind points out the relationships between emerging collaborative art practices and social global developments. There is a desire for activism within the contemporary field of art, shaped in a cooperative blend of new technology, art and political protest. She draws a parallel between such artists and emerging anti-globalization movements that are reacting against issues like corporate ownership, political questions of justice, and the global political impact of international corporations on the environment and employment. These artists and collectives are often autonomous and self-organized, at some distance from the commercially and publicly financed art markets. Their art can be found in public and commercial institutions, but they often operate in the form of autonomous, self organized initiatives: "It is easier to practice strategic separatism when you are a part of a group rather than left on your own" (Lind, 2009, p. 67). She argues that the strategic separatism from the institutionalized or commercial art world by artist collectives is both a sign of protection and an act of protest.

Lind recognizes another influence on collaborative practices in the way work is organized according to the post-Fordist work paradigm that typifies present-day society. A society that is built on post-Fordism (or Toyotism in reference to the 'holistic' car production methods at Toyota) entails an emphasis on immaterial labor and a shift from material to immaterial goods. Hardt and Negri (2009) describe the urban metropolis as the metaphorical factory of the network age. Competences around affective relationships, communication, language, and flexibility have gained importance in post-Fordist professional communities (Gielen, 2010). Workers and producers must be prepared to work under insecure short-term contracts, which require creativity and the flexibility to alternate independent, self-motivated work with group and teamwork. All of these characteristics are clearly mirrored and represented in the cooperative practices of

contemporary artists (Lind, 2007). The (romantic) image of the artist as an individual and unworldly creator seems to be outdated once and for all in the neo-liberal network age. Several theorists have even claimed that artists are model employees of the new neoliberal work ethic, because successful careers in both the arts and economics require similar mind-sets and competences (Florida, 2002; Gielen & De Bruyne, 2009; Rutten, 2004). Artists are enterprising, flexible, self-managing, innovative and out-of-the-box thinkers. However, this image of contemporary artists as the ideal all-round employee of the 21st century seems just as one-dimensional and romantic as the image of the socially isolated artist-savant.

Lind acknowledges the paradox that typifies the current collaborative engaged art practices. Artists often react against the institutions and mechanisms that rule present day society, but their self-organization and cooperative working methods are interpreted as a sign of that same globalized, post-Fordist society. That same ambivalence marks the relationship that critical artists have with the institutionalized commercial art world: their activities can be seen as a self-organized parallel 'neo-separatist' movement that is at continuous risk of being incorporated by the same art circuit that it is operating against. Collaborative, socially engaged artists like Rikrit Tiravanija, Felix Gonzalez-Torres and Francis Alÿs have reached the status of art superstar in recent years, and are just as much part of the international art economics illustrated through large solo-exhibitions and glossy catalogues as other artists. Artists who undermine society's power institutes are simultaneously dependent on them.

In 1978, Adorno pointed out that creators of culture who withdraw from the processes of administration lose the connection between art and society. Anyone who wants to question, expose, or in the long run, change the world, has to be heard and seen by its managers (Adorno, 1991). But where artists in the twentieth century had to be careful not to be ignored by the authorities, the artist in the globalized era has to be careful not to get appropriated by or absorbed into corporate ideology. As artist and writer Hito Steyerl writes: "The example of the artist as creative polymath now serves as a role model (or excuse) to legitimate the universalization of professional dilettantism and overexertion in order to save money on specialized labor" (2011, p. 06/11). The similarities between collaborative methodologies in art and corporatist networking ideologies are disquieting because in that process art's instrumental capacities are overemphasized, at the loss of its autonomy. Collaborative social artists want to connect with daily life, but they do not want to dissolve into societies' daily routines and efficiency management (Steyerl, 2011). Lind is nonetheless convinced that there is a current tendency towards a growing separation between 'difficult', discursive process-based art and 'mainstream' commercially viable art that is increasingly becoming part of the entertainment industry (2009). The collaborative aspect of socially engaged contemporary art might fit the neo-liberal agenda, but its conceptual, process-based form prevents it from becoming absorbed by the entertainment industry.

Roberts (2009) found that contemporary artists use varied collective modes with regard to the artist's motivation, the way participants are approached and the results they produce. Lind argues for the use of "collaboration" as an umbrella term for a wide array of artistic working methods that involve more than one participant. Collaboration is an open term that can include "cooperation" (working together); "collective action" (acting together); "interaction" (people interacting with others, with objects or with devices); and "participation" (taking part in someone else's work) (Lind, 2009). Kester adds to this view by underlining the counter-meaning of "collaboration" in the sense of betrayal or cooperation with the enemy. In Kester's view this negative connotation is appropriate because collaborative artistic practices address political, social and ethical questions in ambivalent ways. Collaborative works may be built on harmony, optimism and activism just as well as on discomfort, provocation and fear. The contradictory meaning of "collaboration" provides space for art practices and audience relationships that are much too complex and diffuse to be labeled as 'community art' or 'political activism'.

I briefly characterized contemporary socially engaged art as a process-based, conceptual practice that is rooted in art and located in political and activist contexts, in which practitioners relate local experiences to global processes. On the basis of my analysis of literature related to collaboration in contemporary art, I can add an additional aspect to these characteristics: *artists are part of an interactive, collaborative practice.* Socially engaged artists understand art production as an interactive process that includes varied forms of collaboration with different partners, including the audience. I can illustrate the complex meaning of collaboration in socially engaged art projects with *When Faith Moves Mountains* (2002) a local intervention that has been extensively discussed in the field of contemporary art (figure 13).

Francis Alÿs' *When Faith Moves Mountains* (2002) is a video documented performance that was executed in the sand dunes of Ventanilla, an impoverished shantytown near Lima in Peru. Five hundred volunteers, all dressed in white and armed with shovels, displace a gigantic sand dune by nearly four inches. The diggers work in unison, side by side, forming a long horizontal line across the sand dune.

This relatively simple intervention can be interpreted from many angles. It can be seen as a poetic image, "… a powerful allegory, a metaphor for human will, and an occasion for a story to be told and potentially passed on endlessly..", as noted on the Guggenheim museum website (2012). The performance can also be interpreted as a symbolic form of communal activism, taking place in an area when citizens were suffering from dictatorship and riots between rivaling political groups at that time. Alÿs comments: "It was a desperate situation and I felt that it called for an epic response, a 'beau geste' at once futile and heroic, absurd and urgent" (2002, p. 146). Another possible angle is formulated by Kester, who connects this work with the themes of failure and futility that run through previous performances

Figure 13: Francis Alÿs - When Faith Moves Mountains (© 2002, Francis Alÿs)

by Alÿs in Latin American countries: in Rehearsal 1 (1999-2003) an aged Volkswagen tries unsuccessfully to climb a hill in Tijuana, and in Barrenderos (2004) sweepers push garbage through the streets of Mexico city until they have gathered so much litter that they cannot move any further. He interprets these performances as symbolic comments on the inefficient economy and wasted labor in Latin America, which, in the end, benefit the rich Northern countries (Kester, 2011, p. 79). It is clear that collaboration and participation form the heart of *When Faith….* because the performance could not have been executed without the joint sisyphus' labour that is carried out by volunteers. The power of the work lies in its ambivalent message: is it an allegory for hope and momentary proof of the collective local community power, or does it underline the impotence to change social differences?

Don't hate the media, become the media
The emergence of socially engaged and collaborative aspects in contemporary art is recognized primarily through the practices of contemporary artists who show their work in art institutes and at biennials. This excludes the artists who present their work in other contexts, like so-called 'media artists'. Visual artists who engage in the social implications of globalized media use, who use digital media and the Internet as important platforms for collaboration, are thus ignored in this discourse. Bishop explains that the sphere of new media art is often understood as a specialized field, which rarely overlaps with the main-stream art world (Bishop, 2012b). Below, I will show that the development of

contemporary media art practices runs parallel to the 'social collaborative turn' and I therefore argue that they should be included in this discourse.

Collaborative and socially engaged practices are also to be found among art collectives and networks who consider media technologies and the Web as their 'natural habitat'. If there is one area in which the concepts of globalization, mobility and networking have become tangible, it is in digital technologies and online networks. Artists like Critical Art Ensemble, The Yes Men, Adbusters, Jodi, F.A.T. Lab and Übermorgen use strategies like *data mining* (data pattern analysis), hacking and remixing as forms of artistic media-activism. Holmes describes contemporary media art practices as *do-it-yourself geopolitics*: "The appropriation of expressive tools from the information economy -from the schools, the training programs, the workplace, and the practices of consumption- opens up an enormous field of possibility, where artists, alongside other social groups, can regain the use of political freedom" (Holmes, 2007, pp. 290-291). The discourse around these media art practices often takes place outside the contemporary art institutes and biennials, but is frequently found in media art institutes, media festivals and among media theorists. The multifaceted parallel art worlds described earlier, become visible again here.

So-called 'media artists' often share the characteristics of other collective socially engaged art practices, with the only difference being that audiovisual technology forms their main artistic medium and/or their main source of inspiration. Media artists tap into the global discourses on propaganda, marketing, intellectual property and censorship by appropriating information systems and popular imagery. Musician and activist Jello Biafra's famous quote "don't hate the media, become the media" (2001) can be seen as a motto for numerous media art practices. These artists often 'hack' into the system of public media by experimental use of audiovisual media and the creation of alternate strategies and networks.

The collaborative artistic strategies that Lind and Papastergiadis cum suis describe are perhaps even more prevalent in the practices of new media artists, than among 'ordinary' artists. First, interdisciplinary cooperation is inherent to the use of digital technology as primary artistic media. Manovich argues that computers can be seen as a metamedium in which techniques like cinematography, animation, photography and graphic design are extracted from their original contexts and merged into hybrid visual languages. The logic behind those hybrid languages is coined 'deep remixability' by Manovich. The remix is 'deep' because the content, methods and languages of different media are not simply added together; they result in new forms and interdisciplinary practices in which the original techniques have been blurred and altered (Manovich, 2006). The practice of media artists reflects the logic of deep remixability because their work arises in interdisciplinary contexts and forms, often with assistance from specialists with various technical backgrounds. Second, if one computer generates the urge for interdisciplinary collaboration as a metamedium, this effect is multiplied endlessly when several computers are connected in

global networks. A connected computer is not only a magic toolbox but also a social device. Collaboration and participation have become the buzzwords of the interconnected media era, especially after the rise of Web 2.0 after 2004, which allowed amateurs to produce, remix and share digital content on a global scale (Jenkins, 2006a; Lessig, 2008; Manovich, 2008). The social and interactive aspects of digital media are also visible in the practices of media artists. Many of them use digital networks to create independent open platforms that offer easy access and direct interaction with their audience and other professionals. The rise of social networks has certainly contributed to all art practices, but media artists in particular have developed strategies to connect to audiences beyond traditional art institutions. Media theorist Charles Leadbeater emphasizes that the web encourages the role for art as a platform for relationships and social interaction. In his view, 'separate and shock' was the main principle of the avant-garde in the 20th century, whereas 'combine and connect' is the main principle for the avant-garde of the internet era (Leadbeater, 2009).

The practices of media artists that I have discussed demonstrate that developments with regard to digitalization and global interconnectivity offer artists new possibilities to collaboratively produce and distribute socially engaged art, often outside the traditional art circuits. The practices of socially engaged media artists can be seen as an articulation of the 'post-medium approach' (Krauss, 1999) in contemporary art that I discussed previously. This enables me to add another aspect to my characterization of contemporary socially engaged art: *interdisciplinary production results in various forms of work.* The way 'media & technology artists' employ interdisciplinary, collaborative artworks via independent platforms is exemplified by the *Free Universal Construction Kit* (figure 14).

Figure 14: F.A.T. Lab and Sy-Lab - Free Universal Construction Kit (© 2012, F.A.T. Lab and Sy-Lab, used under Creative Commons Attribution-NonCommercial-ShareAlike 3.0 Unported License)

The *Free Universal Construction Kit* by F.A.T.-Lab and Sy-Lab (2012) is a collection of nearly 80 building blocks that enable interconnectivity between different popular children's construction toys. Each brick can connect at least two different brands of building blocks: a piece of Lego can be joined with a piece of K'Nex, or Fischertechnik can be connected with a Bristle Block. F.A.T.-Lab and Sy-Lab do not distribute physical bricks; they provide free downloadable files for 3D printers. Anyone who wants the *Free Universal Construction Kit* can download the files and print the blocks for personal use. The artists claim that "… the Kit encourages totally new forms of intercourse between otherwise closed systems - enabling radically hybrid constructive play, the creation of previously impossible designs, and ultimately, more creative opportunities for kids" (F.A.T. Lab and Sy-Lab, 2012). The *Free Universal Construction Kit* as an art project addresses different themes. The work can be perceived as a concrete solution to a physical problem that every kid is familiar with. The Kit is in that sense a brilliant and useful idea that allows children to 'remix' their physical toys. This interpretation can scarcely be isolated from a more critical meaning of the work as a conceptual artwork that criticizes the strategies of commercial companies. F.A.T.-Lab and Sy-Lab provide an insight into how companies force consumers into 'brand-loyalty' at an early stage of their lives. From the moment they are born, kids start following the particular consumer patterns that are incorporated in their favorite 'mono-compatible' toys. A third perspective is related to the collaborative and process-based aspects of this project. Like *Time/Bank,* the *Free Universal Construction Kit* can be seen as a 'modest proposal' that not only imagines but also creates other realities. Anyone can join to print the bricks or to design new adaptors that can be added to the Kit. The *Free Universal Construction Kit* is an open-ended, interdisciplinary experiment that allows artists, technicians and amateurs to jointly share and remix physical objects through the Internet and to reflect on its possible implications for a society that is built on globalized mass production.

Media artists address other aspects of globalization and use different collaborative methods, but their goal to intervene in local/global issues through social interaction (both on- and offline) resembles the agenda of other contemporary artists. Social engagement and collaborative strategies are to be found among a much broader array of visual art forms than those that are displayed in art institutes and at biennials.

I have explored the 'social collaborative turn' from different angles and artistic fields, but the criticism that has been expressed regarding this development has not yet been discussed. Below, I will briefly discuss two critiques that address the importance of the aesthetic quality and the participatory limitations for socially engaged collaborative art.

Criticism

Collaborative socially engaged practices in contemporary art are not without criticism. First, art critic Claire Bishop (2004) points out that the "laboratory paradigm" in art, promoted by curators like Bourriaud, Kester

and Lind resembles the principles of the experience economy in which goods and services are replaced with personal experiences. However, what the viewer should harvest from such experiences often remains unclear: "There can be no failed, unsuccessful, unresolved, or boring works of collaborative art because all are equally essential to the task of strengthening the social bond" (Bishop, 2006, p. 180). Bishop is supportive of the social ambitions of such art projects, but stresses the importance of both social effects *and* artistic quality. Collaborative art practices should not be valued just by ethical judgments on working procedures and the intentions of the artist. The ideal social collaborative art practice should not limit itself to inflexible modes of political correctness. Art should not only invite, but also offend or reject. For Bishop, discomfort, frustration, doubt and pleasure are crucial elements of a work's aesthetic social impact -along with consensus and compromise. She quotes Rancière in stating that "[…] the aesthetic doesn't need to be sacrificed at the altar of social change […]" (Bishop, 2006, p. 183).

Second, Charles Leadbeater adds that collaborative art should not simply mimic the collaborate practices of successful Internet companies like Google and Facebook: "If the point of art is to provide the setting for conversation then Starbucks could claim to be the world's leading art business" (Leadbeater, 2009, p. 12). Good art comes from many sources, collaboration is just one of them, argues Leadbeater. He urges artists to address to the various roles that their public takes, based upon his studies on the Internet and contemporary culture. Leadbeater distinguishes three types of experiences when people engage with media and culture: a passive mode (Enjoy), a limited participatory mode (Talk) and a creative/collaborative mode (Do). He stresses that although the culture of the World Wide Web has shifted the mix of these modes from Enjoy to Do, this does not imply that every spectator wants to become a creative Do-er. Only a small percentage of art visitors want to participate, and they do not want it all the time. Internet statistics show that collaboration originates around a small core group of Do-ers who take the lion's share of the work. If art organizations want to engage audiences to become contributors, they have to offer them a wide range of potential roles. Artists have to test "the limits of collaboration rather than simply celebrating it" (Leadbeater, 2009, p. 26).

Third, Pablo Helguera (2011) has criticized the socially engaged art practices that claim to be aimed at real transformation, whereas they were merely symbolic. He criticizes the artists and curators who assign weighty instrumental social effects to art projects that are only meaningful for art experts, a point that was recently also made by Hartog Jager (2014). Helguera sees the upsurge of a 'social aesthetic' that suggests dialogue and change, without the desire to actually realize those goals. Helguera, an artist and educator, specifically addresses the artists and curators who describe their practices as 'pedagogical', but who are not attentive to learning outcomes: "[…] you're completely home free if you do this conceptual project of a school that doesn't teach anybody and where nobody learns anything, but it looks really great in the press release" (Helguera in: Reed, 2012).

The critiques of Bishop, Leadbeater and Helguera signify that socially engaged art practices operate in a diffuse area between art and life. This position is both significant and difficult. It is significant because it enables art practitioners to research and redefine the position of art in contemporary society. It is difficult because it challenges artists to take ambiguous positions: between artistic and social processes; between aesthetics and functionality; between collective and individual authorship; and between intrinsic and instrumental values. The best socially engaged art practices appear to be the ones that succeed in maintaining an indefinite state that resonates between these dichotomies.

Conclusion

My overview of theories and critiques provides general characteristics of contemporary socially engaged art practices. Based upon the writings of Bishop, Bourriaud, Frieling, Holmes, Kester, Lind, and Papastergiadis, I formulated five general characteristics of such art practices:

1. *The art practice is conceptually rooted in art, but located in social-cultural contexts associated with activism and policy formation.* Artists do not shun working under the category of art, but they use art and art institutes as experimental open platforms for creative exchange around social themes. Existing local/global conditions often form the core of their work, instead of fantastic imagery or private symbolism.

2. *Artists relate local experiences to global processes.* Artists identify local civic issues and needs in perspective with broader debates and global themes. The position taken by the artist is often that of the mediator between global and local networks of communication.

3. *The art practice is process-based instead of object-based.* Artists are context providers rather than content providers. Their work takes the form of a proposal, an invitation or an intervention rather than a fixed solution. The public dialogue and experience around art processes is considered most valuable, and the work of art functions as an intermediary object in that trajectory. Different forms of process based-documentation, communicated through various media, play an important role in the artistic production. The discourse around the artistic practice is not distinct from it, but constitutes and frames visual practice.

4. *Artists are part of an interactive, collaborative practice.* Artists cooperate with other artists, and/or with professionals from other fields, and/or with their audience/amateurs in collectives or networks with flexible memberships. The public is not only a witness but is often actively involved in a dialogue around the process and presentation of the artwork. The public is seen as a partner rather than as an audience.

5. *Interdisciplinary production results in various forms of work.* Art production and presentation is not just visual but aural, textual and tactile as well. Experts, amateurs and audiences from different (arts) disciplines are invited to participate in creative processes. The interaction that takes place

through collaboration enables different art and non-art disciplines to meet and cross-pollinate each other.

This literature study indicates that the discourse around socially engaged art practice is often supported by idealistic and theoretical debates, rather than by empirical data. To validate and explore the characteristics that I defined above, I will continue my investigation into socially engaged practice in the form of an empirical study on the practices of contemporary artists. The results of that investigation and my final definition of contemporary socially engaged art practices will be discussed in the next chapter. Together, the literature review and the empirical study of socially engaged art practice enable me to formulate characteristics of contemporary professional visual production, which enables me to answer the research question: *how does artistic development and learning take place among contemporary artists and what are their sources of inspiration?*

5

Nine Socially Engaged Art Practices

The aim of chapters 4 and 5 is to define the major characteristics of socially engaged contemporary art practices so as to inform a model for authentic art education. Ford and Forman (2006) and Gardner (Gardner, 1999, 2008) have argued that schools tend to give little attention to the fundamental aspects of a discipline and the particular roles that practitioners play within these disciplines. Students should not only learn about the subject matter and vocabulary of a discipline, but they should also experience how a specific discipline 'works'. This empirical study investigates additional reference points for authentic learning contexts, which enable students to practice the essential roles of the discipline (e.g. artist, curator, critic) and allows them to experience the difference between personal and professional perspectives. In chapter 4, I defined these art practices on the basis of a literature review. In this chapter, the literature-based characteristics are validated and further explored on the basis of nine present-day practices of artists and art collectives.

Chapter 4 was based on literature study and provided me with overall insight into the societal and artistic backgrounds of contemporary socially engaged artistic practices. That chapter resulted in a theoretical framework of five general characteristics of socially engaged art, which I regard as the core elements of a working definition:

1. *The art practice is conceptually rooted in art, but located in cultural contexts associated with activism and policy formation;*
2. *Artists relate local experiences to global processes;*
3. *The art practice is process-based instead of object-based;*
4. *Artists are part of an interactive, collaborative practice;*
5. *Interdisciplinary production results in various forms of work.*

Because the characteristics of the working definition are quite rough and derived from literature, I want to verify and explore them further through an empirical study among contemporary artists and art collectives. There are four arguments that underline the desirability of additional empirical research into socially engaged art practices:

First, since my working definition is based on characteristics that were mainly derived from the arts, philosophy and sociology, the learning perspective on art practices has not been fully explored. Because this research project is aimed at developing an educational model, basic modes of knowledge production are an important aspect. An additional empirical study offers possibilities to explore what types of knowledge artists learn and what learning strategies they use in their communities of practice in depth.

Second, although the theorists studied have unmistakably based their writings on research among contemporary artists, the voices of individual artists have often been integrated in larger theoretical frameworks. The theoretical exploration of social art has received more attention than its

empirical foundation (Helguera, 2011). Many of the texts that I analyzed are written or influenced by curators who can be typified as author curators, like Nicolas Bourriaud, Okwui Enwezor, Charles Esche and Maria Lind. Their practices go beyond the traditional subservient curatorial role, towards an innovative practice in which the curator operates as an independent, visionary cultural producer. Critics of the author curator argue that in such practices the curatorial concept might be celebrated as the central artwork, rendering singular artworks and artists as illustration material that demonstrates the curator's thesis (Baldessari, 2003; Vidokle, 2010). I therefore believe that it is important to include the voices of contemporary artists in this study as a means to verify and explore the definition of socially engaged contemporary art from a practitioner's perspective, in addition to the perspective of researchers, curators and art critics.

Third, for the sake of argument theorists tend to use those art practices and examples that illustrate their theoretical viewpoints best. This leads to an overexposure of some artists, who become the unwitting icons of certain movements in art. That seems to be the case with artists like Santiago Sierra, Francis Alÿs, Thomas Hirschhorn, Rirkrit Tiravanija and Suzanne Lacy who are featured prominently throughout many of the writings about social engagement and collaboration in contemporary art. To avoid even the semblance of parochialism I want to verify the theoretical notions regarding socially engaged art practices by focusing on contemporary artists who have not yet been canonized in this theoretical discourse.

Finally, a majority of the artists in the studied literature are prominent in that segment of the art world that is presented via biennials, art institutions and museums. I also want to verify the theory in an expanded field, to investigate the range and width of socially engaged art practices beyond the scope of avant-garde art institutions and their audiences. The fields of media art and applied art seem to be increasingly interwoven with contemporary autonomous art, but they are not prominent in most socially engaged art studies. However, I already explained in the preceding chapter that so called 'media artists' should be included in this discourse because their practices are socially engaged and collaborative almost by default. The second type of practice I want to incorporate are those art practices which have connections with the domain of the applied arts. Recent empirical studies have identified that a majority of art practices in the post-industrial era can be typified as plural; either *pluriactive* or *hybrid*. Bureau, Perrenoud and Shapiro consider an art practice as *pluriactive* when an artist alternates between autonomous and applied art forms (2009). When applied and autonomous forms are treated as equivalent and blurring aspects of the same practice, it is categorized as *hybrid* (Van Winkel, Gielen, & Zwaan, 2012). 'Hybrid' artists understand the fusion of the autonomous and the applied (or of art and non-art) as a positive process that contributes to their artistic identity or profile. Van Winkel et. al. found that although many contemporary artists separate applied from autonomous work, their mixed practice is increasingly deployed in hybrid societal contexts or value systems (2012).

Many contributors to the discourse around socially engaged art have addressed hybrid connections between art and non-art, but much less was said about how artists operate simultaneously in autonomous and commercial or semi-commercial art contexts. My empirical study can shed new light on the relations between artistic autonomy and applied work in contemporary art.

In my view, then, an empirical study among contemporary artists is necessary to complete the definition of contemporary socially engaged art practices. Additional empirical data are needed to validate and explore the working definition that was based on a literature review. This information will be retrieved through interviews with contemporary artists who have not been canonized in a theoretical discourse, some of them having a practice in the related fields of applied art and/or in media art. The working definition will be explored with regard to the learning and teaching aspects in the practices of these artists, which were lacking from the studied literature. Together, the literature study and empirical research inform the final definition of contemporary socially engaged art practices, which can then be compared to art education settings.

Research questions and methodology

The aim of this chapter is to validate and further explore the working definition of socially engaged art practices through the analysis of empirical data collected among contemporary international artists. This enables me to answer the research question: *how does artistic development and learning take place among contemporary artists and what are their sources of inspiration?* To realize this goal, I formulated three supporting research questions for this empirical research:

1. Is the working definition of socially engaged art validated by the practices of nine different contemporary artists and art collectives?
2. How can the working definition be explored with regard to the educational aspects of the practices of nine different contemporary artists and art collectives?
3. How can the working definition of socially engaged art practices be verified or further explored in an expanded field, specifically among media art practices and applied art practices?

Research typology

The general characteristics of socially engaged art practices that were formulated in a working definition provide a framework that will be used to select international art practices. To align the working definition with the characteristics of informal visual networks that were developed in 2 and 3, Wenger's communities of practice-model (2006a), will also be used to structure this study: the five characteristics of socially engaged artistic practices have to be reordered into the sections of the communities of practice model. This leads up to a working definition that allows me to analyze and refine these characteristics with the empirical data introduced in this

chapter. Table 5 shows the combination of the five characteristics with the community of practice model.

Because my aim is to validate *and* explore the working definition and work towards a substantive theory (Saunders, Lewis, Thornhill, & Verckens, 2008), the research typology can be characterized as both deductive and inductive (Baarda, de Goede, & Teunissen, 2005). The deductive aspect of the study entails that the working definition functions as a theoretical template that is empirically verified with new data, retrieved from real life settings. Aspects of the working definition that are confirmed by the empirical data are considered to be valid; aspects that are falsified by the empirical data need to be reconsidered or revised. The inductive aspect of this study entails that the aspects of the working definition need to be further refined and developed with data from a broader field, leading up to a final definition. Here, the working definition acts as a sensitizing concept (Bowen, 2006) that enables the discovery of additional aspects in the data that can enrich and refine the working definition.

The Communities of Practice model (Wenger, 2006a) is used as a supporting theoretical template with two functions. First, the model offers support for the inductive process of defining new or refined characteristics that are relevant in educational contexts. The second function of the CoP model is that it offers a meta-structure for the final definition of socially engaged art practices as a professional community, enabling it to be compared with informal and formal learning communities.

Research design

The empirical study is designed as a qualitative survey among nine contemporary artists and art collectives. Each of the cases consists of a semi-structured topic interview with an artist or a collective member and is supported with contextual data from field documents like art catalogues, art journals and artists' websites. A qualitative survey is in place because it provides opportunities for detailed and in-depth understanding of personal perspectives and responses to the complex systems, experiences and processes (Ritchie & Lewis, 2003). The goal of this investigation is to validate that individual artist practices can be considered as representatives of a larger group

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Domain: shared concerns, interests and competences
– Artists relate local experiences to global processes.
– Their practice is conceptually rooted in art, but located in cultural contexts associated with activism and policy formation.

Community: joint activities, information sharing, peer learning
– Artists are part of an interactive, collaborative practice.

Practice: production of a shared repertoire of resources
– The art practice is process-based instead of object-based.
– Interdisciplinary production results in various forms of work.

Table 5: Working definition: literature-based characteristics of socially engaged art practices integrated in the communities of practice model.

or movement in contemporary art and to discover new aspects of this practice. Therefore, supporting field documents are important because they add contextual value to the survey, allowing a much broader analysis, similar to a 'compact version' of a multiple case study. This qualitative survey with support from field documents reinforces both data deduction through verification of theory in practice, and it supports data induction because new variations within socially engaged art practices can be discovered to complement the emergent theory.

Sampling method and generalizability

The central unit of analysis in this empirical study is formed by the socially engaged practices of nine contemporary artists and art collectives. The practices are selected through a method which Patton has described as *theory-based sampling* (1990). Theory based sampling is a form of purposive, criterion-based sampling in which "the researcher samples incidents, slices of life, time periods, or people on the basis of their potential manifestation or representation of important theoretical constructs" (Patton, 1990, p. 177). The sample is based on a priori theoretical definitions that are representative of the phenomenon of interest.

Theory-based sampling should not be confused with *theoretical sampling* (Glaser & Strauss, 1967)*,* which is associated with grounded theory and a case study method. Theoretical sampling entails sampling as a cyclical process that starts with an initial sample or case that is analyzed, after which a next sample is taken in order to refine the emerging theory. This process is continued until the point of data saturation is reached (Coyne, 1997; Ritchie & Lewis, 2003). In this study, the term theory-based sampling is correct because the selection is based on an a priori theoretical working definition, but the process of selection, data collection and analysis is successive - not cyclical as in theoretical sampling. Multiple artist practices are chosen in such a manner that they can fill and replicate the conceptual categories, but that are also able to extend the emergent definition. The selected practices have to be comparable and must also allow stratification on the basis of characteristics that have not been theoretically explored sufficiently.

As a first step in the sampling process, I transformed the working definition into selection criteria (table 6). I formulated three different categories of criteria: formal criteria, criteria for validation, and criteria for both validation and theoretical exploration.

I designed general formal criteria (a) to ensure the comparability of the different practices. As I am specifically researching the practices in the professional art domain, I operationalized 'professional' into three criteria: the practice must be full-time, the artists have received professional art education and their work is exhibited in professional art institutes. I do not intend to disqualify part-time, self-educated or undiscovered artists, but for the sake of mutual comparability they were ruled out in this study.

The criteria for validation (b) are necessary to select those artists' practices that have not been 'incorporated' in the discourse around socially

engaged art and to ensure that both an international and local perspective are represented in this study. I operationalized the criterion that addresses the local and global practices of artists as follows: to validate the global characteristic it is important that the majority of the selected artists have art shows, residencies and publications in multiple countries. To prevent a Western bias, I also want to include artists whose practice is located in a non-Western country. Because I also want to test the local characteristics, I have chosen to include practices of artists who all reside in the same local region. The city of Rotterdam, the Netherlands was chosen because it is an urban area with a strong local identity and lot of artistic activity, located outside Amsterdam, the international Dutch 'art hub'.

The criteria that allow validation and theoretical exploration (c) are necessary to select those artists' practices with a potential to validate and/or explore the emerging definition. The criteria c1 (socio-cultural contexts), c2 (collaboration) and c3 (interdisciplinarity) are derived from the working definition. The criteria c4 (art/media practices) and c5 (art/design practices) are used to test the working definition in adjacent or expanded areas and

a Formal criteria	b Criteria for validation	c Criteria for validation and theoretical exploration
a1 Artists operate in a full-time practice	b1 Artists are not prominent in the theoretical discourse around socially engaged art	c1 The art practice is assumed to address socio-cultural contexts
a2 Artists have received professional art education	b2 Artists operate on a global and local level: – Some of the practices should be situated in a non-western country; – At least three practices should be located in the city of Rotterdam, the Netherlands	c2 Artists have some sort of collaboration with others (collective work, on- or offline audience participation)
a3 The artist's work is shown in acknowledged art institutes		c3 Artists use diverse techniques and materials
		c4 Audiovisual and/or digital media play a prominent role in the work, both as a source of inspiration and as a creative material with which the work is made and/or shown
		c5 Artists are active in a pluriactive or hybrid art practice, consisting of both autonomous and applied work

Table 6: Criteria for theory-based sampling based on the working definition of socially engaged art practices

to diversify the study with practices that were absent from the theoretical discourse. The criteria c4 and c5 offer variations within the unit of analysis, which do not have to be met by all of the selected practices.

Selection process

Two different strategies were used to select the nine practices in this study. The artists with a foreign background were pre-selected on the basis of three recent publications about contemporary art: *The Ungovernables* (Joo, 2012), *Art & Agenda* (Klanten, Hübner, Bieber, Alonzo, & Jansen, 2011) and *Living as Form* (Thompson, 2012). The Dutch artists who reside in Rotterdam were selected via snowball sampling (Atkinson & Flint, 2001).

   The Ungovernables (Joo, 2012) is the title of the catalogue that accompanies the second triennial exhibition with the same title in the New Museum in New York. *The Ungovernables* exhibits the works of thirty-four artists and collectives born in the mid-1970s to the mid-1980s. The artists and collectives are residents of twenty different countries and many of them had never before exhibited in the USA. Curator Eungie Joo describes *The Ungovernables* as "an exhibition that acknowledges its failure to fully represent a generation in formation and instead embraces the energy of that generation's urgencies" (Joo, 2012, p. 15). Although the exhibition title suggest that the selected artists are hard to categorize, the catalogue makes it clear that all the selected artists share an interest in the economical, geopolitical, technological and social practices that shaped recent history (Joo, 2012). The socially engaged theme of the exhibition and the relatively young age of its participants form the main reasons to pre-select these artists for this study. I sent out e-mails to five artists and collectives that participated in the exhibition. Three of them confirmed that they would cooperate in this research project: Pilvi Takala (Finland/Turkey), The Propeller Group (Vietnam/USA) and José Antonio Vega Macotela (Mexico/the Netherlands). The collective Public Movement (Germany) and artist Hassan Khan (Egypt) did not respond.

   *Art & Agenda (*Klanten et al., 2011) presents a collection of work by contemporary artists and texts on the themes of political art and activism. The book features established artists like Marina Abramovic, Ai Wei Wei and Maurizio Cattelan, but also contains many younger artists and collectives. The reason why I chose this book during the selection process is that *Art & Agenda* is one of the few publications in which socially engaged contemporary art is defined very broadly, presenting the work of fine artists, street artists and media artists side by side. As I wanted to include media artists in this study, I chose to pre-select five international media artists from *Art & Agenda*. The art collectives 0100101110101101.org (Italy/USA), Voina Group (Russia) and Übermorgen.com (Austria) did not respond or were not able to participate. Aram Bartholl (Germany) and Evan Roth (France), who have individual practices and are members of the activist artists collective F.A.T Lab, did agree to participate in this study.

   Living as Form (Thompson, 2012) features a thematic collection of essays and art projects addressing socially engaged art from 1991-2011.

I chose this book for selection purposes because it offers an international overview of over a hundred socially engaged art practices including many artists and collectives that are relatively unknown in this discourse. 'Usual suspects' in socially engaged art, like Francis Alÿs, Suzanne Lacy and WochenKlausur, are presented in alphabetical order next to upcoming artists and projects that are usually not understood as art like The Pirate Bay and the Egyptian Tahrir Square. As I had selected already many artists at that time, I chose to select only one practice from *Living as Form*: the Sao Paulo based art and design collective Grupo BijaRi agreed to participate in this study.

The practices in Rotterdam were selected through snowball sampling, in collaboration with my research assistant Sanne Versteeg. We found practices through discussion sessions and via our personal networks of colleagues, curators and students. If artists were not able to participate, they could sometimes refer us to other artists in the Rotterdam area. Artists Sophie Krier and Esther van de Wiel and the Atelier van Lieshout and Lastplak collectives did not respond or could not participate. Jeanne van Heeswijk and the Wandschappen and The Authentic Boys collectives agreed to participate in this study.

Characteristics of the selected practices

The final selection for this study consists of nine contemporary artists and collectives. To gain more insight in the match between criteria and the practices I have created a table (table 7). I will explain the characteristics of the selected practices below.

The entire selection meets the criteria in category a, which entails that it consists of professional artistic practices. The criteria in category b1 were met by all of the selected practices, except one. Some of the selected artists are mentioned in literature about socially engaged art but only Jeanne van Heeswijk's work has been regularly discussed as exemplary in this discourse (BAVO, 2009; Bishop, 2006, 2012a; Thompson, 2012). Nevertheless, I chose to select her in this study because her practice can function as a critical case (Miles & Huberman, 1994), which exemplifies the main findings and offers opportunities for comparison with the other practices. When van Heeswijk's practice is regarded as the empirical prototype of socially engaged art, the other eight practices can contribute to the deductive and inductive process with characteristics that either confirm or deviate from the prototype. All of the practices operate on an international scale with exhibitions, residencies and publications in multiple countries (b2). The practices are located in ten different cities in nine countries, divided over four continents: Europe (6), Asia (2), North America (2) and South America (1). Three practices are based in multiple countries; one solo artist and two art collectives. The ratio between non-Western and Western residencies is 4 - 7, including the artists and collectives with a double residency. Four practices are (partly) located in the Netherlands; one in Amsterdam and three in Rotterdam. The criteria in the c category were designed to allow validation/replication

Investigation phase

	b Criteria for validation		c Criteria for validation and theoretical exploration				
	b1 Not in the theoretical discourse	b2 Practice location	c1 Artists address socio-cultural contexts.	c2 Collective work/audience participation	c3 Practice in which various (art) disciplines are integrated.	c4 media/ art practice	c5 art/ design practice
Authentic Boys	√	Rotterdam, Netherlands, Geneva, Switzerland, Berlin, Germany	Tensions between the designed and the 'real' world	Art collective with four artists, participation of local communities	Performance, video, photography, installations		
Grupo BijaRi	√	Sao Paulo, Brazil	Local public space	Art Collective with 15 artists, participation of local communities	Audiovisual design, performance, sculpture, photography, video	√	√
Aram Bartholl / F.A.T Lab	√	Berlin, Germany	Tensions between the digital and the real world	Audience participation, online collective practice with ± 25 artists	Video, photography, programming, sculpture	√	
Jeanne van Heeswijk		Rotterdam, The Netherlands	Local public space	Collective practice with local communities	Architecture, design, public sculpture, installations		
The Propeller Group	√	Ho Chi Minh City, Vietnam, Los Angeles, USA	Local politics, propaganda	Art/design collective with three artists	Video, advertising, graffiti, sculpture, photography	√	√
Evan Roth/ F.A.T Lab	√	Paris, France	Tensions between the digital and the real world	Audience participation, online collective practice with 25 artists	Programming, video, programming, sculpture, graffiti	√	
Pilvi Takala	√	Istanbul, Turkey	Codes of behavior of various social groups	Participation of local communities	Performance, interventions, video, installations	√	
José Antonio Vega Macotela	√	Mexico City, Mexico	Codes of behavior of various social groups	Participation of local communities	Archives, drawing, painting, sculpture, photography, installations		
Wand-schappen	√	Rotterdam, The Netherlands	Local communities	Collective work with two artists, participation of local communities	Industrial Design, graphic design, textiles, drawing, sculpture, video		√

Table 7: Match between criteria in category b and c with the selected practices

of the working definition of socially engaged art practices. All of the selected artists have practices in which an application in various socio-cultural contexts can be assumed (c1). The featured artists and collectives have practices in which social groups, societal issues and political themes are prominent. Collaboration (c2) is an aspect that is set to play a role in all of the practices. Four practices consist of artists who produce their work primarily as a collective. In the other five practices it can be assumed that artists collaborate regularly with different participants; either artists or non-artists, online or offline. All of the selected artists have a practice with multi- or interdisciplinary aspects (c3); different media and techniques are combined or integrated and may vary from project to project.

Five out of nine practices meet criterion c4, which allows theoretical generalizations about audiovisual-orientated practices within the field of socially engaged art. In two practices, audiovisual/digital media are merely used as a tool (Grupo BijaRi, Takala), in three practices audiovisual or digital media function both as a tool and as a source of inspiration (Bartholl, The Propeller Group and Roth). Criterion c5 is met by three practices. This stratum entails a selection of combined autonomous and design practices within the context of socially engaged art. The collectives BijaRi and The Propeller Group combine an audiovisual design practice with an autonomous art practice, Wandschappen alternate commercial product design with various artworks and projects.

Practice descriptions

To provide context for the data analysis in this chapter I will briefly describe each of the participating artists and collectives. Each description includes biographical information and the description of an art project that is regarded illustrative of that practice.

Authentic Boys
Film maker Boris van Hoof (1979, lives in Rotterdam) is a member of the Authentic Boys collective, together with the performers Gregory Stauffer (Geneva) and Johannes Dullin (Berlin) and film maker Aaike Stuart (Berlin). Their practice is situated on the intersection of visual art, film and performance and includes short films, performances, happenings, video installations, and photographs. The Authentic Boys experiment with themes and images that are derived from everyday life. Their intuitive approach good-humoredly elucidates the friction between 'authentic' and 'real' moments in our direct surroundings.

Authentic Boys' project *Rehearsing Revolution* (2012) was executed with over 500 secondary school students over a period of two months at the TENT art space in Rotterdam. Rehearsing Revolution was a series of 100 minute, interactive performances in which students were semi-scientifically tested for their 'revolutionary potential'. The pupils were challenged to rebel against their personal limits and habits through questionnaires, playful exercises and the production of a personal 'revolution outfit'. The photographic

Figure 15: Authentic Boys
- Rehearsing Revolution
(© 2012, Authentic Boys)

portraits of the participants, which were taken during the performances, are presented as autonomous work by the Authentic Boys (Authentic Boys, 2013).

Aram Bartholl
Aram Bartholl (1972, lives in Berlin) works as a visual artist and is a member of the Internet-based F.A.T. Lab collective. In his public interventions, installations, web art and video's, Bartholl explores questions on the influence of the digital world on everyday life – and vice versa. Recurrent themes in his work are the tensions between concepts like online/offline, public/private and original/copy. His work is often accompanied by forms of online or offline audience interaction through workshops, DIY manuals and interactive installations.

> *Dead Drops* (2010) is Bartholl's offline version of a peer-to-peer file-sharing network, which have become popular on the Internet for software, films and music exchange. The work consists of several USB flash drives that

Figure 16: Aram Bartholl
- Dead Drops
(© 2010, Aram Bartholl)

have been embedded in the walls and buildings in public spaces. Passers-by can connect their laptop to the flash drive and upload or download the content they prefer. The only file that is installed on the original flash drive is a text file with an explanation of the project. The website deaddrops.com contains information about the location of the different dead drops and DIY instructions that allow visitors to create their own dead drops (Bartholl, 2012).

BijaRi

Eduardo Fernandes (1974) is a member of Grupo BijaRi, an art and design collective in São Paulo, which he formed in 1996 with five other architects and artists: Geandre Tomazone, Gustavo Godoy, Maurício Brandão, Olavo Ekman, and Rodrigo Araújo. Currently, BijaRi has around fifteen members, who alternate design-based and art-based projects. The collective operates mostly in the urban area of São Paulo and for Brazil-based clients. BijaRi has also executed large-scale art projects outside Brazil during residencies in Colombia, Costa Rica, The USA, and France. Urban life, local politics and spatial critique are recurrent topics in the practice of BijaRi. Their artistic strategies include video mapping, graphic design, performance and installation art.

BijaRi's project *Recounting on Us* (2011) took place at Comuna 1 in Medellin, Colombia, an area occupied by guerilla refugees and former residents of the gentrified areas of central Medellin. On the basis of interviews with the residents BijaRi researched the tensions between the local community and the many social and cultural facilities that have been invested in this area as a result of public security policies. The results of this research process were presented through written quotes, painted on large pieces of cloth on the rooftops of houses in Comuna 1. Users of the futuristic metro-cable transport system hovering over Comuna 1, can read all the texts, which form a narrative of personal histories, conflicts and wishes (BijaRi, 2012).

Figure 17: BijaRi
- Recounting On Us
(© 2011, Grupo BijaRi)

Jeanne van Heeswijk

Jeanne van Heeswijk (1965, lives in Rotterdam) is a visual artist who creates and remodels cultural prototypes for public space, mostly through different modes of collaborative and participatory production. She addresses themes relating to public space like urban renewal and participatory, bottom-up cultural production through large scale collaborative projects involving different collaborations with citizens, artists, designers and local governments. Her projects are often longitudinal, lasting from a couple of weeks to several months or years. Van Heeswijk produces 'interspaces' and has coined the term 'urban curating' for her public interventions. She understands herself as an intermediate between different locations, local problems and communities (Westen, 2003).

Freehouse: radicalizing the local (2008 - ongoing) is a project in the Afrikaanderwijk, a multicultural neighborhood in transition in the south of Rotterdam, The Netherlands. *Freehouse* is an intervention in the Afrikaander market, one of the largest public bazaars in the Netherlands. Together with architect Dennis Kaspori, Van Heeswijk has initiated new services and products for the Afrikaander market, collaborating with local entrepreneurs, citizens, market salesmen, designers and artists. Freehouse is an ongoing project that has resulted in the launch of new local products, workshops, fashion shows, performances and designs for vending carts and market stalls (Van Heeswijk, 2012).

Figure 18: Jeanne van Heeswijk - Freehouse: Radicalizing the Local. Presentation at A City Shaped, Stuk, Leuven (© 2013, Jeanne van Heeswijk)

José Antonio Vega Macotela

Exchange is the most important topic of research in the artistic practice of José Antonio Vega Macotela (1980, lives in Mexico City). His work explores the way exchange influences and shapes human interaction, visualized through objects and artefacts that epitomize various informal systems of exchange. His installations may include a wide range of objects, drawings, video's and readymades, but they usually share a reflection on forms of human exchange in the different communities and milieus in which the artists has submerged himself. Vega Macotela's art projects are usually research-based and longitudinal, allowing the artist to engage with a specific community, often located in Latin America.

      Time Divisa (2006-2010) is the exchange project José Antonio Vega Macotela created in collaboration with the male inmates of the overpopulated Santa Martha Acatila prison in Mexico City. Over a period of four years, Vega Macotela visited the prison weekly, encouraging the prisoners to participate in a time exchange experiment. The artist offered to perform tasks for the inmates outside the prison and in return they would have to complete small assignments for Vega Macotela. The exchange should take place at the exact same moment and the duration of the tasks should be equal. Vega Macotela won the trust of the inmates and succeeded in completing over 300 exchanges with them. This method enabled Vega Macotela to create an alternative economic system beyond the prison walls, based on the basic principle of 'time for time' (Messer, 2013). The documentation of the exchanges; drawings, objects and found materials produced by the inmates, form the core of the installation Time Divisa. Intercambio 55 (2006) shows

Figure 19: José Antonio Vega Macotela
- Intercambio 55. From: Time Divisa
(© 2006-2010, José Antonio Vega Macotela)

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a prisoner who Macotela asked to mark each scar on his body with an explanation of its origins. In return Macotela simultaneously attended the birthday of the inmate's mother.

The Propeller Group
Phunam Thúk Hà (1974), Matt Lucero (1976) and Tuan Andrew Nguyen (1976) founded The Propeller Group in 2006. The three members have backgrounds in film, video and visual art, an expertise that is continuously being expanded through cooperation with companies and other artists. With headquarters in both Ho Chi Minh City (Vietnam) and in Los Angeles (USA), The Propeller Group presents itself as a global multimedia company, but most of their activities deploy in the field of contemporary art. The Propeller Group locates itself in an intermediate place, refusing to position itself as merely a media company nor as an autonomous art collective. This hybrid 'corporate identity' is also reflected in the works of The Propeller Group, where the visual language of popular culture and advertising get intermingled with complex ideas and discourses on politics and propaganda.

The title *Television Commercial for Communism* (2011) immediately reveals the ideological incompatibility at the core of this art project. The Propeller Group has translated its interest in political ideology and mass media to an assignment for different advertising agencies to 're-brand' communism: "How will capitalism's most influential by-product, the advertising machine, process its former political opponent in a post Cold War context, still saturated with Cold War idiosyncrasies?" (The Propeller Group, 2011). The Propeller Group's ambition is to create different advertising campaigns that are communicated via cinema, TV, Internet and print. Vietnam's TWBA, who worked for Apple, Adidas and Nissan, is the first advertising agency that made a proposal for a promotional campaign for communism. *Television Commercial for Communism* is presented as a multimedia installation and is

Figure 20: The Propeller Group - Television Commercial for Communism (© 2011, The Propeller Group)

documented on the website www.everyoneisequal.com with background information, recorded brainstorm sessions of TWBA staff and different versions of the video commercial.

Evan Roth
Evan Roth (1978, lives in Paris) is an American artist who creates videos, prints, sculptures and websites. His work is heavily influenced by developments in communities and subcultures focused on graffiti, popular culture, hiphop, online technology and hacking. Using a playful, often humoristic style, Roth succeeds in addressing two different audiences at once. His work has proved to be popular in the world of (media) art and has gained popularity among wide audiences on the Internet. Roth's work looks accessible and lighthearted, but often addresses larger topics like corporate strategies, politics and censorship in a technology-driven society. Roth is the co-founder of the Free Art and Technology Lab (F.A.T. Lab), an online collective with around 25 artists, engineers and hackers "who are dedicated to spreading open source and free ideals into popular culture" (F.A.T. Lab, 2013).

The art project *How To Build A Fake Google Street View Car* (2010) was designed and executed by Evan Roth and F.A.T. Lab fellows Aram Bartholl, James Powderly, Randy Sarafan, Geraldine Juarez, Greg Leuch, Jamie Wilkinson, Magnuss Eriksson and Tobias Leingruber, during the Transmediale festival in Berlin. As a comment on Google's influence, the artists built a fake Google Street View car and filmed the public reactions it invoked while driving through Berlin. Starting from the notion that Google is a company that everybody seems to like, the artists choose to push the limits by driving the car in a clumsy manner, asking for directions and suggesting that the driver was drunk. Public reactions vary from ignorance to enthusiasm and anger. The project was documented on an Internet page that also features a downloadable manual, enabling others to build their own Google Street View car (F.A.T. Lab, 2010).

Figure 21: F.A.T. Lab - How To Build A Fake Google Street View Car (© 2010, F.A.T. Lab)

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Pilvi Takala

Pilvi Takala (1981, lives in Istanbul) is a Finnish artist who explores the hidden social rule systems in contemporary society. Her projects, videos, installations and texts function as reports on immersive research projects in which the artist purposely disturbs the codes of behavior in specific communities and social contexts. For her work, Takala often immerses herself anonymously in a community for some time, using hidden cameras and other 'spyware' to document her actions. Takala's interventions are subtle but effective; by disturbing social patterns and routines she manages to provoke reactions that reveal the social codes in public spaces, governmental organizations and companies (Timmer, 2011).

The multi-media installation *The Trainee* (2008) is a report on a month-long period during which Pilvi Takala worked as an apprentice in the marketing department of finance company Deloitte. Takala provokes her colleagues by sitting behind her desk all day with her hands in her lap, doing what she calls "brain work". Takala's passive and openly unproductive behavior slowly starts to irritate her colleagues, causing all sorts of reactions directed at Takala, or at the management. Takala reveals the painful process of becoming a social outcast within a community of office workers via hidden camera films, pictures and e-mails. Where hidden forms of unproductiveness (browsing Facebook, chatting) are generally tolerated in offices, the image of a worker who does not show any visual activity disrupts the office code, causing immediate reaction and irritation (Takala, 2008).

Figure 22: Pilvi Takala - The Trainee (© 2008, Pilvi Takala)

Wandschappen

Ivo van den Baar (1965) and his wife Nicole Driessens together form Wandschappen, a design and art collective located in the Charlois area in Rotterdam. Driessens and Van der Baar design and produce furniture and objects, they sell autonomous work in their Hommes gallery and they initiate participatory art projects with citizens, artists, designers, local governments and NGO's. A connecting theme in the eclectic practice of Wandschappen is the adaptation of traditional crafts and skills to new contexts. All of Wandschappen's works reflect a high degree of craftsmanship, often inspired by Charlois' local heritage and the 'forgotten' crafts of its inhabitants. "The combination of craftsmen and artists leads to innovation" states Van den Baar (Wandschappen, 2012). Wandschappen has co-initiated DNA Charlois, an atelier and design-label that aims to explore the artistic potential among the 160 different cultures in the Charlois neighborhood.

     Feltplants (2009 - ongoing) is a series of monochrome plants in pots made from 100% wool felt. The felt plants are typical of the domestic plants traditionally grown on the window sills of Dutch apartments, like sanseveria, bamboo and alocasia. Like house plants, these felt plants have an intermediate status, somewhere between design, art and decoration. The felt plants were inspired by Wandschappen's observation that plants on window sills are often the first signs of the arrival of new residents in the neighborhood. These felt plants are a sculptural version of the ordinary house plant, a symbol of human mobility and the need for domestication.

Figure 23: Wandschappen - Alocasia XL, black felt (© 2011, Wandschappen)

Interviews

The interview topics were based on my working definition and Wenger's Communities of Practice-model. The latter provided a general structure for the interviews and ensured a focus on the learning aspects to be found in the artist practices. Two researchers executed the interviews with artists of the nine selected practices between March and May 2012. Five artists and collectives were interviewed online using videoconference software; four artists were interviewed face-to-face in the Netherlands. All interviews were voice-recorded and transcribed verbatim. Jeanne van Heeswijk, Boris van Hoof (Authentic Boys) and Ivo van den Baar (Wandschappen) were interviewed by Sanne Versteeg (master student Radboud University Nijmegen) in Rotterdam. Pilvi Takala was interviewed by Emiel Heijnen in Amsterdam. Five artists and collectives were interviewed by Emiel Heijnen from the Netherlands using Skype: José Antonio Vega Macotela in Mexico City, Aram Bartholl in Berlin, Evan Roth in Paris, Phunam, Matt Lucero and Tuan Andrew Nguyen (The Propeller Group) in Saigon and Eduardo Fernandes (Grupo BijaRi) in São Paulo. The quotes of Boris van Hoof (Authentic Boys), Ivo van den Baar (Wandschappen), Educardo Fernandes (BijaRi) and Phunam, Matt Lucero and Tuan Andrew Nguyen (The Propeller Group) are mostly referenced with the name of their art collective. All the other participants are referenced with their last names. Recent publications, reviews and works of the interviewed artists are used to support the analysis of the artistic practices.

Method of analysis, coding the data

The method applied for data analysis is best described by King (2004) as *template analysis*. Template analysis is a method that was first described by Crabtree and Miller as: "A common intermediate approach is when some initial codes are refined and modified during the analysis process" (1999, p. 167). King (2004) has argued that template analysis has methodological resemblances to grounded theory (Glaser & Strauss, 1967) in the sense that data are coded during the analysis process, although in a less prescriptive manner. Where grounded theory starts in principle with data and ends with theory, template analysis usually departs from a theoretical framework that is both validated and explored during the data analysis phase: "the essence of template analysis is that the researcher produces a list of codes ('template') representing themes identified in their textual data. Some of these will usually be defined a priori, but they will be modified and added to as the researcher reads and interprets the texts" (King, 2004, p. 256). The initial template is commonly organized in a hierarchical structure that represents the relationships between the theoretical themes, similar to what is called axial coding in grounded theory (Boeije, 2005).

The initial template that was created for this study is based on the working definition that was introduced earlier (table 5). The initial theoretical template is shown in figure 24.

After the template was created, I assigned the initial codes to the codebook in the qualitative analysis program HyperResearch, version 3.5.2. I used this software throughout the entire analysis process, as a means to guide the process and increase the reliability of the analysis.

As a next step, all the verbatim interview data were imported into the HyperResearch project in which the code book was created. Then the crucial phase commenced: a meticulous reading of the data and assigning the codes to coherent fragments in the text. When a text fragment fitted one of the codes in the template, this code was assigned to that fragment. When a template code proved to be too general it was split in different sub-codes. An example of this process is the initial code "political contexts", which could not differentiate between fragments that referred to 'political resistance' and those that referred to 'political alliance'. As a result, "political contexts" was divided into the codes: "activism" and "policy formation".

After this phase of deductive coding, a large amount of interview fragments could be assigned with a code from the initial template. This is a significant finding because it indicates that I can claim an empirical replication of the working definition. The fragments that did not have a code were re-analyzed in an inductive, open coding manner, resulting in additional codes. After this step, a tiny fragment of data remained unlabeled. These

1 domain
local experiences/global processes
conceptual approach
political contexts

2 community/collaboration
collaboration with others
(peer) learning
(peer) teaching

3 practice
interdisciplinary production
process/product based

1 domain
real existing conditions
competences
– 	educational background
– 	shared competences
local experiences/global processes
conceptual approach
activism
policy formation

2 community/collaboration
collaboration with professionals
networking
collaboration as an artistic theme
critical feedback
collaborative learning during production

3 practice
practice origin
process/product based
– 	artistic form
– 	artistic method
interdisciplinary production
– 	inter media use
– 	Hybrid: social
– 	Hybrid: balance autonomous/applied
– 	income

Figure 24: Initial template, based on the theoretical working definition

Figure 25: Revised and updated codebook after coding all the data

fragments were considered irrelevant for this study and were ignored in the analysis process.

As a final step, the updated template codes and the newly defined open codes were rearranged under the three main themes of the template, and were placed in a logical order that could guide the writing process. The final code tree that was finished after the labeling process is shown in figure 25. All of the quotes with the same code were exported from HyperResearch and analyzed thematically, structured by the three main topics (domain, community and practice) of the communities of practice model.

Analysis of the data

Domain: concerns, interests and competences

In this study I consider the practices of the selected artists and collectives to be part of a larger community of practice (CoP) in contemporary art. Wenger's definition of a CoP can be summarized as a group of people who share a concern for something they do, which is improved through regular interaction (Wenger, 2006a). Wenger has stated that CoP's are formed around formal and informal activities, and he uses examples like "a tribe learning to survive", "a band of artists seeking new forms of expression" or "a group of engineers working on similar problems" (Wenger, 2006a, p. 1). The central community in this study is formed by professionals, unlike the informal communities of fanartists and cosplayers that I studied in chapter 2 and 3. A shared domain of concerns, interests and competences defines the identity of a CoP, whether it is formal or informal. First, I will discuss the central source of inspiration that defines the domain of socially engaged art practices and then I will present the other themes that form important characteristics.

Artists relate local experiences to global processes.
One of the main findings of my theoretical exploration was that socially engaged artists identify local civic issues and needs in the light of broader debates and global themes. This characteristic is replicated in the data of this empirical study: most of the artists mention that their artistic practice is formed around contemporary societal themes, exemplified by real life experiences and encounters with various communities: "My main goal is to interrogate the public domain", says Van Heeswijk in this respect. Other artists have similar references to existing circumstances as a source to explore larger themes, like an interest in "the banal reality" (Authentic Boys), "social behavior" (Takala) or "current topics" (BijaRi). Reflection on existing local and global developments in present-day society is a common interest among the interviewed contemporary artists, instead of the fantastic, abstraction or private symbolism (Bishop, 2012c; Esche, 2005).

The position of the artist as a mediator between local and global networks of communication is reflected in the whereabouts of the artists. All of the artists choose to work in the direct vicinity of different social

contexts that inspire and fuel their work: "The time has gone that artists work in isolation. I like to paint alone for a few days, but if that would be the only thing it would drive me crazy" (Wandschappen). Such statements confirm the view that artists have expanded their artistic scope from critical distance to "critical proximity" (Cruz, 2012, p. 60). Their studios are not located in secluded locations but in the centers of human interaction. The artist's studio is not a place for retreat, like a proverbial country house; it is symbolically better represented as a city apartment, or maybe even better, as a mobile home. Many of the artists operate like travelling 'artistic anthropologists' who blend into certain local communities for a certain amount of time, during which they produce new work. Takala, for example, says: "I, on purpose, try to go into new situations, in new places and I often do research among different communities who share distinctly different rule systems than others". Evan Roth extends the scope of the artist-traveller to communities that are manifest in the digital realm: "I am interested in this small overlap where the art world intersects with the real world or the Internet or the non-art world." Wandschappen have chosen a slightly different approach to travelling; their permanent studio is located in one of the most dynamic and multicultural urban districts of the Netherlands: "We draw from a well that has not been explored until now: all this knowledge from all these countries. I don't have to go anywhere - everything is already here." (Wandschappen). Whether artists physically wander the world or not, all of the above approaches seem to verify Bourriaud's image of the artist as a traveller in a globalized world occupied by travellers (2009a). Artists like Takala and Roth are constantly moving (either physically or on the internet) in order to seek interaction with different communities, whereas collectives like BijaRi and Wandschappen operate deliberately in the international hubs, where travellers continuously pass through.

The artists describe a continuous process of oscillation between real experiences and the larger systems that represent and influence the human condition like visual culture, mass communication, economy, politics and technology. General notions and ideas are connected to particular locations or communities, and vice versa. Some artists zoom in on specific local sites and communities in order to contribute to discourses around local identity (Wandschappen,), urban development (Van Heeswijk, BijaRi), economic systems (Macotela) and social codes (Takala). Artists like Bartholl, Roth, Authentic Boys and The Propeller Group often problematize the relationship between mediated realities and 'real' experiences:

> There is a lot of development in television, film and advertising and at a certain point we realized how much they determined our experience in society. […] It has been important for us to make work that engages on another social kind of level. (The Propeller Group)

Contemporary art and art history have significant influence on their practice, but all of the artists also draw inspiration from other wells: "My art is not based in art history. I am not very specialized in art history, but I know

the most important things" (Macotela). Or as Aram Bartholl puts it: "I don't have classic artistic examples I work from, or something". Some of the artists refer to specific theorists like Karl Marx, Hannah Ahrend and Suely Rolnik, whereas others mention a big influence from popular culture sources like graffiti, hacking, consumer electronics, videogames, films, blogs and Youtube. The Propeller Group explains how such an eclectic mix of sources is linked to a form of social engagement: "We are interested in public sculpture, propaganda, pop culture, television, Internet. All these different kind of areas and how they overlap, how they inform and maneuver around different cultural groups around the world."

When socially engaged artists are understood as artistic anthropologists, it makes sense that they study theories and systems that extend beyond the traditional realm of art: "All these different angles, these various perspectives on human behavior, that is what interests me" (Authentic Boys). "We contextualize and we recontextualize the system of representation", says Antonio Macotela in that respect. His statement reveals that the parallel with the anthropologist does not hold in the end, because where a researcher would merely analyze representational systems, artists often actively manipulate these systems, changing, or emphasizing aspects of their original meaning, which may influence the perception of the real conditions that the artist addresses. Socially engaged artists are not only commenting on or mirroring their subjects, they are also constructing new 'realities' at specific local sites.

To further validate and explore the shared concerns, interests and competences of these artists I will investigate two themes: the balance between a conceptual artistic approach and the affiliation with activism and policy formation and main competences that these artists share.

Conceptually rooted in art, associated with activism and policy formation
Contemporary socially engaged artists are not only *inspired* by real life contexts and current topics, but their artistic practices also aim to have an impact in the real world. Charles Esche (2005) has described the art in such practices as "modest proposals"; speculative projects that recontextualize existing conditions and offer possibilities for change . The urge for artists to have an impact in the real world is formulated by Evan Roth: "That idea of art being able to sort of change everyday surroundings, I think is a big part of why I make art". This raises the question of how the interviewed artists balance the goal to produce good art and the urgency to 'change the world'. Are socially engaged artists committed to art, or are they activists disguised as artists?

All of the interviewed artists have distinct ideas about the role of the artist in present-day society. When society is understood as a complex social construction or rule system, then artists have the opportunity to operate between or beyond the boundaries of that system. Operating within the art domain offers them methods to examine or recontextualize contemporary society in order to create distinctive sites for visualization,

identification, reflection and engagement: "I think that the complexity of societal issues requires a wider conceptual framework", says Van Heeswijk. Art could provide such framework. Takala, like Van Heeswijk, construes the domain of the arts as a particular form of communication that adds value to other domains in society:

> There are many other things that are important in our society, different communications that are more restricted, like education and politics where you have certain codes about how things should work. But in art we have this totally free format and it is also a means of communication. It is really valuable, so I guess this method of communication is at the root of why I make this work. I can choose another format but this seems to me like the tool to use.

Art is seen as a specific format or system through which the world can be explored. Making 'good' art is the main goal for all of the artists, but this is often accompanied with a belief that good art can contribute to instrumental effects. Ivo van den Baar of Wandschappen states: "I always say that art cannot resolve anything. […] I do not have the ambition to solve social problems, but it would be beautiful if we could contribute something to the solution."

Van Heeswijk points out that her point of departure is based in the arts, but that the art domain should not be regarded as an isolated field:

> I never said that I wanted to leave the art world or the museum, like other artists did. […]. I believe that besides the economical and the political also the cultural is an important pillar of our society. The collaboration between these three pillars is very important. […] You could say: making things visible is part of solving the problem. I think that my work does solve a problem from time to time, but that is not the main goal of my practice.

The interviewed artists underline that their work has to be primarily understood as art; they are not social workers. Rather, art is seen as a domain that can influence and seek connections with other societal domains, as opposed to the view that art is an introspective domain. Roth: "This notion that there is an other community of people out there, not just people holding the wineglasses and the eating the cheese in the white cube. That had a big influence on me." None of the interviewed artists aims for work that is only meaningful within the professional art domain: "The worst case is when your only audience are the art professionals, that is really sad. […] Often there is no effect or often people even don't see the works. I accept that. But when there is, when something happens there is true change, that is what I like." (Takala). These artists acknowledge that they operate in a domain that is not always accessible for outsiders, but they do not want to confirm to the notion that art only exists for art's sake.

All of the interviewed artists are exploring art's opportunities for some sort of transformation. Some artists merely aim for forms of mental transformation among the public. Takala: "I want to take part and I want to

have people re-think. But I don't have a political agenda behind my work." Macotela says that he has "this big crazy idea that it's possible to change the world", but he emphasizes that art production is primarily an intellectual endeavor:

> If you are not able to give meaning to all these things that you are doing, you are not an artist but an activist. And you can change the world, which would be nice and incredible, but if you cannot create meaning with this, it is useless for me as an artist. (Macotela)

Some of the interviewed artists are more outspoken about the political issues that they want to address through their work. The Authentic Boys are continuously problematizing the contrast between the manipulated and the real: "We want to make people realize they are being played with, that you are not reacting as authentic to certain situations as you might think." Bartholl and Roth are concerned with the democratization of public media; they want to contribute to discussions around issues like copyright and open source developments. Aram Bartholl: "There is so much opportunity to improve things with this whole development of open source and openness, but instead of that it's all patterns and it's closed and it makes me sick."

The practices of Wandschappen, Van Heeswijk and BijaRi could be interpreted as aimed towards transformation. Eduardo Fernandes of BijaRi sees their art practice as a form of immediate democracy in the urban area of Sao Paulo: "Institutionalized politics that exists these days have nothing to do with us. They just have disconnected from the real world. We are doing other stuff: direct democracy, not this representative stupid stuff." BijaRi's critique is aimed at local authorities, which are increasingly regulating and privatizing public space in Sao Paulo. Wandschappen are critiquing labor-outsourcing policies by hiring unemployed craftsmen among the local immigrants in Rotterdam. Wandschappen: "The Netherlands could be one of the most valuable low-wage countries in Europe. […] There are many people who are unemployed because they do not speak the language and their diploma is not valid. But these people do want to work with their hands." In Van Heeswijk's project Freehouse (2008 - ongoing) local communities are mobilized directly by inviting them to public ateliers where they can combine their skills and produce new products that are shown and sold at a weekly market: "More and more people feel left out in our present day society, and have disconnected with the public domain […] My work or my design attitude is all about trying to find ways to encourage or provoke people to participate again in that public space (Van Heeswijk, 2010). Whereas Wandschappen and Van Heeswijk often cooperate with local governments and NGO's, BijaRi's art practice comes forward as the one that is most anti-Establishment. More than the other interviewed artists, BijaRi's desire for transformation is converted into methods of confrontation and activism. Interviewer: "When is a project successful?" Fernandes: "Usually when we get problems with the police (laughing). We are very critical, we always go for the jugular, you know." The members of BijaRi might be the

most straightforward political activist artists, but the interventions that the group undertakes are still rooted in the desire to visualize the unseen, just like most of the other practices: "Our goal is to identify a conflict, bring it out of invisibility and to change the perception of the audience towards that conflict" (BijaRi).

Many of the interviewed artists point out that the art domain offers them opportunities to research unconventional forms of activism that might be more effective than conventional ones. Pilvi Takala says in this regard: "I don't want to make it so obvious, because even true capitalists can look at the work and maybe something changes in how they think. But if I present them this like anti capitalist manifesto, they won't even read it." Bartholl and Roth identify their art practice with that of the hacker. A hacker is conceptually understood as someone who exploits an existing system for something it was not intended to do, from the viewpoint of the original creator (Roth, 2012). The position of the artists can be compared to that of the hacker in the sense that they both find creative solutions by operating 'out of the box' of an existing system. Another similarity between the hacker and artist is that they both understand their activities as a form of play with existing conventions. This translates to playful forms of activism, recognizable in the work that Bartholl and Roth produce with other members of their collective F.A.T. Lab. Roth: "Part of our approach is a form of activism that is different than just having a protest with clever signs on the street. I was at this conference in Barcelona where they refer to this as 'radical entertainment'." Boris van Hoof of Authentic Boys also refers to forms of play as a form to engage the audience: "I like to take a very radical stance, for instance 'dictatorship is better', to see what happens. It is healthy to take an extreme stance now and then, just as a game, to see how far you can go." Van Heeswijk stresses that the esthetical domain from which artists operate is not value-free and that it should contribute to the empowerment of inhabitants as co-owners of public space: "Besides ethical considerations you need esthetical considerations, so you have to be able to form images, which I think are to be found in my domain, in the domain of the artist". In her essay 'Inclusive Urban Strategies for Radicalizing the Local' (2011), Van Heeswijk quotes Richard Florida, who argues: "I strongly believe that the key to improving the lot of underpaid, underemployed and disadvantaged people lies not in social welfare programs or low-end make-work jobs […] but rather in tapping into the creativity of these people" (2002, p. 10). Van Heeswijk's activism is radical; not in the sense of protest, but in the way she investigates alternatives for political policies within the domain of art. That urge for activism and policy formation is found throughout the interviews. Artists do not only want to comment, they also want to empower their audiences to experiment with alternative ideas and forms in society.

Shared competences
As I have argued previously, my study pays specific attention to the educational background and the shared competences of socially engaged artists,

as these aspects are rarely mentioned or studied in the social art discourse. Empirical data about the expertise and skills that artists deploy in contemporary art communities are valuable for the educational field because they shed a light on what artists actually perceive as valuable and useful competences. The data in this study show that the researched artists seem to use and value different skills and expertise than those that are central in traditional art curricula. I will now analyze and discuss these findings and add them to the definition of socially engaged art practices.

Most of the artists in this study have received education at official art schools or universities' art departments. The majority of the artists earned a bachelor or masters degree in visual art with various individual emphases like autonomous art, sculpture, textile, photography, audiovisual art, design and architecture. There are, however, a few exceptions to the general education profile of the sampled artists. The Authentic Boys are the only collective that includes artists that were trained outside the visual domain: two members of the four-man group have an educational background in theatre and performance. In the sense of artistic training, Authentic Boys is the most interdisciplinary group. Bartholl, Roth and all six members of the Brazilian collective BijaRi have a background in architecture; these artists could not verify if architects possess competences that are specifically useful in socially engaged art practices, but there are, of course, some obvious similarities between the two. A similarity between architects and socially engaged artists is found in the their urge for collaboration. Roth: "Even though architects have these rock star names, it is like no building ever was built by one person, right? It is kind of collaborative by default." Roth's explanation is not satisfactory, since the practices of theater makers and musicians are also collaborative by default. A better explanation could be that architects and socially engaged artists are both concerned with common social groups and they are both addressing real life problems in public space. This connects with the central sources of inspiration that I discussed above.

Although most of the interviewed artists have slightly different competences, they generally prefer to work under the label 'artist', because any other label is experienced as too restrictive. Fernandes of BijaRi: "I don't like to be a designer, everybody is a designer now. So you can be a hair designer, you can be a sound designer, you can be whatever-designer, but you can't be a whatever-artist. There is not many adjectives." Most of the other artists are also uncomfortable with adjectives for the term 'artist'. Jeanne van Heeswijk, for instance, has to explain "in almost every interview" that she is not a *community* artist: "My point of departure is rooted in art, visual art in public space - and how important that public form is. But community art is a goal in itself isn't it? It does not work like that for me." 'Media artists' Roth and Bartholl stress that, although they are indebted to the field of media art, they also prefer to describe their profession as 'artist'. Bartholl explains that media art is often neglected in the mainstream contemporary art discourse: "A big part of these kinds of work are driven by the technology

itself and not by concept, and that is also the critique of fine art people." Labels like community artist' and 'media artist' are experienced as too restrictive for artists who want to connect to the broad field of contemporary art.

The interviews reveal that many artists do not mention specific craftsmanship skills when asked about the key competences that you need to operate in this practice. Some artists mention 'drawing' (Macotela, Wandschappen) or technical skills like 'video editing' (BijaRi) and 'programming' (Roth), but they emphasize that these are not crucial for a successful practice. Although 'media artists' like Roth and Bartholl acknowledge their fascination for digital technology, they both point out that their interest is always driven by the impact of technology on society, much less by technology itself. Ivo van den Baar of Wandschappen is the only interviewed artist who mentions physical material as an important artistic source: "I am really sensitive to material. The use of material is that which distinguishes us from others." Almost none of the interviewed artists seems to think that the mastery of technical skills or a specialization in certain artistic materials is crucial. However, it is clear that all of the artists possess certain esthetical and technical skills that they have developed over time.

As unimportant as technical or crafting skills may seem for these artists, they do mention general skills and attitudes as crucial in this domain. Several artists mention organizational and communicative skills as decisive competences for a successful practice, like working with deadlines, multitasking, keeping an administration and conscientious on and offline communication: "We are quite good at organizing, I think that is a skill that many artists are missing out on" (Wandschappen). They stress that these competences are often not visible for outsiders, but they are in fact consuming almost half of their working time: "Being an artist is really like half of it is making art and half of it is like you are running a small business" (Roth).

Throughout the interviews, I noticed that all of the artists could articulate their subject matter very well. Whereas some of the artists declared that they are foremost practitioners and not theoreticians, everyone shows the capability to explain their practice from an analytic or theoretical perspective. The large role that competences around organization and communication play in these practices justify the conclusion in my theoretical chapter that the romantic image of the artist as an 'unworldly creator' is no longer accurate.

Further important competences that were mentioned several times have to do with personal attitudes. Some of these attitudes are related to *persistence*: "keep making projects, even if you are criticized", "having a strong urgency to make art" or simply "being angry". Another important attitude can be identified as *artistic sensibility*: "I think that the most important thing is sensibility; you must be able to work with many layers of meaning" (Macotela). Pilvi Takala explains this sensibility in a somewhat different way: "Being able to observe, like being open to know these things, that is a basic artist position, to be able to look at things from the outside". Matt from The

Propeller Group adds a social dimension: "The ability to connect to people and to listen to their ideas, those are crucial skills that I apply every day." Specifically these attitudinal and communicative competences seem to embody important aspects of the artists competences, because they touch upon the intrinsic motivation and the basic mode of operation that are needed to work in this practice.

Domain: summary
On the basis of the data, I can state that the domain of socially engaged art practices, as defined in the working definition, were replicated: real local conditions and contemporary global themes are indeed the main source of inspiration and are continuously explored with the artist as a linking pin between various on and offline networks. Artists show an urge for activism and policy formation, but this urgency is firmly rooted in the art domain, which offers them conceptual methods to comment on and contribute to contemporary society in playful, innovative and non-conformist ways. Art production is a goal and a means at the same time for these artists: faith in the autonomy of art is inseparable from a belief in its transformative potential in real life contexts.

Socially engaged artists are trained as professional artists; they prefer to be labeled as 'artist', without restrictive adjectives. Important competences in this domain can be described as: *artistic and social sensibility, persistence, social* and *organizing skills.* As the shared competences of these artists are new outcomes in this study, I will add them to the characteristics model as displayed in table 8. In the next two paragraphs of this chapter I will explore the themes of community and practice.

Community: joint activities, information sharing and peer learning
Based on my literature review, I concluded that socially engaged artists are part of an interactive, collaborative practice. The collaborative characteristic is overwhelmingly reflected in the empirical data of this study, allowing me to explore this aspect further and to distinguish three different forms of collaboration. All of the interviewed artists operate in collaborative networks that include aspects of *cooperation* (working together with other professionals), *networking* (operating in strategic communities) and *participation* (interaction with different audiences as an artistic theme). These forms of collaboration are not new (Sawyer, 2007), but their prominence in socially

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Domain: shared concerns, interests and competences
Existing human conditions are the main source of inspiration
– Members are professionally trained artists who value artistic, social, and organizing skills over technical competences
– Artists relate local experiences to global processes
– Their practice is conceptually rooted in art, but located in cultural contexts associated with activism and policy formation

Table 8: Updated characteristics of socially engaged practices, segment Domain.

engaged art practices seems unmistakable: "I think that good art projects can be made individually, but I think it is hard to deny that a lot of the more interesting timely work in terms of new approaches towards art collaboration is what is evolving" (Evan Roth). It is not my intention to present collaboration in the arts as a new development, but the cases show that these artists treat collaboration as a crucial aspect of contemporary art practice and that the image of the artist as a lone genius is rendered as romantic and outdated.

The focus on collaboration in this study also helped me to explore aspects regarding information sharing and peer learning, which can be added to the final definition of socially engaged artists. I will discuss the aspects of collaboration and peer learning below, structured by the subthemes that emerged from the data.

Collaboration as a production resource: professional cooperation
Curator Maria Lind (2007) has argued that the characteristics of the post-Fordist working paradigm are mirrored in the cooperative practices of contemporary artists. That characteristic is illustrated in the data of this study: the interviewed artists and collectives cooperate regularly with other professionals and alternate independent, self-motivated work with group and teamwork. The post-Fordist working model is most significant in the practices of the artists who have organized themselves in collectives: F.A.T. Lab uses an e-mail network in which any member can discuss an idea or a concept that can be realized when other members choose to join in, forming a flexible team around the originating artist. Collectives like BijaRi, The Propeller Group, Wandschappen and Authentic Boys have a company-like structure with a collective authorship and in which responsibilities and tasks are divided among the members. "We cannot stop our commercial stuff to do the art works, we have to do it parallel. So, we split everything into functions and jobs to make it work" (BijaRi). The organizing structure of these collectives is horizontal in the sense that there is no formal hierarchy; decisions are made on the basis of consensus and every member is responsible for the entire enterprise. These artists emphasize that working in group practice is efficient and productive: "We have worked individually for ten years, but since we started to operate as a duo things changed. You can compensate the weaknesses of the other and we experience a much more fruitful workflow: faster and more intense" (Wandschappen).

All of the interviewed artists and collectives cooperate regularly with other professionals, both artists and non-artists. Even the artists that have an individual practice underline that they maintain contacts with other artists who will help each other whenever needed: "I do not collaborate in the sense that we share authorship, but I help others or they help me. They are artists and they know" (Takala). These working relationships are often varying and temporary, depending on the type of work that is being produced. Cooperation is seen as a means that enables the artists to do projects

that require additional skills, knowledge or simply extra manpower: "If we do bigger projects, like a performance, we invite people that work for us during that time" (Authentic Boys).

I noticed that especially in these interdisciplinary art practices, cooperation comes across as an important requirement. The interviewed artists acknowledge that interdisciplinarity does not so much reside in an individual artist, but can be established by combining the skills of people with different expertise:. As Van Heeswijk says: "I do not believe in the artist as a 'homo universalis', but I do believe that collaboration between disciplines can lead to richer forms of knowledge". There is a correlation between the degree of interdisciplinarity of a project and the amount of professional collaborators that are involved. Pilvi Takala prefers to work individually in her small-scale 'undercover' video productions, but when a work involves other disciplines she 'hires' the help of other artists and professionals. The Propeller Group consists of members with different expertise, but for many projects they call in additional expertise: "Sometimes our practice resembles a film production, where a lot of different departments are coming together to create a joint production".

The equal exchange of knowledge and skills during cooperative processes is a crucial aspect in the practices of these artists. The cooperative relationships they develop are reciprocal and influence the working process and the final products: "Cooperation creates things that I otherwise would not have done" (Wandschappen). Cooperation is not only a means 'to get the job done', it also contributes to the creative process, resulting in better art, according to these artists. Evan Roth explains that artistic cooperation in art is by no means a new phenomenon, but that the rise of digital technology and online networks has accelerated ideas around collaborative work and collective authorship. He argues that the commercial art market has largely maintained the idea of the artist as a solitary genius, as opposed to the movie industry where long credit lists have been the standard for decades. Roth: "We are used to these forms of collaboration and it doesn't scare us that an art project or a collaborative group might have like 30 names attached to it. But you don't see those pieces going up for auction by Sotheby's". Professional cooperation is an intrinsic aspect of many interdisciplinary art practices, but the commercial forces in the art world continue to glorify the artist merely as an individual producer. Digital or networked methods for collaborative artistic production are not accepted in all of the various 'art worlds'.

Collaboration as a strategic means: strategic networking
With the term networking I do not refer to direct collaboration in the sense a cooperative production, but to the way artists seek connections with others in order to exchange knowledge and to operate collectively. "It is easier to practice strategic separatism when you are a part of a group rather than left on your own", as Maria Lind argued in this respect (2009, p. 67). Like all professionals, artists operate in communities of practice, which are networks of communication consisting of people that associate themselves

with art, like artists, curators, academics, students, etcetera. As artists do not have salaried employment, they have to build their own professional environment, and creating and joining different collaborative networks is an important strategy to achieve that goal. Ivo van den Baar of Wandschappen explains that creating networks is part of a survival strategy: "That is one of the main reasons to seek interaction with others: to find information, to create opportunities instead of just hiring people, which is also unaffordable". Most of the interviewed artists underline that producing brilliant work and waiting to be discovered is not enough. "You have to create a scene", says Eduardo Fernandes of BijaRi:

> You have to join a scene, create a scene, create a parallel universe. It is the only way, because nobody will give you an opportunity. We have this network, that allows us to say: 'oh, we are going to … let's meet, come join us in this work'. That is how it happens. (BijaRi)

Artists choose to work deliberately in those artistic 'hotspots' where they can meet many other art professionals. Wandschappen have moved from the south of the Netherlands to Rotterdam because of its rich local artistic network: "In the last 15-20 years a lot of art people went to the Charlois area in Rotterdam because the houses and studios are still affordable here…that energy resulted in an enormous art community." The need to tap into dynamic artistic networks is an important drive for artists and is part of the explanation why they tend to settle in the transitional neighborhoods of central metropolitan areas (Markusen, 2006).

Some of the interviewed artists and collectives regard their practice itself as a platform; a network structure or (virtual) place that invites others to connect. Their practice functions as an intermediary that offers opportunities for other artists to build upon: "The Authentic Boys collective transforms itself slowly into a platform, not only for the work of its members, but also for outsiders" (Authentic Boys). In such cases, the artists maneuver themselves in a central position among other art professionals. "Together we try to be a local force. Because of the dense concentration of artists, there is a high potential for new projects in which we can mediate in the sense of presentations, projects with residents, contacts with entrepreneurs, companies and local governments" (Wandschappen). The urge to build these networks or collaborative platforms is, in the end, not an altruistic act for these artists and collectives. It can be seen as a strategy, not only to attract possible new collaborations and projects, but to strengthen their position in the art scene: "I don't know if I become a better artist, but I think I get more exposure being in a group. And exposure could lead to anything" (The Propeller Group). The members of F.A.T. Lab can confirm this with actual statistics: "F.A.T. Lab has a bigger viewership than any of the artists members webpages individually. So by teaming up, we have a bigger influence than we would have individually" (Roth). Artists like Bartholl and Roth, who manifest themselves largely on the Internet, stress that the idea that Open Source is about 'giving things away for free', is a perspective that is too

limited: "I also like to promote the idea that Open Source can be a selfish practice, like there are rewards that come back to you. You get engaged in a really interesting community" (Roth). Artists join, create and maintain strategic networks to establish themselves in the art world and to create opportunities for new projects and collaborations.

Collaboration as an artistic theme: participation and interaction
Collaboration is not only a professional means or a survival strategy; for many of the interviewed artists it is also an artistic theme that influences and contributes to the subject matter of their work. A good example of how this works surfaces in the practice of Antonio Vega Macotela: "One of the main aspects of my way of work is related to the implications of working with people in collaboration. When I am working with these people something different is happening there. Almost like creating meaning right there." Macotela has produced work in which exchange processes between the artist and local communities (prisoners, mine workers) are investigated. The resulting art works read as artifacts or residues of these collaborations. In such projects, collaboration and interaction not only define the working process, but also reflect social themes like (un)employment, different value systems and the behavior of social groups. For instance, artists like Bartholl and Roth contribute their collaborate works to discussions about Open Source sharing and the changing perception of copyright in a digitized and networked (art) society:

> Although so many things have changed with the rise of the Internet, the commercial art world is still quite conservative in terms of what kind of works are valuable in the market. But slowly things do change. Many of my projects include, for instance, downloadable tutorials. It is very rewarding to see when many different people interact with your work. (Bartholl)

Such themed artistic collaborations often translate into hybrid author/audience relationships. Working conversations are less about criticizing individual ideas but involve the development of collective meaning: "Afterwards we often do not remember who had the original idea. That is not important at all" (Wandschappen). The members of The Propeller Group and the Authentic Boys emphasize that they consider the audiences who participate during performances or who interact with their work as co-authors: "An audience could activate a work and be a participant in that way. When people sent us pictures with our Viet Nam World Tour t-shirts on they became actors in that project" (The Propeller Group).

Macotela and Takala mention that, in the sense of collaboration, they distinguish two types of audiences: those who are directly involved in the production of the artwork, and those who only see the end results when the final work is on display. "That first audience has a huge influence on the work because I don't impose a kind of previously decided narrative. But I am the one who decides how to edit it… I am in control" (Takala). The amount of 'control' in such interactive working processes varies among the

different projects that the artists execute. Many of the interviewed artists create open situations with plenty of space for participation and improvisation, but they direct and control the final artworks for the most part. However, in some projects the artists function merely a facilitators, inviting others to contribute or 'finish' the work and providing much more autonomy for external participants as co-creators. A recent example of such a project is the installation Permit-ful Zone (2013) that Pilvi Takala created in a shopping mall in Utrecht, The Netherlands. Takala requested permits that allow visitors to perform, sell (self-made) goods, or roller-skate in a central area of the mall; activities that would normally not be allowed in this privatized space. The installation works as an 'empty canvas' that audiences can bring to life. Bartholl and Roth have initiated similar open projects in the digital realm:

> In some of my projects my voice almost disappears. Like in White Glove Tracking (2007) a collaborative group of people were acting like online data collectors. […] We released that data back to another group of people that were then visualizing it. It was a project that had open data and open visualization and my role as an artist became nebulous in a sense. (Roth)

An artist like Van Heeswijk sees herself primarily as a participant among other participants during most of her art projects: "If a project like Freehouse works right, there are multiple authors. It is not about becoming one, but about feeling as one, it is about taking responsibility." Similar to BijaRi and Wandschappen, Van Heeswijk addresses discussions around public space and local politics through complex interactive projects with many participating citizens, professionals and amateurs. These artists maneuver as 'real life directors' who facilitate the creative collaborative forces in specific local communities. Wandschappen emphasize this artistic position in the following statement: "Our work deals with questions like: why do you live here, and what can you contribute? There are 160 nationalities here and we are planning to distill one specific material or craft out of each country." Collaboration becomes an artistic theme when artists create projects in which social processes themselves are activated as creative engines, blurring the boundaries between author, cooperator and spectator.

Collective learning
One of the specific themes in this study entails the way artists share information and learn in communities of practice. My research already showed that none of the investigated artists conform to the image of the artist as an isolated producer. Some artists present themselves as individual practitioners, but all of them participate in collaborative networks in which they share knowledge and services with peers, other professionals or various audiences. Lave and Wenger have argued that whenever people operate in communities of practice, learning is an automatic 'side effect'. This effect is replicated in this study: all of the artists confirm that collaboration and interaction contribute to their building of knowledge and skills. Below, I will

discuss the two main types of interactive knowledge production that take place in the practices of the interviewed artists.

The first type of learning that I found within the practices of these artists can be described as learning through *critical exchange*. This includes all forms of learning that take place in the periphery of the art production itself, including learning by example, peer feedback and group discussion. Most of the artists mention that forms of critical exchange are core to the learning processes they engage in in their practices: "Your friends, your peer group, the works you look at … there always is interesting content floating around. That is sort of learning to me" (Bartholl). Colleagues and peers are important resources for learning, both through the work they produce and through direct contact with the artists: "The main teacher is the other artist, the colleagues who provide me with feedback. It helps to see how other people work, what kind of strategies they use." (Takala). And van Heeswijk adds: "If you have the chance to examine the work of colleagues thoroughly, or if you can exchange thoughts or have a debate with them… that is when I learn a lot".

The artists who work as collectives have the advantage that such discussions and critiques are 'embedded' in their daily working routine. Most of the collectives mention the use of loosely structured methods to evaluate and discuss projects like meetings and group discussions. The opportunity to have a critical exchange on a regular basis is an important motivator for the formation of art collectives: "F.A.T. Lab is almost like an excuse to be in daily communication with this group of people that are highly influential" (Roth). Fernandes of BijaRi understands his collective as a longitudinal learning community: "After an 18 year relationship views sometimes gets biased because you know what the other will say (laughing). But that is part of continuous learning. We evolve." The members of The Propeller Group and Authentic Boys emphasize that working collectively enhances the exchange of multiple viewpoints: "If you are in a group discussion with four people, you have to be open minded. That is a big part of my learning process" (Authentic Boys). A member of The Propeller Group compares these critique sessions with the traditional powwow sessions of Native Americans. In a powwow, people gather around a central object or topic and every participant gives his or her interpretation of the piece or topic: "That is how I like to think of collective and collaborate practice, it ads multiple layers and multiple viewpoints of accessibility that one wouldn't have individually" (Matt Lucero of The Propeller Group). Artists learn through critical exchange, using (the work of) colleagues as sounding boards, either within organized group structures or via wider informal and professional networks.

The second type of group learning that emerged from the data can be described as learning through *joint creation.* This type is related to forms of learning that take place during the collaborative production of artworks. As I have concluded earlier, most relationships that artists develop during cooperative production processes are reciprocal, in the sense that

collaborators contribute to the meaning to the work. This entails that a collaborative art production can be seen as an immersive, holistic learning process: "It is a constant learning experience as long as we are working together. Not just learning the right or wrong, it is learning everything: the right is wrong" (The Propeller Group). Cooperation between people with different backgrounds and additional competences reinforces multi and interdisciplinary learning during artistic productions: "My interdisciplinary practice is influenced by architecture and the way you learn in that field: architects know a lot about everything, but they are no specialists, right?" (Bartholl). These cooperative learning relationships are often not planned in advance, but they develop as the project progresses. Often, the art project itself functions as an open invitation for new collaborations: "Our conversations are not so much about just asking for feedback but more about sending out ideas as an invitation. Like: hey guys, I have this project idea, would anybody like to work on this with me?" (Roth). Most of the artists operate in practices that elicit a constant and dynamic exchange with others, either colleagues or non-artists: "I believe in the ambiguity of thinking together. Making art is for me a form of collective development and learning" (Van Heeswijk). Collective art production is less about executing a preconceived plan, but about developing ideas collectively. "Better ideas come with other people" argues Macotela in that respect. The process of making art is perceived as a learning enterprise, initiated by the interests and questions of the artists.

Throughout the interviews it became clear to me that collective production accelerates learning processes. Many artists have reported that group work, compared to individual work, produces more energy and stamina, resulting in higher productivity. Some of the artists in this study have emphasized that art studies do not pay enough attention to these practice-based forms of collaborative learning for professional artists: "Every designer does internships, but these are lacking in autonomous art studies. That is a pity, because collaboration with other artists is the only way to really learn the trade" (Wandschappen). John Maeda, director of the Rhode Island School of Design, has argued that art is about asking (learning) questions that are investigated through the production of artworks (Maeda, 2012). I found support for that view among the artists in this study, illustrated in the following quote by Pilvi Takala: "I decide to do this kind of interventions, performance to learn something. The things I learned, that is actually what I show." Cooperative art productions offer holistic and reciprocal learning experiences for all the participants involved, including the artist.

Community: summary
Overall, the empirical findings in this section provide a deeper understanding of joint activities, information sharing and peer learning in socially engaged art practices. The theoretical characteristic that socially engaged artists are part of an interactive and collaborative practice was confirmed to

an extent that allowed further exploration of the working definition: three distinctive types of collaboration -as a production resource, as a strategic means and as an artistic theme- that emerged from the data will thus be added to the working definition. Collaboration as a production resource entails forms of professional cooperation that are necessary to produce socially engaged art works. This form of collaboration is used by individual artists and by collectives, particularly as a means for interdisciplinary exchange. Collaboration as a strategic means refers to all of the collaborative activities that artists deploy to engage in, create or expand professional networks. Such networks reinforce the artists' strategic position in the art world and they create opportunities for new work. Collaboration as an artistic theme involves all forms of art production in which social processes themselves are part of the subject matter. Participation and interaction with different social groups (professional and non-professional), and blurring boundaries between author, cooperator and spectator are prominent features of this form of collaboration.

The characteristics that emerged around the themes of information sharing and peer learning were not part of the working theory. I found two major types of information sharing and peer learning that occur in these socially engaged art practices: *critical exchange* and *joint creation*. Critical exchange refers to the forms of peer learning that transpire in art communities, somewhat apart from the production process itself. Artists use their community of practice as a sounding board in which the work of other artists is analyzed, to receive and give peer feedback and for group discussion. Joint creation entails all the forms of group learning that are embedded in the art production process itself. The creation of a collective or participatory art work creates forms of thinking and working together that can be typified as immersive forms of learning.

I added these specifications and new characteristics to the theoretical model, as shown in table 9. In the last section of this study I will explore the last section of the communities of practice model: the practice of socially engaged artists.

Domain: shared concerns, interests and competences
Existing human conditions are the main source of inspiration
– Members are professionally trained artists who value artistic, social, and organizing skills over technical competences
– Artists relate local experiences to global processes
– Their practice is conceptually rooted in art, but located in cultural contexts associated with activism and policy formation

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Community: joint activities, information sharing, peer learning
– Artists are part of interactive, collaborative practice
– Collaboration is used as a production resource, a strategic means and/or as an artistic theme
– Critical exchange and joint creation are important forms for information sharing and peer learning

Table 9: Updated characteristics of socially engaged practices, segments Domain and Community.

Production: shared repertoire of socially engaged art practices

In this last section I will analyze the data that transpired from regarding the operational level of socially engaged art practices. My aim is to explore the characteristics that define the activities of artists as producers of a shared repertoire of resources within their domain, including their artistic form, method and sources of income. My theoretical investigation revealed that socially engaged artists produce various forms of work through interdisciplinary production methods and that the primary concern of these artists is to establish creative processes, rather than to create artistic objects. The empirical data confirm these characteristics to a large extent but also reveal additional and sometimes slightly contradictory aspects that call for a redefinition and extension of the theory-based characteristics.

The process-based characteristic proved to be important to all the artists, but many have stressed that these process solidify in products that allow audiences to get a better understanding of the process that lies underneath. For these artists, the quality of the artistic product is important too, as it embodies the artistic concept and process. The interdisciplinary characteristic applies to all the practices in this study, but needed to be analyzed at two different levels. All of the interviewed artists use different artistic forms that match different concepts or ideas. However, interdisciplinarity can also be interpreted as the capacity to operate in various artistic fields and for different audiences. These plural practices emerged in various forms in this study, including hybrid practices in which the same artists or collective produces both autonomous and applied forms of art. The analysis of these different forms and levels of interdisciplinarity provided me with a deeper comprehension of the various methods that artists use to generate an income through their artistic practice. I will discuss the updated characteristics below, structured on the basis of the different sub-themes that emerged from the interview data.

Process and object-based practices

Most of the interviewed artists describe their artistic method as one that is primarily aimed at developing ideas, rather than by experiments with preselected materials and techniques. "In the beginning of my process, I never think even about how it will look as an art piece. Of course I have a feeling about what might work, but the last thing to decide is the format" (Takala). The documentation of research and idea development processes comes forward as an important feature in many of the studied practices, as an ongoing 'breeding ground' for possible future projects: "I think the ideas that feel good over an extended period of time, those are the ones I intend to move forward" (Roth). Roth argues that such process-based approaches were missing from the general art education he received at school: "I don't really remember ever being pushed on the idea side, thinking about art as something that is really about ideas, which is all I care about in my art practice". This remark is supported by many critical studies in the field of art education, which indicate that a large amount of the art curricula at schools value

technical skills over conceptual skills (Harland, 2008; Winner et al., 2013).

Although all the artists consider themselves to be operating in a visual domain, the process of idea and concept development does not always require visual research methods: "I make notes, I write, I don't draw… at all actually" (Takala). Either visual or textual, most of the artists use quick methods to document ideas that could be useful at a certain point in time. The lines between process and product-based art production can become blurred when the documentation material *becomes* the actual artwork. Good examples are the video registrations that BijaRi use to document meetings and other events in Sao Paulo's public areas: "We register all process and everything. The video is specifically a way to transpose the action in the streets to other spaces, like a gallery space." Such process or research-based approaches fit Bourriaud's demarcation of contemporary artworks as expressions of a journey, rather than as fixed objects in space and time (Bourriaud, 2009a). The artwork does not mark the end of a process, but a 'frozen moment' in an ongoing process. "I see my practice as an ongoing series of feedback loops: at a certain moment there is a critical mass that crystallizes into an artwork. That can be a discussion, a market, people gathering… such moments can coagulate into a form, like a book, a film or a workshop" (van Heeswijk). All of the interviewed artists agree that their practice is not predominantly defined through the visual appearance of their artworks, but through the ideas and attitudes that they communicate. This vision confirms the process-based characteristic, as mentioned in the working definition, even among the artists who operate in adjacent fields like media art and applied art: "Our work is stylistically ambiguous, but when you look at our oeuvre there is a identifiable mentality or atmosphere" (Wandschappen).

As I have discussed above, the development of ideas and concepts is the driving force in socially engaged art practices. However, during the interviews it became clear to me that my characteristic of these practices as process-based *instead of* object-based is too restrictive, because it suggests that the art object loses its importance in a process-based practice. All of the studied artists have emphasized that their artworks are crucial as signifiers of the social, political and creative processes that they want to communicate: "Both the process and the product are important because the final form is a condensation of what you research" (BijaRi). Such practice descriptions echo the ideas of art critic Rosalind Krauss, who describes post-modern artwork as the index of artistic processes, "… just as the footprint in soft ground is proof that someone has passed by" (Krauss, 1973, p. 3). Artworks in socially engaged art practices surface in many forms: from traditional forms like drawings and objects to documented events through videos, websites and texts. Such artworks should not be viewed in isolation; they embody a wide array of contexts, processes and meanings: "Art to me is more than a series of objects. Art is also about: what works as art? It is about the whole aesthetical experience, or the whole ethical experience, or the interaction with the work" (Van Heeswijk). The form of the art product is not determined at the

beginning of the creative process but marks moments of condensation during research-based processes. The research process is what steers the artistic practice, and is communicated through artworks. The members of The Propeller Group point out that the artistic process does not have to end with the final art product: "Because we feel like sometimes the final work still carries on the process. Even after it has been showed, even after it has been dictated as complete" (The Propeller Group). Like The Propeller Group, many of the other artists produce objects that create ongoing creative, discursive and participatory processes.

The quality of the artwork is important because it determines to what extent it is able to allow the audience an entrance into the ideas and processes the artist wants to transfer: "As an artist you have to be skillful and clever enough to make things matter, like these meanings, because otherwise you are not an artist" (Macotela). Some socially engaged artists may use forms that look very informal or 'un-artistic', but they still are aware that every form or medium represents many layers of messages: "I'm not concerned with form so much, but as the means of communication, it has a form. So you cannot ignore it totally" (Takala). When asked, the interviewed artists do use different criteria to judge the quality of their artworks. The criteria they apply are rarely esthetical; they seem typically associated with the specific message that each artwork has to communicate. Some criteria that were mentioned are: "it has to be accessible and visually intriguing" (Roth); "it has to rock" (BijaRi); "it has to be a good narrative" (Takala); "It should be accurate and sharp without simplification" (Van Heeswijk). Criteria around craftsmanship were only seldom mentioned, but they seem to be more important in the applied practices than in the autonomous practices. BijaRi and Wandschappen were the only artists who mentioned aesthetical standards commercial work: "It has to be crafted excellently, otherwise we do not allow it to leave the studio" (Wandschappen). Nevertheless, the ability to sell work commercially influences the final product, also in the autonomous practices: "In the art world, most of the people care for the product. I understand this, because in a gallery or museum work matters" (Macotela). Socially engaged artists use a wide array of research-based methods and forms, but significance in gallery and museum circuits is largely decided on the basis of the quality of the final product. Platforms outside the traditional domains of art and design seem to provide more space for process-based art production. For example: Roth and Bartholl, who release a part of their oeuvre only on the Internet, acknowledge that Internet audiences are attracted by ideas and less by the appearance of the work: "On the Web the actual item doesn't have to be beautiful, or visually intriguing, That is something I have been thinking about more as I start to exhibit more work in galleries, since the Internet is not going to pay the bills" (Roth).

Based on this section, I can argue that socially engaged art practices are primarily driven by research and process-based forms of art production in which the final art product is important as a signifier or extender of such

processes. Final works are imperative when artists want to operate in commercial and museum settings.

Interdisciplinarity: intermedia and hybrid practices
The empirical data that I discussed above substantiated my theory-based assumption that, within socially engaged art practices, the choice of an artistic form and medium is not a point of departure, but a decision dependent on the artistic research process that is being developed. This supports my theoretical characteristic of socially engaged art artists as interdisciplinary producers, resulting in artworks with many different forms: "I am not starting from the medium of course. My works are not connected by medium, but they are connected hopefully through an approach" (Roth). Such interdisciplinary forms of art production reflect the post-medium condition in contemporary art, which entails that the artistic medium is understood as a supporting system that generates specific sets of conventions (Krauss, 1999). "You have to be careful you know, because each medium is also meaningful by itself. I try not to use them randomly" (Macotela). Such art practices are not defined by media "…but rather in relation to the logical operations on a set of cultural terms, for which any medium -photography, books, lines on walls, mirrors, or sculpture itself- might be used" (Krauss, 1979, p. 42). As I have discussed above, socially engaged artists do not consider the choice of specific media as unimportant, but they view the medium itself as a signifier of the processes and ideas they want to express. Their interdisciplinary art production is a logical result from a their conceptual and process-driven art practice. However, analysis of the data showed to me that the characteristic 'interdisciplinary art production' needs to be further differentiated to grasp the practices of the interviewed artists and collectives. Below, I argue that interdisciplinary art production can be interpreted in two ways.

The first interpretation of interdisciplinarity refers to the different, interconnected forms and techniques that artists use to produce their artworks. Socially engaged artists operate more as generalists than as medium-specialists, varying their artistic form dependent on the situations and problems in which they engage: "We consider our practice as open and probably by that fact interdisciplinary would be a good kind of categorization" (The Propeller Group). Tuan, one of the members of The Propeller Group, states that interdisciplinary production is logical outcome of their collective practice: "Interdisciplinarity arises out of a necessity. For us it essentializes the collaborative process. Even between ourselves we are very interdisciplinary. There are things that Phunam and Matt have specialized in that I don't know about." *Inter-media* art production would be a useful term to distinguish these processes within interdisciplinary art practices because it refers specifically to the production process itself.

A second view on interdisciplinarity is broader than inter-medial production and is related to the overlapping fields in which socially engaged artists operate. All of the interviewed artists and collectives regard themselves as operating in the field of autonomous art, but most of them

are also active in adjacent fields, either within or outside the arts. These include not only the preselected practices operating in the applied arts, but also some of the 'autonomous' artists, who manifest themselves in plural fields and networks.

Van Winkel, Gielen and Zwaan (2012) distinguished three artist typologies among Dutch and Flemish artists that graduated between 1975 and 2005. A minority of the artists was typified as monolithic; they run autonomous studio-based practices, relatively isolated from other societal domains. Almost half of the studied artists could be typified as pluriactive. Those are the artists who alternate autonomous and applied art forms in their practices. These artists are operative in different societal networks and platforms, but there is a relatively strict boundary between autonomous and applied domains. Approximately a third of the artists could be typified as hybrid. They operate in practices where autonomous and applied art productions are treated as equivalent and blurring aspects.

All of the artists in my empirical study match the profile of the hybrid artist in the social sense. *Social hybridity* refers to blending processes of different societal domains or value regimes, like the civil world, the word of inspiration and the market (Van Winkel et al., 2012). The artists in my research project show many characteristics of social hybridization as they cross the boundaries between different social contexts within the same practice: "I definitely view my practice as interdisciplinary, both in terms of communities I am taking influence from and also the communities that I am addressing as collaborators and as audiences" (Roth). As I have discussed earlier in my dissertation, socially engaged artists are actively looking for meaningful connections between different communities and domains in their practices. Social networking is experienced as a necessity and not as a problem, like in many monolithic practices (Van Winkel et al., 2012). "I move between different disciplines because I think that building society, if at all possible, is an interdisciplinary task" (Van Heeswijk). Some of the interviewed artists emphasize that the way they operate across different societal domains is not always understood. Wandschappen propose that the societal profile of the artist should be revised:

> Art is often seen as an isolated, redundant and money consuming domain, whereas I think that in any context where you put an artist, new ideas will evolve. We were six weeks in a supermarket, that was fun. The role of the artist is much more interesting than society acknowledges.

There is a friction between the modus operandi of hybrid artists and the typology of the monolithic artists, which still seems to dominate the general view of art.

Most practices in this study also reflect the characteristics of *artistic hybridity,* although I noticed gradual differences between them. Antonio Macotela and Pilvi Takala reflect all the characteristics of social hybridity but in an artistic sense they resemble the monolithic type more, as their production deploys entirely in the autonomous art domain. A possible reason for

this profile could be that both artists had a very successful international practice at an early stage in their career, which offered them the opportunity to focus mainly on their autonomous work. Their main income consists of public funding in the form of grants, residencies and invitations from art institutes. This reflects a form of artistic hybridization, because they operate as art entrepreneurs towards public bodies, instead of just selling their work to galleries and museums. Macotela's artworks are not even for sale: "I have never sold a work. Not even one. My work with has to do with economy, selling it effects the concept. I am not selling because it is a moral thing" (Macotela).

The collectives BijaRi and Wandschappen fit the artistic hybrid type more, as they alternate between applied and autonomous work: "We do commercial work like graphic design, animations and video productions and we established this activist artistic practice in parallel…. that is important for us" (BijaRi). In both of these practices commercial work is the main source of income for the artists: "Because our income was not sufficient as autonomous artists, we started to think what we had to offer to other fields. That is how we got into the world of design" (Wandschappen). Although both collectives experience the worlds of design and art as separated fields, they are seen as reinforcing domains that contribute to the same practice. "All the work bears our signature. People recognize it, in spite of the different platforms we operate on" (Wandschappen). Educardo Fernandes of BijaRi describes how their autonomous practice functions both as a laboratory and a promotion device: "Art has always been our department of research and development. We use our art as a sort of marketing tool so our clients can say: 'O, I did not hire a service guy, you're an artist!'" (BijaRi). It is typical for hybrid artists that they experience the dissolving borders between applied and autonomous activities as positive effects that contribute to their artistic profile (Van Winkel et al., 2012). Within the practices of BijaRi and Wandschappen, applied and autonomous art are two sides of the same conceptual coin.

In the practices of FAT-Lab members Aram Bartholl and Evan Roth, autonomous and applied activities are more integrated than in the former. These artists work primarily as autonomous artists, though their main income is not generated through art sales but through festival invitations, assignments, teaching activities, public lectures and self-organized events. Their artistic production is hybrid, as a single work might surface in no less than three different contexts: as autonomous art in a gallery, as media art on a media festival, and as playful, activist non-art on the Internet: "This notion that you can get very different audiences looking at the same piece and taking something from it is definitely a goal in my work" (Roth). Hybrid art production is not only motivated economically, but also features as an artistic urge. Such interdisciplinary cross-overs are not always appreciated in the commercial art circuit, especially when new media are involved: "On one hand these galleries know there is something big going on on the Internet,

but at the same time they are very protective on how art functions in their sense" (Bartholl).

The 'most' hybrid artists in an artistic sense are the Authentic Boys, The Propeller Group and Jeanne van Heeswijk. These are the practices in which autonomous and applied art seem undistinguishable. A good example is 'Rehearsing Revolution' by the Authentic Boys (2012). This project was commissioned as an educational project for high school kids, but could also be interpreted as an autonomous, participatory art project that was documented via photographs, which are sold as individual artworks: "We have a distinctive style - not visual art and not theatre. It has become our Authentic Boys style, artistically" (Authentic Boys). Van Heeswijk works mostly on invitations from local governments and art institutes and her work shifts between the disciplines of architecture, community art and autonomous art. Her hybrid practice is constantly changing, mainly because of the different forms of collaboration it evokes. "The cooperative structures for each project are based on the central problem. The problem defines the expertise that is needed, the product and the audience" (Van Heeswijk). The Propeller Group operates as an audiovisual company, but the larger part of its activities take place in the autonomous art domain. Unlike Wandschappen and BijaRi, The Propeller Group refuses to make a clear distinction between autonomous or commercial work, which is not always understood by outsiders:

> We are trying to do two things at once. A lot of the curators that we met are intrigued by that ambiguity. They are critical of the fact that we don't take a definite stand as artists or media producers or filmmakers. (The Propeller Group)

....

Domain: shared concerns, interests and competences
Existing human conditions are the main source of inspiration
– Members are professionally trained artists who value artistic, social, and organizing skills over technical competences
– Artists relate local experiences to global processes
– Their practice is conceptually rooted in art, but located in cultural contexts associated with activism and policy formation

....

Community: joint activities, information sharing, peer learning
– Artists are part of interactive, collaborative practice
– Collaboration is used as a production resource, a strategic means and/or as an artistic theme
– Critical exchange and joint creation are important forms for information sharing and peer learning

....

Practice: production of a shared repertoire of resources
The art practice is interdisciplinary and process-based:
– Intermedia artworks function as signifiers of artistic and social processes
– Practitioners operate as hybrid artists in different social, autonomous and applied fields

Table 10: Characteristics of socially engaged practices

Production: Summary

This last paragraph enables me to redefine the characteristics of the practice of socially engaged artists. The process-based and interdisciplinary characteristics from the working definition were verified, but needed to be refined, based on the data. These practices are indeed process-based, but the artwork is important as a signifier of these research processes, which is lacking in the current working definition. The former definition was also lacking the relationship between process-based production and interdisciplinarity, which is clearly present in my analysis. The urge to produce interdisciplinary work and to operate in different societal domains is rooted in a process-based approach toward art production. Analysis of the data around interdisciplinarity and income allowed me to operationalize the term *interdisciplinary production* further, providing a more nuanced image of interdisciplinarity. Socially engaged artists produce inter-medial work and they operate as hybrid artists in different social, autonomous and applied fields. The definitive characteristics are visualized in table 10.

Conclusion

The aim of my empirical study in this chapter was to validate and explore the theory-based characteristics of socially engaged art practices through empirical data of contemporary artists, and to add new characteristics based on the learning methods and skills of contemporary artists. I selected a group of artists and collectives who are predominantly not included in the conversation around socially engaged art. The only exception was Jeanne van Heeswijk, who is a prominent artist in this discourse. The selected group represented autonomous artists and artists with blended practices, in which autonomous art is combined with either media art or design.

My main conclusion on the basis of the interviews is that all the main theory-based characteristics of socially engaged art are indeed substantiated in the practices of the artists in my sample. Although the selected practices are quite varied with regard to their subject matter and style, they share significant resemblances regarding the participants' concerns, interests, mutual interaction and production methods. The discourse around socially engaged art is often regarded as highly theoretical, but I found that there is an empirical and contemporary foundation for this phenomenon. My research shows that socially engaged art practices are a lived reality, on a global scale (in South and North America, Asia and Europe) and on a local scale (the metropolitan area of Rotterdam, the Netherlands).

Second, this empirical data allowed me to add characteristics relating to learning and competences to the definition of socially engaged artists. These artists value a mix of competences: artistic and social sensibility, persistence, social and organizing skills. I can also conclude that collaborative art practices offer opportunities for peer learning through critical exchange and joint art creation. Collective forms of learning were marked as the most important and valuable forms of learning for these artists.

Third, an important finding of my empirical study is that both artists who operate in the field of media art and artists who work as designers reflect the characteristics of socially engaged art, which is rarely acknowledged in the theoretical discourse. Socially engaged practices are not confined to the realm of fine art, but extend across the fields of media art and applied arts. This adds to the typology of socially engaged artists as hybrid artists, who blend multiple social contexts and artistic fields in the same practice.

Fourth, the partially inductive nature of this study provided me with more details regarding how socially engaged practices operate as a domain, how artists operate as a collaborative community and how processes around art production and income transpire. The analysis of these details resulted in a revised definition of socially engaged practice, based on the communities of practice model. This final definition enables a comparison between informal and formal learning communities in the field of art education.

Finally, I would like to add two critical remarks concerning my conclusions. Firstly, I acknowledge that my method of purposive, criterion-based sampling already predicted some of the outcomes of this study, as the sample cases were partly chosen based on characteristics in the working

definition. I believe that this selection method was nevertheless fruitful, because the working definition was merely based on theoretical discourses and was aimed at exploring contemporary socially engaged art practices, rather than empirically verifying the existence of the phenomenon. Secondly, the current study has mainly examined the similarities between the different practices of socially engaged artists. This could raise the suggestion that socially engaged artists operate as one 'big happy community', sharing exactly the same ideas and practices. I think that there are many interesting differences between these artists with regard to their work, their beliefs and opinions, which could be analyzed further. I did try to not hide these dissimilarities, but since my study was aimed at defining shared characteristics, the resemblances of socially engaged artists were highlighted more than their mutual variations and conflicting individualities.

The final definition of contemporary socially engaged art practices provides me with an answer to the research question that was formulated for chapters 4 and 5 of this study: How does artistic development and learning take place among contemporary artists and what are their sources of inspiration? The literature review and the empirical study of socially engaged art practices offer significant understandings with regard to the interests, competences, learning methods and productions of today's professional visual producers. The characteristics of professional art production that I defined will be related to the context of art authentic education, together with the characteristics of present-day informal visual production, which were defined in chapters 2 and 3. Both definitions inform a new model for authentic art education that I will develop and discuss in the next chapter.

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Part three:
A New Model
for Authentic
Art Education

6

A New Model for Authentic Art Education

The studies into informal visual networks and socially engaged artists (chapters 2-5) are significant as an exploration of the original design principles of authentic art education. They indicate that contemporary informal and formal art practices operate in the opposite direction of modernism-based curriculums, in the sense that technique and form are subservient to the expression of personal and societal engagement. In this chapter I will compare the characteristics of informal and professional visual production and learning that I defined in the previous chapters. As I consider these characteristics as contemporary informants for authentic visual learning, I will use them to update and expand the original design principles of authentic art education. The reformulated principles of authentic art education enable me to design and underpin a new model for authentic art education. This chapter functions as a linchpin in my design-based research project, because I argue that contemporary forms and methods of visual production can be connected with theories of learning in order to produce guidelines for practitioners in the field of art education. This imaginative leap from practice to educational theory aims to provide an understanding of how the principles of authentic art education can be aligned with regard to contemporary developments in relevant fields outside school. The theoretical exploration is paralleled with the development of an educational model that aids teachers to implement the revised characteristics of authentic art education in their practices. This chapter concludes the investigation phase of this research project. In the subsequent phases, the new model and its underlying design principles will be tested and evaluated in educational practice.

Research question and methodology

The analysis and design process that I will discuss in this chapter enable me to answer the following research question: *How can the characteristics of contemporary informal and professional communities of practice inform a pedagogical model for contemporary authentic art education?* To answer this question, I will follow an inductive approach, using data that I discussed in the previous chapters as well as additional theoretical sources.

In the first stage I will compare the characteristics of informal and professional visual producers that I defined in chapters 2-5. This comparison enables me to determine similarities and differences with regard to how participants act and learn in two apparently opposite artistic fields: the informal domain of amateurs and spontaneous visual producers and the professional art domain in which artists and designers operate. The results of this comparison are synthesized in a new definition that delineates which characteristics of contemporary visual production are specific for the informal domain, the professional domain, or which are shared by both domains.

In the next stage, I will align the characteristics of contemporary visual production with the existing design principles of authentic art

education (Haanstra, 2001; Roelofs & Houtveen, 1999). As authentic art education strives for meaningful connections with youth culture and professional art, the characteristics of contemporary visual production that I defined are interpreted as informants to update its original design principles and to construct a revised and more specific model for authentic art education. As is customary in design-based research, the revised design principles that constitute the new model will be formulated as heuristic statements: they provide guidance for educational designers and teachers to create and implement specific pedagogical interventions (Van den Akker, 1999). The heuristic design principles are design-oriented or prescriptive (Merrill, 2002) and they are intended as working hypotheses that can be tested in practice, rather than as universally applicable strict 'rules'.

From visual practice to educational design principle

As a curriculum based on authentic art education strives for connections with artistic developments outside formal schooling institutes, it makes sense to align the characteristics of informal and professional communities found with the original design principles of authentic art education. The informal and professional communities that were discussed in chapters 2-5 do not represent the average informal visual producer or artist but communities of innovators. I regard them as creative vanguards that unmistakably reflect the trends and characteristics of contemporary visual production, which in turn can inform an art curriculum that aims for meaningful connections to the worlds outside school.

Shared and distinctive features of informal and professional visual practice

In order to determine the main similarities and differences between visual production in the informal and the professional domain, I will compare the characteristics of informal and professional visual producers, which I defined in chapters 2-5. This step is important because it enables me to combine and generalize these characteristics in such a way that they can be aligned with the existing design principles of authentic art education. Wenger's (2006a) community of practice model is used to compare the characteristic of informal and professional visual production.

There are notable correspondences with regard to how informal and professional visual communities operate in their *domain.* A discipline-centered approach, which is common in many traditional art curricula, is nearly absent among informal and professional artists. Both communities find their ideas and subjects for artistic production outside the established art world. Informal and professional art producers find inspiration in contemporary sources and issues, respectively in mass media and popular culture and in the social conditions of human existence. Another similarity between the informal and professional producers is that their production enables them to construct complex personal languages and ideas, which allows members to become experts in certain topics and competences.

However, the shared concerns of artists are much more grounded in conceptual art, critical reflection, politics and activism than is the case with informal art producers. Professional artists keep more critical distance to the subjects and forms they engage with, whereas informal art production has a close relationship with the fascinations and personality of the producer. Informal creative production can be a 'by-product' of friendship-driven interaction that includes modes like 'hanging out' and 'messing about' (Lange & Ito, 2010).

When I compare how the *community* operates with regard to joint activities, information sharing and peer learning, there are also similarities between the two researched communities. In the informal and professional communities, various forms of collaboration (cooperative, interactive, net-worked), are essential aspects of the practice. This is connected to the aspect of learning: members of informal and professional art communities learn through collective production and critical peer reflection.

There are also similarities with regard to the *practice* of these different communities. Both the informal and the professional communities produce work that is meaningful in different real world artistic and social contexts. Their production methods can be typified as interdisciplinary since artistic materials and forms may vary dependent on the idea the producer wants to express. These are holistic practices because the development of ideas and form and the mastery of techniques and skills are parallel and interwoven processes. In relation to the production process itself, the informal producers are less articulate about their artistic and social processes than the professional artists. Most professionals document such processes to a high degree; sometimes the documentation even becomes the artwork itself. Visual production in the informal domain is more aimed at end results. Final products are often documented via photos, videos or on websites, but artistic processes are relatively short compared to the professionals and often remain invisible. However, as most informal producers dedicate several products to the same theme or form, their practice also has process-based aspects. They develop personal ideas and styles over time, via series of related products. Finally, copying and appropriation, typically discouraged in the traditional art curriculum, are fully accepted artistic methods among both informal and professional visual producers.

Table 11 displays the most significant similarities and differences between informal visual networks and socially engaged artists. I redefined the characteristics of informal and professional visual production, based on the distinctive and combined features that I consider to be relevant for broad schooling contexts. As this process involves a globalization of characteristics, I had to discard some of the specific individualities of the communities I investigated. I focused most on the characteristics that shed a light on what contemporary visual producers learn and how learning is taking place. Table 11 clearly outlines that contemporary cultural producers operate in different domains and have different 'points of departure'. However, these two apparently opposite artistic fields share many characteristics with

regard to their learning and artistic production process. In particular, these shared characteristics provide an opportunity to break the boundaries between the school curriculum and art production in the 'real world'.

Revising the design principles of authentic art education

The next step in my research entails the integration of the characteristics of informal and professional visual production found with the design principles of authentic art education. Table 12 shows how the design principles of authentic art education are informed by the characteristics of the informal and professional visual producers. To match the characteristics of contemporary visual production with the original design principles of authentic art education, I abandoned the categorization of Wenger's community of practice model. The overview in table 12 demonstrates that the characteristics I defined have a capacity to complement and specify the existing design principles, rather than to conflict with them. Almost all of the characteristics of contemporary visual producers can be associated with the existing design principles of authentic art education. Characteristics that are specific for informal visual producers inform the principle *Learning is aimed towards the culture of the student;* the characteristics of art professionals inform *learning is relevant to situations outside the school.* The characteristics concerning contemporary production processes can be associated with the design principle *knowledge is constructed in complete & complex task situations.* The characteristics with regard to how contemporary visual producers operate,

	Informal: *Informal visual networks*	Shared characteristics	Proffesional: *Socially engaged art practices*
Domain	Personal work inspired by affinity spaces within popular culture	Inspiration is found in contemporary society	Conceptual art grounded in critical reflection, politics and activism
		Members feel and act as experts around certain topics and competences and construct complex personal (visual) languages and ideas	
Community		Participants are part of interactive, collaborative practice	
		Critical exchange and joint creation are important forms for information sharing and peer learning	
Practice		Production is holistic, interdisciplinary and longitudinal	
		Copying, sampling and remixing are seen as part of artistic processes	

Table 11: Most significant similarities and differences between informal visual networks and socially engaged artists.a

Characteristics of informal and professional visual producers	Original design principles of authentic art education	Revised design principles of authentic art education
– Informal producers: personal work inspired by affinity spaces within popular culture	a Learning is aimed towards the culture of the student – *Learning takes account of students' prior knowledge* – *Space is provided for students' own contributions, interests and requirements*	a Learning is aimed towards the culture of the student – *Learning takes account of students' affinity spaces within popular culture*
– Professional artists: conceptual art grounded in critical reflection, politics and activism	b Learning is relevant to situations outside the school – *Learning tasks are derived from activities performed by art professionals*	b Learning tasks are derived from activities performed by art professionals – *Learning examines conceptual art grounded in critical reflection, politics and activism*
– Inspiration is found in contemporary society		c Learning is situated in broad societal contexts – *Artistic production is related to local and global issues*
– Production is holistic, interdisciplinary and longitudinal	c Knowledge is constructed in complete & complex task situations – *The assignments give scope for students' initiative* – *The learning task is not divided into small sub-tasks*	d Knowledge is constructed in complete & complex task situations – *The assignments give scope for students' initiative, interests and opinions* – *Interdisciplinary production and longitudinal artistic research are stimulated* – *The mastery of analogue & digital techniques is instrumental, rather than a goal in itself*
– Copying, sampling and remixing are seen as part of artistic processes – Critical exchange and joint creation are important forms for information sharing and peer learning – Participants are part of interactive, collaborative practice – Members feel and act as experts around certain topics and competences and construct complex personal (visual) languages and ideas	d Communication and cooperation play an important role in the learning process – *A significant part of the education is carried out in the form of group tasks* – *Student consultation, presentations and (peer) evaluations are regular features of the education*	e The class operates as a learning community in which various forms of expertise are shared. – *Collaborative production and (online) interaction with people outside the classroom are encouraged* – *Copying, sampling and remixing are seen as part of artistic processes* – *Student consultation, presentations and (peer) evaluations are regular features of the learning process*

Table 12: How characteristics of informal and professional visual producers inform the revised design principles of authentic art education

communicate and exchange knowledge can be related to the design principle *communication and cooperation play an important role in the learning process.*

There is one exception: the characteristic that visual producers find inspiration in contemporary societal developments outside the artistic field. This characteristic is not represented by the original design principles of authentic art education. The original design principles emphasize a connection between 'student worlds' and 'art worlds', but more general local and global issues are not explicitly considered to be influences on the educational subject matter. Hence, the characteristic 'inspiration is found in contemporary society' requires the formulation of a new design principle.

Table 12 displays how the revised design principles of authentic art education are composed. The revised principles include the main components of the original design principles of authentic art education, which I updated and expanded with the relevant characteristics of contemporary informal and professional visual producers. Design principle c is a new addition, based on my conclusion that a connection to broad societal issues was not represented in the original guidelines. As design principles a, b and c are all about 'relevant situations outside school', I decided to delete that formulation from the description of design principle b. The relationship between relevant developments outside school and learning inside the classroom are visualized in the new model. In the next sections, I will discuss the underlying rationale for the revised design principles, and the way I arranged them in a new model for authentic art education. I will discuss my design decisions from two perspectives: the *contents* and the *pedagogy* of authentic art education.

The contents of authentic art education

The characteristics of contemporary visual producers found enable me to underpin authentic art education as a pedagogical concept that synthesizes two prominent visions in contemporary art education: my research on informal visual networks supports the view that popular media production engages students in interest-driven, participatory, creative and critical design activities (Jenkins et al., 2006; Kafai & Peppler, 2011). My research on socially engaged artists adheres to the view of researchers like Zupancic (2005), Page et al. (2006) and Adams (2012), who have argued that the study and production of contemporary art can offer students chances, not only for a better understanding of art, but also as an opportunity to study and discuss 'real world' social, ethical and political issues. Authentic art education integrates these visions by acknowledging that both artworks and visual cultural artifacts bear complex meanings that are embedded in larger socio-cultural contexts and by teaching students how to study and participate in these cultural worlds. It recognizes popular visual culture and art as both "the windows and mirrors of our lives" (Anderson, 2003, p. 59).

Furthermore, my empirical studies of actual visual practices emphasize that the most logical connection between the students' home art and professional art is established through *contemporary* visual artifacts and

emergent social issues: both informal art producers and professional artists find their inspiration and motivation to produce visual forms not in art history but in (mediated) everyday culture. This conclusion certainly does not condemn art history as 'unsuitable' for authentic art education, but it does support my view that historical themes and artworks gain relevance for students if teachers establish a connection with contemporary culture.

Art educator Olivia Gude has argued that "students in a democratic society need to be able to understand and participate in important cultural conversations generated by the visual art, film, and other image making practices" (Gude, 2007, p. 11). An authentic art curriculum adheres to this view because it connects to contemporary visual culture and professional art and incorporates the students' reflection and opinions on a wide variety of societal issues and non-art topics. However, this does not mean that I validate authentic art education based on its possible effect on non-art school subjects. In this respect I concur with Winner, Goldstein and Vincent-Lancrin (2013), who discovered hardly any transfer effects of arts education in other subject areas like the reading, writing and mathematics and on higher order thinking skills. Based on their large-scale review study of empirical research on the transfer effects of arts education, the researchers concluded that "the primary justification of arts education should remain the intrinsic importance of the arts and the related skills that they develop" (2013, p. 263). Instead, I wish to emphasize that a relationship with broad socio-cultural topics and skills is an intrinsic aspect of informal and professional art production and thus intrinsic to contemporary authentic art education. If art education is acknowledged as the study of a specific symbol system to explore and imagine the world, then skills including thinking, creativity and social competencies have to be understood as *related* to that domain (Goodman (1978), as cited in Geahigan, 1992). Art education offers students unique modes for cultural reflection and production, but these modes are not isolated from other cultural fields and affiliated to school subjects like philosophy, history and social studies (Van Heusden, 2012). Konings and Van Heusden (2013) found that art educators often neglect the broad cultural contexts in which art operates and the societal themes it addresses. In my view, this deprives art education of the meaningful contents and contexts that inspire and support visual production. The characteristics of contemporary informal and professional visual production that I defined in this dissertation indicate that artistic production outside schools is inextricably bound up with non-art topics and skills. Therefore, the relevance for authentic forms of art education is not dependent on the transferability of art-related skills to other domains, but on the acknowledgement that an orientation toward broad societal contexts is intrinsic to artistic production itself. If contemporary art education wants to be authentic, it cannot neglect the theoretical contextualization of art and popular culture in associated socio-cultural fields and the development of related skills including critical thinking, creativity and social competencies. This interpretation of authentic art education is corroborated by other scholars who understand the reception

and production of art as a cognitive endeavor (Davis & Gardner, 1992; Efland, 2002; Parsons, 1987).

The visual model I propose for the subject matter of authentic art education is built on three interacting design principles: *Learning is aimed towards the culture of the student*; *learning tasks are derived from activities performed by art professionals*; and *learning is situated in broad societal contexts*. These principles are organized as a Venn diagram (figure 26) in which each field represents a dimension of the 'out of school world' that informs the learning contents of authentic art education. The representation of curriculum as three dialectic domains traces back to the ideas of Dewey (1902) and Tyler (1949), who have argued that curriculum objectives should be obtained from three main sources: the *learner*, *specialized knowledge* and *society* (Deng & Luke, 2008). The upper two dimensions of the Venn diagram were already part of the original design principles of authentic learning; the third dimension is a new addition.

The circle on the left (a) represents the domain of the learner: the informal art world of the student. This is the domain of popular culture in which students form different affinity spaces around mass media and subcultures. The circle on the right (b) represents the world of professional art, which can be specified as a domain in which artists produce conceptual art grounded in critical reflection, politics and activism. To achieve a connection between the world of the learner and discipline-specific knowledge, the authentic art curriculum should include content from

affinnity
spaces in
popular
culture

professional
art
practice

**a: Learning is aimed
towards the culture
of the student**

**Meaningful connections
between professional
art, popular culture and
societal issues**

**b: Learning tasks
are derived from
activities performed
by art professionals**

local and
global issues

**c: Learning is situated in
broad societal contexts**

Figure 26: Tentative model for the subject matter of authentic art education

both the domain of popular culture and the professional art world. Works and issues from the popular domain could be discussed in relation to the professional art domain and vice versa, either initiated by the teacher or the students. Professional artworks that are influenced by, reflect on, or operate in popular culture are regarded as intermediate works, because they grasp both the popular and the professional dimension of the model. A good example of such work is the oeuvre of artists like The Propeller Group, Aram Bartholl and Evan Roth, who were discussed in chapter 5. These artists operate in the context of autonomous art, but their work is visually and thematically largely influenced by games, Internet culture, pop music and advertising. Although most students will probably not be familiar with this work, it is accessible because it refers to a world that they are acquainted with.

 The circle at the bottom of the diagram (c) represents the broad societal contexts in which popular culture and professional art are situated and the local and global issues that inspire them. The addition of this third domain reflects my research findings, which indicate that present-day visual production is inspired by contemporary societal issues. The third circle is true to Anderson and Milbrandt's view that a curriculum connecting to contemporary informal and professional art would incorporate a wide variety of societal issues and concerns. By adding the domain of local and global issues as a third dimension, authentic art education is not only presented as a discursive and reflective curriculum but also as a *thematic* curriculum. Various media or art disciplines like painting, sculpture or ceramics would typically structure a traditional art curriculum, whereas an authentic curriculum is more likely to be designed around the different (societal) themes that are embedded in works of art and popular visual culture. This does not imply that art is used as a means to illustrate social themes, like the pictures in a social studies handbook. Themes provide a conceptual and contextual framework that is explored through the study and production of visual culture and art: "themes steer, but art drives" (Anderson & Milbrandt, 2005, p. 171).

 I submit that the central area in the Venn diagram represents the ideal space for authentic art education. This is where the three circles overlap, representing a learning program that strives for meaningful connections between subject matter that is related to professional art, popular culture and local and global issues. The word 'meaningful' is key, because it implies that the connections between the three domains should be based on real world, interrelated subject matter and not on an assembly of isolated sources, held together by an arbitrary theme that is relevant primarily in the context of the school. It is the educator's task to create significant, research-based production environments allowing students to respond to contemporary topical issues (whether remote or nearby) that transpire from the arts. The Venn diagram also symbolizes the subject matter of authentic art education as a continuum, formed by three interacting domains. The central area is the ideal learning situation, in which the

three domains are equally represented and important. In reality it is more likely that one of the three domains is less dominant than the others, depending on the theme, the sources and the task. If the assignment is based on an art history theme, the professional art world and its societal context are probably more prominent than the world of popular culture. If students study popular remixed imagery from the Internet, the professional art world will be less influential than the other two. The point is that the model challenges art educators to strive for connections in the middle area: the art history task would become more meaningful when students also discuss related scenes from a popular historical movie; the remix-assignment would

Subject matter:

affinnity
spaces in
popular
culture

professional
art
practice

**a: Learning is aimed
towards the culture
of the student**

**Meaningful connections
between professional
art, popular culture and
societal issues**

**b: Learning tasks
are derived from
activities performed
by art professionals**

local and
global issues

**c: Learning is situated in
broad societal contexts**

Pedagogy:

**d: Knowledge is constructed in complete
and complex task situations**
– The assignments give scope for
students' initiative, interests and
opinions
– Interdisciplinary production and
longitudinal artistic research are
stimulated
– The mastery of analogue & digital
techniques is instrumental, rather
than a goal in itself

**e: The class operates as a learning
community in which various forms of
expertise are shared**
– Collaborative production and (online)
interaction with people outside the
classroom are encouraged
– Copying, sampling and remixing are
seen as part of artistic processes
– Student consultation, presentations
and (peer) evaluations are regular
features of the learning process

Figure 27: Tentative model for the subject matter and pedagogy of authentic art education

become more 'artistic' when students study sampling and appropriation in the professional arts.

Now that I have described how the model addresses the subject matter of authentic art education, I will discuss its pedagogical aspects. The design principles for the pedagogy of authentic art education are an operationalization of the central section of the content model, which explains how teachers and students act to establish and maintain a learning community that strives for meaningful connections between professional art, popular culture and local and global issues.

Pedagogical principles of authentic art education

The characteristics of informal and professional art communities that I defined also inform the pedagogical aspects of the model of authentic art education. Figure 27 shows how I formulated the design principles for the pedagogy of authentic art education and the guidelines that support them. I maintained the design principle: *knowledge is constructed in complete and complex task situations,* which I operationalized by formulating guidelines that address the space for the students' initiative; interdisciplinary production and artistic research; and the role of artistic technique. The design principle: *the class operates as a learning community in which various forms of expertise are shared* is a new formulation of the existing principle that addressed the role of communication and cooperation. The phrase 'learning community' is derived from Wenger (1998) and adopts aspects of communities of practice into formal learning environments. These aspects include the classroom being seen as an environment in which different forms of expertise, including that of the teacher, are mutually shared, and that articulates participation inside with participation outside the educational institution. Describing the ideal environment for authentic learning as a learning community enables me to combine the existing guidelines regarding communication and cooperation in the classroom with the characteristics regarding identity formation, group interaction and collaborative learning that I retrieved from the informal and professional communities. I will discuss both the confirmed and newly added guidelines below, underpinned with the data I collected among contemporary visual producers and with relevant additional literature.

Knowledge is constructed in complete and complex task situations

Authentic task situations are typically complete (ill-structured) and complex (ill-defined). They are considered to be complete when they are not divided into small sub-tasks, and they are complex when they give scope for students' initiative and exploration via divergent assignments, global guidelines and global criteria (Haanstra, 2001; Roelofs & Houtveen, 1999). This design principle is supported by the data that I retrieved during this study: informal and professional art producers learn holistically because their motivation is aimed at production, not at the learning process itself. The intention to produce art steers complex learning processes that entail artistic

research, planning, decision-making, cooperation and reflection. These and other art-related competences are not learned via well-defined, isolated sub-tasks, but are always related to and embedded in the larger enterprise to produce art.

Haanstra (2001) underlines that task situations are considered authentic when their origin and solution are accepted in the professional domain. This guideline reflects a condition for authentic learning that Newmann and colleagues have termed *disciplined inquiry*; "the kinds of mastery demonstrated by successful scientists, musicians, entrepreneurs, politicians, craftspeople, attorneys, novelists, nurses, and designers" (Newmann, Marks, & Gamoran, 1996, p. 282). Learning tasks based on disciplined inquiry require that the student operates in a manner as exemplified by professionals of the discipline (Gardner, 1991; Splitter, 2009), which in respect to art education involves students learning to think and act as artists, designers and art critics. My collected data show that professional artists develop a more conceptual, critical approach towards art and society than informal art producers. This means that if authentic task situations want to meet the condition for disciplined inquiry, they should be designed in such a way that they reinforce conceptual and critical competencies. Art educators face the difficult task of designing authentic tasks that both provide a space for the students' fascinations and opinions, and challenge students to work and think as conceptual, critical art practitioners. Such tasks allow students to learn through the negation of the differences between personal and professional perspectives. Disciplined inquiry in authentic art education is not aimed at training students to be art professionals, but enables students to experience how art *works* through immersion, identification and confrontation. This entails that students operate as artists and critics during the learning process. Roles that are directly derived from functions in the professional art world. The design principle *knowledge is constructed in complete and complex task situations* is supported by three additional guidelines. These guidelines are discussed below.

The assignments give scope for students' initiative, interests and opinions. This guideline is based on an existing principle of authentic learning and is further sustained by the results of my study on informal visual networks. My data indicate that students have a desire to learn about visual culture forms not included in a traditional art curriculum. In today's society, young people develop their personal affinity spaces based on participation in various forms of visual culture. Students develop expertise and artistic preferences based on specific areas of interest, most often visually influenced by popular culture. Their cultural production is not aimed solely at artistic development, but it is also fuelled by an urge to communicate or to explore certain problems or interests. The spontaneous art producers I studied are proof that visual production around self-chosen subjects and forms contributes to the development of art concepts and art-related skills. I argue that connection to these informal forms of visual production in school can motivate

students to elaborate on their personal interests and fascinations, which lowers the barrier to more complex or unknown forms of art. It opens opportunities for the development of cultural sensitivity by challenging students to criticize familiar visual cultures and to seek similarities with unknown cultural artifacts. In other words: to make the familiar strange and the strange familiar (Buckingham, 2003; Groenendijk et al., 2012).

Interdisciplinary production and longitudinal artistic research are stimulated. This guideline is derived from data indicating that informal art producers and artists alike mix a variety of media and art disciplines to produce personal work. The rise of easily accessible multimedia technology has made a huge contribution to this development and stimulates the 'remixing' of existing arts disciplines (Manovich, 2006). Contemporary art is not driven by medium, but by concept, and concepts are developed through longitudinal artistic research. There is a tendency among artists to embark on long-term research-oriented projects that produce a series of events and products rather than a single art object. Work that young people produce outside school typically draws on a long-term fascination and immersion in a single, particular subject. Creative production and critical reflection are parallel and reciprocal processes in art, which are stimulated in an inquiry-based curriculum (Freedman & Stuhr, 2004). This calls for a process-based pedagogy that acknowledges artistic processes as equally important as final products and that recognizes an interchange with different arts disciplines and social contexts as inherent to contemporary artistic research. Final products are seen as temporary stages in an ongoing artistic and learning process (Groenendijk et al., 2012). Teachers in an authentic curriculum strive for long-term assignments and try to avoid lessons that are fragmented into a traditional school timetable; they stimulate interaction with other arts disciplines and other subjects at school.

The mastery of analogue & digital techniques is instrumental, rather than a goal in itself.
This guideline is a logical continuation of the former one: contemporary visual producers generally learn media and techniques as part of the creative process, driven by the urge to make meaningful work. Technical skills can increase the potential for creative expression, but learning processes become less significant when technical improvement and the development of ideas are detached from each other (Anderson & Milbrandt, 2005). I argue that conceptual development can both include and reinforce the advancement of media skills. Traditionally, art education often embarks from the isolated acquisition of techniques and skills, with students only experimenting with creating personally meaningful work in later years (Gude, 2013). Such pedagogies reduce learning art to an aesthetic endeavor and diminish opportunities for students to experience art as meaningful with regard to their lives. I agree with Freedman (2003) who has proposed turning this approach to curriculum upside down: pay a lot attention to art as a way to

explore and reflect culture among younger students and gradually offer more support for the development of specific technical skills when they reach the higher levels of secondary school. The improvement of specialist artistic techniques is more relevant for students who understand what art is about and who know how to link those skills to their personal, artistic concepts.

The class operates as a learning community in which various forms of expertise are shared

This design principle is a revised version of the design principle that was formulated as: *communication and cooperation play an important role in the learning process* (Haanstra, 2001; Roelofs & Houtveen, 1999). The new formulation of this design principle integrates aspects of communities of practice with formal learning environments (Wenger, 1998). A class is not a community of practice (CoP), but it can incorporate some of its most powerful pedagogical characteristics in order to establish a community of learners. This requires that learning in class be presented as a mutual enterprise that requires the engagement and contribution of individual participants as representatives of various CoP (Wenger, 1998, 2009).

A student growing up in a visually saturated world cannot be seen as a clean slate regarding visual and art related knowledge, neither can the school claim a monopoly on learning through art. Students can become experts on certain art-related topics and competences, and are capable of constructing complex personal languages and ideas without a formal art curriculum. As authentic pedagogy wants to articulate learning inside school with participation outside, teachers should acknowledge their students' ideas, expertise, and skills as important resources for individual and group learning. This entails that the educator treats the class as productive community that shares inherent knowledge, demanding a flexible role for both teachers and learners. To allow students to take authentic roles as artists and critics, they should also be stimulated to operate as cooperative team members with different forms of expertise. The same flexibility applies for the pedagogical roles of the teacher. The teacher is not only an educational designer, expert and coach, but has to be able to take the role of a co-learner: he is receptive to student knowledge, interests and opinions. The establishment of a learning community is reinforced when teachers present themselves as members of relevant CoP's, rather than only as representatives of the school. I agree with Wenger who argued that: " […] being an active practitioner with an authentic form of participation might be one of the most deeply essential requirements for teaching" (1998, p. 276). Research in authentic art education acknowledges positive learner effects when the teacher is also a practitioner in the arts (Bremmer & Huisingh, 2009; Hoekstra, 2009, 2010). Teachers should not hide their identities as an artist, film club member or Neil Young fan, but they are encouraged to share those identities as educational resources in class. I have formulated three additional guidelines for the establishment of learning communities:

Collaborative production and (online) interaction with people outside the classroom is encouraged.
This guideline is both rooted in social-constructivist learning theory and based on the data I retrieved from informal and professional visual producers. The incorporation of group tasks as regular features of authentic arts education is rooted in social-constructivist learning research, which indicates that learning through co-construction can contribute to the motivation and social skills of students, stimulates creative problem solving and builds deeper forms of understanding (Johnson, Johnson, & Smith, 2007; Teurlings, Van Wolput, & Vermeulen, 2006; Williams & Sheridan, 2010). Haanstra (2011) has argued that the application of collaborative learning is more evident in relation to the inherent social practices of the performing arts than in field of visual art. However, my research among informal and professional art producers suggests that contemporary visual production is much less an individualistic endeavor than how it is represented in the traditional art class. Art education is traditionally based on individual expression and one-to-one teacher supervision, but the pedagogical role model of the artist as a non-conformist solitary genius seems to have passed - if indeed it ever truly existed (Becker, 1982/2008; Gielen & De Bruyne, 2009; Lind, 2007; Sawyer, 2007). Informal visual producers use networks and collaborative productions to share expertise and experiences and to utilize various skills. Professional artists have stated that joint creation intensifies their artistic production, enables interdisciplinary production and contributes to the quality of their work. Pluta, Richards, and Mutnick (2013, p. S9) have argued that "the rate of adoption of collaborative learning methods will accelerate due to a growing emphasis on the development of team competencies and the increasing availability of digital media".
Collaboration beyond the classroom may offer opportunities to push the boundaries between a learning community and real world CoP's, and could enable students to establish interactive relationships with people with different backgrounds, ages and expertise than are available in class. On and offline collaborative interaction increases opportunities for multicultural learning, as it increases the cultural diversity of the learning community (Järvelä, Volet, & Järvenoja, 2010).

Copying, sampling and remixing are seen as part of artistic processes.
This new guideline is directly related to how visual information is produced and shared in a digital, globalized society. Selection is seen as a key activity in contemporary image production (Bishop, 2012b). The search for and recycling of existing imagery and audio material plays an important role in the practice of contemporary artists, and it is also a prominent feature in informal artistic production by young people and amateurs. The availability of the Internet (a digital archive) and digital technology (sample and remix tools) are important stimuli for these developments. The phrase 'original work' is relative when you consider the enormous amounts of visual examples that surround people growing up in today's society (Haanstra, 2008).

Art educators are advised to allow appropriation in class by acknowledging it as a fully accepted method in professional art and as a tried-and-tested approach in the domain of popular culture. Furthermore, research among children and informal cultural producers (Duncum, 1988; Green, 2008; Manifold, 2009; Smith, 1985) has shown that imitation can have a pedagogical value as point of departure towards innovative and personal artistic production. Therefore, I consider appropriation not merely as an artistic method but as a significant pedagogical issue related to the notion that artistic production is intrinsically collaborative in the sense that we 'build on the shoulders of others'.

Student consultation, presentations and (peer) evaluations are regular features of the learning process.
This guideline was already a key component of authentic learning, which entails that teachers establish different forms of collaborative critical reflection. These reflective group processes are mirrored in the practices of informal and professional art producers who share information and learn from each other through the joint creation of work and critical exchange. Joint creation elicits reflective dialogues around activities like brainstorming, production and the evaluation of personal work. Critical exchange among art producers transpires in the context of their production and includes the analysis of and feedback on the work of others and various forms of group discussion. That these forms of reflection occur in real-world practices does not necessarily mean that they emerge spontaneously in formal learning communities. The teacher has an important role as a facilitator, coach and assessor who supervises various forms of critical (peer) reflection. This role can potentially strengthen the learning community because students learn to articulate learning effects by thoughtfully abstracting knowledge in relation to prior understanding.

Conclusion

This chapter provides an answer to the research question: *how can the characteristics of contemporary informal and professional communities of practice inform a pedagogical model for contemporary authentic art education?* I first collected the main differences and similarities between the characteristics of contemporary informal and professional visual producers. This comparison indicated that, although informal and professional visual producers operate in distinctive domains and have different goals, there are notable resemblances in relation to their inspiration, expertise, collaborative forms of learning and their methods of artistic production. The members of the studied communities learn about the visual arts through contemporary subjects that they identify or engage with, using holistic, interdisciplinary and longitudinal production methods and collaborative, interactive forms of learning. These characteristics of contemporary visual production underline the anachronistic nature of traditional art education. Traditional art curricula are based on individual creative processes and tend to strip formal art education from this contemporary, social, moral and political content, thus limiting the possibilities for students to experience art as a site for social discussion and personal engagement. Many of these aspects are fundamentally opposed to the characteristics of contemporary visual production that I defined.

The characteristics of contemporary visual production that I defined enabled me to expand and revise the original design principles of authentic art education. The most prominent supplement to the existing principles was the introduction of a new principle that directs that authentic art education is situated in broad societal contexts. An authentic art curriculum deals not only with popular culture and professional art, but also with the social contexts in which these practices are formed and the issues that visual producers discuss. This addition permits the contextualization of art and popular culture in associated societal fields, acknowledges non-art knowledge and skills as related to art education, and emphasizes the operationalization of authentic art education as a discursive, reflective and thematic curriculum.

I arranged the revised design principles into a graphic model with supporting guidelines for each of its dimensions. The model positions the curriculum for authentic art education in a space shaped by three overlapping and interacting domains, in which teachers and students form meaningful connections between professional art, popular culture and societal issues. Learning is reinforced by the formulation of complex and complete assignments that give scope for the students' initiative, interests and opinions; that stimulate interdisciplinary production and longitudinal artistic research; and in which the creative, conceptual and technical development of students are parallel processes. Class and teachers operate as a learning community: a community in which both teachers and students can acts as experts and learners; that encourages collaborative production and interaction with people outside the classroom; that allows students to sample and

remix work from others; and in which student consultation, presentations and (peer) evaluations are regular features of the learning process.

In my research so far I have attempted to bring together ideas regarding authentic learning with the characteristics of contemporary visual production in order to design a model that is more specific and detailed about the components of authentic art education. The original design principles of authentic art education were aimed at all forms of education in the arts, whereas the new model is generally aimed at the visual art disciplines. The new model also stimulates interdisciplinary art production and interaction with other (arts) disciplines, but it is rooted in the practices of contemporary *visual* producers. Another difference is that the original design principles offered little support for the design of content matter in authentic learning arrangements. The new model is more explicit about how curricula for authentic art education can be constructed, with regard to both subject matter and pedagogy. My model aims to offer more guidance for educational designers and teachers, while maintaining the open character of the original model for authentic art education. It envisages the establishment of an authentic art curriculum in the form of dimensions and characteristics, without reducing it to a linear procedure or a design manual.

Because my newly developed model and the accompanying guidelines aim to support teachers when designing and implementing authentic art education in practice, the next phase of *Remixing the Art Curriculum* will focus on the evaluation of the model. In the prototyping and assessment phase of my research project, the model will be examined in the local practices of fifteen different art teachers. The participating teachers develop and execute lesson designs based on the model, and I will analyze the implications of this intervention among students and their teachers. The design principles that constitute this model function as hypotheses that are tested in practical settings during the following prototyping and assessment phase.

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7

Prototyping and Assessment: introduction

The investigation phase aimed at establishing a revised educational framework for authentic art education. In the prototyping and assessment phase I will examine how the underlying design principles 'work' for teachers and their students. The following chapters analyze how different art educators applied the design principles of authentic art education to designing courses, which they subsequently implemented in their local teaching practices. The design process, the implementation and the results of the educational intervention are investigated through various research methods, which are described in this introductory chapter.

The subsequent chapters analyze educational design processes by art teachers and the implications of teacher-designed authentic art education courses in different local school contexts. Because all the lessons are based on the educational model I developed, the interventions enable me to evaluate the design principles of authentic art education in schooling contexts. These are the main design principles of authentic art education, as I formulated them in chapter 6:

a.   *Learning is aimed towards the culture of the student;*
b.   *Learning tasks are derived from activities performed by art professionals;*
c.   *Learning is situated in broad societal contexts;*
d.   *Knowledge is constructed in complete and complex task situations;*
e.   *The class operates as a learning community in which various forms of expertise are shared.*

The principle aim of the prototyping and assessment phase is twofold: I want to examine to what extent my educational model shapes the subject matter and pedagogy of contemporary art education at a local level, and I use this analysis to explore the design principles of authentic art education at a general level. This approach follows a basic assumption of design-based research, which was formulated by Barab and Squire (2004, p. 6): "In contrast to other methods focused on producing theory, the most radical shift proposed by design researchers may be the requirement that inquiry involves producing demonstrable changes at the local level". The results of these empirical studies may clarify how theoretical principles are related to practical processes, which contributes to the design process of my educational model and adds experiential substance to the design principles of authentic art education.

    The main research questions for the prototyping and assessment phase are:

–   *How do art teachers translate the revised design principles of authentic art education into courses and how do they perceive this design process?*
–   *What is the impact of the teacher-designed lessons on school practice and which learning effects do teachers and their students perceive?*

Methodology

Research design
As my educational model is intended to guide both the educational design and the implementation of authentic art education, this study analyzes two stages of the intervention: the prototyping phase is the first stage, in which a group of art educators designed an art course for their curriculum. In the second stage, the assessment phase, this course was implemented and evaluated with different research methods.

The *prototyping phase* relates to the period in which different art teachers designed a course based on my model for authentic art education. To stimulate peer exchange during the design process an international summer school was set up in Amsterdam (appendix 1). Over the course of six days, a varied group of 25 art teachers was introduced to this research project and familiarized itself with the backgrounds and design principles of authentic art education. As the summer school progressed, participants developed a blueprint for a course that fits the needs of their local curriculum, based on my model for authentic art education. The iterative course design process was reinforced through peer review sessions during the summer school and an expert panel review at the end of the six-day program. This approach towards educational design is derived from Nieveen (2009), who has suggested that preliminary versions of an educational intervention can be developed in the form of prototypes that are refined through iterative cycles of formative evaluation within the design team. After the summer school, participants used their final blueprint as a basis to develop a complete written course design, which was implemented in their art educational practice. I evaluated the prototyping phase through observations during peer review sessions, a review of the expert appraisal, an analysis of the lesson plans and interviews with the teachers involved.

The *assessment phase* involved the implementation of the teacher-designed courses in their educational practices. Fifteen different courses were implemented in varied local practices between September 2012 and July 2013, for the main part in the Netherlands. Three of the courses were implemented at the level of higher education; the rest were executed at the level of secondary education. I studied the implementation process and the perceived effects of the course through interviews with the teachers and learner reports among their students. Throughout the study, I will use the phrase 'course' to refer to the fifteen different cases that were studied. Each course includes an implemented and evaluated course, a location where the course was executed, the teachers who developed and implemented the course, and the students who participated in the course.

Research instruments and supporting data
Three different research instruments were used to investigate the prototyping and assessment phase of this study: observations, interviews and learner reports (a-c). The participants' written course plans and the students' final

products that I collected functioned as supporting data (d-e). Below, I will describe each instrument and the additional data sets as they were applied in this study.

a. Observations during the summer school
During the summer school, participants developed a blueprint for a course based on the model of authentic art education. Working in pairs, participants operated as small educational design teams that interacted with peers and coaches during design seminars. I observed the discussions during these design seminars using an open participant observation method in which I took the field role of a *participant-as-observer* (Gill & Johnson, 2002). This role entailed that I joined the discussions, but participants were aware that I participated in the design seminars as a researcher, rather than as a co-learner or a teacher. I offered participants hands-on explanations of how the model of authentic art education was intended to function, but I tried not to interfere with their selection of subject matter and pedagogical forms. I used an unstructured observational protocol and plain recording sheet (Lodico, Spaulding, & Voegtle, 2006) that was based on the design principles of art education, which enabled me to make descriptive and reflective field notes of the main issues and themes that were discussed.

Besides my observations during the design seminars, I organized an expert panel review session as an additional formative research instrument. On the last day of the summer school, the participants presented their intermediate course plans in the form of visualized blueprints, receiving verbal feedback from a panel of experts in art education. This session offered the participating teachers critical remarks and tips, aiding the development of their blueprints into full courses in the period after the summer school. The observational notes and the audio-recorded expert reviews were analyzed in the context of the course blueprints and will be discussed in this chapter.

b. Semi-structured interviews
Immediately after their self-designed course ended, each teacher was interviewed by the researcher, either on location or with use of online conference software for remote interviews. Each interview lasted 1.5 hours on average and was guided by a list of topics. The interviews were conducted in Dutch, except for the interviews with the participants from Italy and Hungary, which were conducted in English. All of the interviews were audio-recorded and transcribed verbatim.

The semi-structured interviews were designed as a topic guide with key issues and sub topics. A topic guide has the capacity to enhance the consistency of an in-depth interview without entirely restricting its reflective and exploratory nature (Arthur & Nazroo, 2003). The topics were formulated as open questions or propositions that stimulated teachers to elaborate on issues that they considered important. The interviews were divided into three sections. The first section examined the educational design process

and contained questions that were related to how teachers experienced the design process and how they applied the model for authentic art education to their course. The second section evaluated the implementation process and contained questions that were related to how teachers experienced the execution of the course and how they perceived the response and the results of the students during the course. The third section explored the relationship between this intervention and the model for authentic art education. Questions in this section were related to how teachers perceived the influence of the model on their pedagogy and the students' learning processes. The complete interview design is shown in appendix 2.

The fifteen interviews were jointly analyzed through the method of *thematic analysis* (Braun & Clarke, 2006), which enables the researcher to identify and analyze patterns or themes in a data set. I analyzed the transcribed interview data through an inductive approach towards thematic analysis, which entails that themes were not defined a priori but determined on the basis of repeated patterns of meaning found across the different cases. In the first phase, all the interviews were uploaded to the qualitative analysis application HyperResearch (version 3.5.2) and coherent text sections were labeled with initial codes. In the next phase, I identified meta codes or *pattern codes* (Miles & Huberman, 1994), by sorting, combining and redefining the initial codes under broader themes, aided by my research questions and the design principles of authentic art education. The final themes and codes were hierarchically ordered in the form of a code tree (appendix 3), and then thematically analyzed and discussed.

c. Learner reports

Out of approximately 400 participants in the various courses, 302 students filled out a questionnaire that investigated their perceived learning results after the educational intervention. The first part of the questionnaire had an inductive character and was designed as a *learner report* with open questions. The second part of the questionnaire had a deductive character and consisted of a list of closed-ended questions. Most questionnaires were

	Learning rules (Universal)	Learning exceptions (Existential)
World	A Rules of the world: answers and methods *Testable or demonstrable*	B Surprises of the world: exceptions *Reportable*
Self	C Rules regarding myself: capacities and limitations *Communicable*	D Surprises regarding myself: exceptions to preconceptions *Communicable*

Figure 28: Classification of learning objectives (De Groot, 1980a, p. 2.3 Gro. B10; Van Kesteren, 1993, p. 67)

conducted in the Dutch language, a Hungarian version was made for the students from Hungary and a version in English was made for the students in Italy. The use of learner reports in this study allowed me to analyze the perceived learning effects of the student in relation to the principles of authentic learning and to triangulate these data with the formal learning results (student products) and the learning effects as perceived by the teachers involved.

A learner report is a research instrument that was introduced by De Groot (1980b) and operationalized in the context of arts education by several Dutch researchers including Van der Kamp (1980), Janssen (1998), Van Meurs (2008) and Groenendijk (2012). Learner reports are intended to explore the learning effects that are perceived by the students, including their attitudes and skills. De Groot (1980b) has argued that objective educational measurement is often unable to identify all the types of knowledge, attitudes and skills that students develop during a course. According to De Groot, complex learning effects are not sufficiently represented as 'terminal behaviors', but rather as mentally stored programs at the disposal of the student (Janssen, 1998). Learner reports allow learners to reflect on fundamental learning experiences, including the ones that are considered indemonstrable or immeasurable (Van Roozendaal et al., 2009). De Groot stated that students must never be manipulated, which entails that schools should never strive to teach students 'learned behaviors' that they do not know about, that they do not understand and that they cannot control (1980b, p. 2.3 Gro. A16). The typical open format of a learner report permits students to report about learning results that were not articulated, not intended or were even undesired by the teacher. As such, learner reports have the capacity to provide valuable information in program evaluations, in addition to more formal forms of assessment and evaluation. Learner reports and other forms of self-assessment acknowledge learners as experts on their own learning processes (Van der Kamp, 2006), which attunes with social-constructivist approaches to learning like authentic art education.

The design of the learner reports in this study is based on De Groot's original classification of learning objectives, as shown in figure 28. I operationalized these categories as four open-ended questions with example sentences that students can choose to complete. These examples are formulated as: "*I have noticed that…*", "*I have learned that…*", or "*I have learned how…*". The layout with four pre-printed answer fields challenges the participants to formulate more than one answer. Literature has shown that the instructions of learner reports can be too difficult for students (Van Kesteren, 1993), and to address that problem I added one additional open question to generate additional learner responses: "*Was this course different from the usual courses in this subject?*" This question is intended to reveal whether and why students perceived the course as innovative, and was inspired by a similar developmental study by Groenendijk et al. (2012).

The second part of the learner report was aimed at investigating the influence of the design principles of authentic art education on the learning

experiences of the student. As this part of the questionnaire was designed to deduct specific learning themes among the students, I selected a closed form. This section of the learner report was designed as a list of 20 statements about learning experiences, derived from the model for authentic art education. Each of the model's design principles and guidelines is represented by a learning statement in the questionnaire. For example, the design principle *learning is situated in broad societal contexts* was operationalized as "I have learned about issues outside the arts during this course". To improve the reliability of the questionnaire, I aimed to formulate at least two different items that refer to the same design principle or guideline. For instance, the guideline *longitudinal artistic research is stimulated* was operationalized as "I did research during this course" and as "I tried out different ideas during this course". After all the statements were formulated, their order was randomized in the final version of the questionnaire. The participating students should score each statement on a five point Likert scale, including a neutral option. To prevent an influence of the second questionnaire on the learner reports, participants only received the closed-ended questions after they had handed in the completed open-ended questionnaire. The complete design of the learner report is shown in appendix 4.

d. Supporting data: written course plans
All of the participating teachers produced a written course plan that described the goals, subject matter and pedagogical structure of their course. I collected these plans together with the blueprints that preceded them, which provided me with additional information that supported the analysis of the interviews and the learner reports. The course plans were also used for the short course descriptions in this chapter.

e. Supporting data: student work
All of the developed courses contained a central assignment that was aimed at the creation of a final art work by the students. Each of the participating teachers was asked to select nine final products out of every course: three works that were classified as good, three works with an average grade and three works that were classified as below average or unsatisfactory. I collected these final works to gain more insight in the implementation process, in support of the evaluations with the teachers and the students involved. Examples of the students' works were also used to illustrate the course descriptions.

Selection process and generalization
The aim of the summer school that opened the prototyping phase of this study was twofold. First, the online application process of the summer school provided opportunities to select a varied group of research participants representing different local contexts and levels in art education. Its second aim was to introduce art educators to the concept of authentic art education and to offer them professional guidance and feedback during the prototyping phase of the educational design process. The summer school

	Course title	Complex assignment	School	In	Partner institute	Average student age	Educational level
1	Teach me how to Dougie	Make a Youtube tutorial about something you are good at.	Nova College	Amsterdam (NL)		14	Lower General Secondary Education
2	Media Culture in the Picture	Use artistic and theoretical research methods to form your opinion about a theme in our mediatized society and present the results in an audiovisual form.	Calsbeek College	Woerden (NL)	Stedelijk Museum Amster-dam	14	
3	Remix the Music Video	Create your own music video in which the visual code of one genre is mixed with the music of another genre.	Etty Hillesum Lyceum	Deventer (NL)		16	Higher General Secondary Education
4	Advertism	Choose a billboard in public space and alter its visual appearance in such a manner that it expresses your critique on the product.	Theater Havo	Rotterdam (NL)		15	
5	A Matter of Time and Space	Give a new meaning to an existing location or place through a spatial intervention.	Spinoza Lyceum, Fons Vitae Lyceum, Haarlemmer Lyceum	Amsterdam and Haarlem (NL)	W139 Art Space	16	
6	Redesign Your Hub	Create a new design for a hub that is important to you.	Katholieke Scholenge-meenschap Hoofddorp	Hoofddorp (NL)		16	
7	Hack Your Hood	Devise a playful intervention that can make your neighbor-hood a better, more positive place and create a media campaign in order to convince your class about it.	Zöld Kakas Líceum	Budapest (HU)		17	Higher General Secondary and Pre-University Education
8	Transfor-mation	Create an alter ego by transforming your photographical portrait.	Damstede	Amsterdam (NL)		13	
9	Kritisign	Create an artwork that discusses a contemporary issue by recontextualizing existing elements of visual culture.	Haags Montessori Lyceum	The Hague (NL)	Filmhuis Den Haag	15	

	Course title	Complex assignment	School	In	Partner institute	Average student age	Educational level
10	Re:Icon	Recontextualize the popular depiction of an iconic person.	Farel College	Amersfoort (NL)		17	Pre-University Education
11	Special Cases	Create a short documentary about an unusual local story or person.	Lyceum aan Zee	Den Helder (NL)		17	
12	Crack the Code	Reflect or comment on the conventions in pop music by remixing existing music videos.	Christelijk College De Populier	The Hague (NL)		17	
13	Multi-media Design for Education	Appropriate an artwork from the MAMbo collection to design an educational video aimed at a pre-defined target audience.	Accademia di Belle Arti di Bologna	Bologna (IT)	Museo d'Arte Moderna di Bologna	23	Higher Education
14	Hack Gender Stereotypes	Use remix-logic as a research tool to hack gender stereotypes.	Willem de Kooning Academie	Rotterdam (NL)		21	
15	The Stolen Moment	Appropriate imagery from the public domain, in order to create meaningful images dealing with the notion of 'the stolen moment'.	Hogeschool voor de Kunsten Utrecht	Utrecht (NL)		21	

Table 13: Central unit of analysis of the prototyping and evaluation phase, sorted by educational level

was co-initiated and hosted by the Master of Arts Education of the Amsterdam School of the Arts and presented as an international post-graduate program for art educators. This context entailed that the course had to be relevant for both applicants who only wanted to participate in the summer school and for those who joined the design-based research program. The first summer school was implemented in 2011 as a pilot version; the second, definitive summer school was implemented in 2012.

To allow an exploration of my model for authentic art education in various local contexts and at different educational levels, I pursued a purposive sampling process in two steps as part of the application process of the summer school. First, the target group for the summer school was announced on the application website. Applicants should be professional art or media educators with substantial expertise and opportunities to implement the results of the summer school in their practice. Applicants were also asked to motivate if they wanted to participate in the subsequent research project, for

which they would receive additional study credits. The next step entailed that I selected participants for the summer school on the basis of the applicants CVs and their written motivations. Educational experience and motivation for participation in the research group were the main selection criteria for enrolment in the summer school.

In July 2011, the first edition of the summer school was executed with 24 participants. This summer school functioned as a pilot in my research plan, to ascertain whether its program matched the levels and needs of the participating teachers and to test whether they were able to design a rudimental course plan in a limited time. The evaluation of the first summer school showed that the level of the program was adequate and supported the educational design process of the participating teachers. However, only four participants continued the process of course design and implementation in the period after the summer school. Many of the teachers who joined the research group were unable to implement their course in the year after the summer school. Some of them had personal reasons to abandon the research program; others were confronted with unexpected practical concerns, like curriculum changes or a lack of time. I decided to encourage participation in the research program of the next summer school with a financial incentive. Future applicants would receive a partial reimbursement of the summer school fee after they had completed the implementation and evaluation process.

In July 2012, 24 new participants attended the definitive version of the summer school. Sixteen participants of that summer school joined the research group and continued to implement and evaluate their courses. Four additional participants, who had attended the first summer school in 2011, also joined the research group. These four participants had the disadvantage of attending the pilot summer school, but they could compensate for this because they had already implemented their course in the first year and wanted to improve it during a second iteration. A total of 20 participants (re) designed, implemented and evaluated a course between July 2012 and July 2013. Because some of these participants developed and executed their courses cooperatively, the central unit of analysis in this empirical study is formed by 15 cases (see table 13).

Most of the courses were implemented at Dutch schools at the level of secondary education. These cases differ from each other due to their location, higher and lower educational levels and variations in the ages of the pupils. The majority of these secondary schools are located in the Randstad, The Netherlands' largest urban agglomeration. The schools in Den Helder, Woerden, Deventer and Hoofddorp represent rural and sub-urban contexts. The level of higher general secondary education (HAVO) is dominant among the secondary schools, but some courses were also implemented at the lowest (VMBO) and the highest level (VWO) of Dutch general secondary education. One course was implemented at a secondary school outside the Netherlands, in Hungary. At most of the secondary schools the courses were aimed at students of around 15 years of age. The youngest students at the secondary level were 12 years old and the oldest 18. The sample is further diversified by three

courses that were implemented at the level of higher education: two in the Netherlands and one in Italy. These three cases differ from the others because they were implemented in vocational programs at art academies, representing students in their early twenties, who aspire to professional careers in the field of the arts.

Together, the fifteen cases represent a heterogeneous sample, which allowed me to study the characteristics in varied educational contexts. The school contexts range from general art education to vocational education for art professionals located both inside and outside the Netherlands. Their student populations range from young pupils at the lower level of secondary education to older students in higher education.

To summarize, the sample provided opportunities for both validation and theoretical exploration of the design principles of authentic art education. I evaluated the impact of the model of authentic art education through a comparable form (a course designed and implemented by teachers), and I could explore it in greater depth because this process took place in various local practices and at different educational levels. The combined deductive and inductive approach applied to cross-case analysis allowed me to generalize results analytically, both with regard to their practical impact and their contribution to educational theory. Although a quantitative instrument was used during this study, the context-bound nature of the cases in the sample required that all generalizations should be treated as forms of *moderatum generalization.* According to Payne and Williams moderatum generalizations are moderate in their scope and they have a hypothetical character; they are "testable propositions that might be confirmed or refuted through further evidence" (Payne & Williams, 2005, p. 297). In the next chapters I will discuss the results of the different research instruments that were deployed during the prototyping and evaluation phase of this study.

8

The Prototyping Phase

This chapter discusses the prototyping phase of the design-based study in detail. The prototyping phase refers to the period in which different teachers developed a written course plan for their local practice. To facilitate the prototyping process, I organized summer schools that enabled teachers to get acquainted with the design principles of authentic art education and to experience educational design as a collective process. After the six-day summer school ended, teachers developed their prototypes further individually and converted them into written course plans.

Below, I will describe the program and proceedings of the summer school and the results of my observations during that period, combined with the evaluation of the entire educational design process as it was perceived by the participating teachers. The triangulation of the formative evaluations during the summer school and the summative data from the interviews with teachers enables me to analyze and discuss the main issues during the prototyping phase in depth.

Summer school

The program of the summer school was constructed around four objectives: participants investigate and discuss the model of authentic art education; they analyze and select relevant contemporary art and media works for educational use; they apply forms of creative information technologies to their teaching practice; and they design a blueprint for a course. *Remix Culture* was chosen as a central theme to coordinate the different lectures, workshop and design sessions in the summer school and to emphasize its orientation at the intersection of contemporary art and popular culture. The phrase *remix culture* refers both to creative processes in informal networks and to socially engaged art forms.

To reflect the principles of authentic education, the summer school was pedagogically designed as a complex and complete assignment: after the participants were introduced to the backgrounds of authentic art education and the evolving model, they were divided into pairs with the task to design a course blueprint and present it on the last day of the summer course. This approach enabled the participants to approach educational design as a collaborative and continuous process during the summer school, fuelled by plenary theoretical, receptive and artistic sessions. The summer school functioned as a six-day design session, alternated with lectures, field trips and practical workshops. The lectures and field trips presented scholars, artists, artworks and examples, which were often derived from the informal and professional communities in the visual domain that influenced the model for authentic art education. The practical workshops involved artistic forms and techniques that are well known in the informal and professional art domain but much less common in educational settings, like digital image and video manipulation, audio appropriation and public space interventions. Two experienced art educators, well acquainted with the principles of authentic art education, coached the participants during

the educational design sessions. Feedback sessions fostered the exchange of knowledge and experiences between participants and stimulated the iterative process of educational design. On the last day of the summer school, researchers and field experts reviewed the participants' course blueprints as an expert panel. The program items and the contributing lecturers, coaches and experts of the summer schools are shown in appendix 1.

Analysis of the design process during the prototyping phase
The prototyping phase of this design-based study can be divided in two main iterations. The most intensive stage took place during the summer school, when participants developed their initial course ideas in the context of a theoretical and artistic program, and they received direct feedback from both peers and professionals in the field of art education. My observations during the design sessions and the expert panel at the end of the summer school functioned as the main formative evaluation instruments during this iteration. The second iteration ran in the period between the summer school and the implementation of the courses. Participants adjusted and completed their written course plans individually and handed them in before their first lesson commenced. Immediately after a course was finished, I interviewed the teacher(s) involved about his or her experiences during the entire design process. The case sheets section provides an overview of the different courses the teachers developed during this study and contains information about the local contexts in which the courses were implemented.

The analysis of the combined data obtained from observations, interviews and course plans gave me a comprehensive insight in the iterative educational design process during the prototyping phase. The designing teachers were able to operationalize the model of authentic art education with regard to the selection of *contemporary subject matter,* the formulation of *societal themes*, the *organization of the learning/teaching arrangement via artworks and complex assignments*, and the role of *cooperation* during the design process. I will discuss these different aspects below.

Contemporary subject matter
The model of authentic art education endorses the establishment of meaningful, contemporary connections between art, popular culture and societal issues. I found support for this approach because the designing teachers were able to select contemporary examples and themes associated with societal discourses related to art and visual culture during the design process. Most participants used the model for authentic art education as a checklist to guarantee a variation among their sources in relation to the professional art world, popular culture and global and local issues (see figure 29). A teacher describes how he used the model: "Okay, which artists are related to this theme? Which forms of culture that my students are familiar with are related, and how does the assignment relate to a societal context, or to our city?" Several teachers stressed that the model assisted them in seeking diversity and balance with regard to subject matter during the initial design process.

There was a tendency among the participants to select visual sources with a capacity to address multiple domains, like a conceptual artwork that both uses references to popular culture and addresses a societal theme. Hence, purely formal or abstract works were generally not considered as sources for courses during the design sessions. One teacher emphasized that he mainly focused on the selection of contemporary artworks during the design process because the students will always find additional popular sources during the course: "My inspiration resides in the contemporary art world, because all of my students are members of different subcultures". This notion could explain why contemporary 'high art' works are prominent across the course descriptions, because the connection with more popular forms of art is seen as a research task for the students.

Gender in online visual culture

Artists playing with/ researching gender
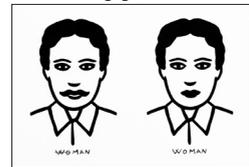
a: Learning is aimed towards the culture of the student

Complex assignment: Use remix technology as a research-tool to hack gender stereotypes

b: Learning tasks are derived from activities performed by art professionals

GENDER STEREOTYPES:
Jhally, Sut. The Codes of Gender. (film)
Kilbourne, Jane. Killing Us Softly 3: Advertising's Image of Women. (film)
Berger, John. Ways of Seeing. (book)

c: Learning is situated in broad societal contexts

Figure 29: Blueprint for the course 'Hack Gender Stereotypes'

Several of the participants remarked that seeing and discussing many relevant contemporary artworks advanced their educational design process. A teacher explains: "Your head is filled with lectures and examples that we discussed during the summer school. I came up with the gender theme myself, but we implemented many of the summer school's ideas and examples directly into our course". Throughout the design seminars in the summer school participants frequently exchanged and supplemented each other's sources. Teachers who already possessed substantial knowledge about contemporary artworks and visual examples seemed most comfortable with their roles as educational designers, requiring less support from the coaches and providing more feedback during the peer review sessions.

Many participants also mentioned specific pedagogical tools that they experienced during the summer course as important stimuli. Whereas visual art courses traditionally require the student to work individually, almost all the courses that were developed during this project involve group assignments. One teacher stressed that the summer school enabled her to experience the psychological effect of group tasks:

> I really experienced how it feels when you have to accomplish something with a group of people who you barely know, in a short amount of time. At first you want to resist, but then you realize that when you just do it, there is always a result in the end.

Group assignments, peer review sessions and the use of online social networks during the summer school were specifically mentioned as sources of inspiration for the course designs. A teacher explains: "The way free online tools like Pixler and Yammer were used to stimulate collaboration among the participants; I used that all in my lessons". Similarly, the artistic materials and techniques that are discussed and used during the courses also reflect this approach to the contemporary. Several of the courses present assignments that involve digital appropriation, digital manipulation and combinations of traditional and audiovisual media.

Teachers stressed that the model of authentic art education challenged them to engage art educational design as a continuous exploration of present-day developments and methods in different art-related fields. A teacher explains: "Usually when I design new lessons, I rely on what I already know, rather than looking for new material". The responses of the different teachers underline that the contemporary examples, materials and methods they studied during the summer school contributed to their design process and that the model of authentic art education offered them a structure to include these influences in their courses.

Societal themes

The model of authentic art education advocates a thematic approach towards curriculum design, situating art education in broad societal contexts. This approach was confirmed by the proceedings during the prototyping phase, because a majority of the participants formulated central themes for their

course, derived from a coherent group of context-rich sources (artworks, images and texts). Questions around general topics like *ownership, identity*, *gender*, *activism*, *marketing* and *public space* were identified and specified in the critical context that was provided by contemporary artworks and popular imagery. A teacher explains: "We formulated a theme in the beginning: 'transfer the digital world to the real world', that was our central concept and I added all the next steps later on." Another teacher explains that they devised their theme of 'do it yourself' due to a manual of furniture manufacturer IKEA. Some teachers commented that their design process was aimed more at strengthening the connections between visual culture and societal topics than is usually the case: "I find it difficult to include the world outside the arts in my lessons. I wanted to approach my course from a broader perspective, that is what the model emphasized."

Several participants highlighted that they approached their courses as opportunities for students to research and discuss local or global themes through artistic production. A teacher describes how she struggled to integrate such themes into an art curriculum: "The contextualization of art challenged me during the design process. How do I want to discuss that in class, and how big should that societal segment be? When does my art subject become a social studies class?" Another teacher mentioned that the model challenged her to include more theory in her course than she would normally: "I always try to connect art and theory, but the theoretical component is much more prominent in this course." During the expert panel review, the experts were sometimes critical regarding the thematization of societal contexts and advised participants to articulate these contexts more specifically in their course descriptions. Some examples of the experts' feedback: "Keep in mind that gender can be an unfamiliar theme for students"; "A lot of your examples are parodies, you could add theory about what parodies are"; "How are you going to deal with forms of activism that are politically incorrect?" The design sessions and discussions during the summer school indicated that both participants and experts understood the courses as cognitive endeavors for students, aimed at the development of aesthetic, as well as conceptual and critical competences.

Artworks as design organizers

Many teachers used one key source (either related to art or to popular culture) as an initial organizer for the design of the whole course. An example of this process was the course *Remix the music video,* in which students have to reflect on conventions in music videos. This course was primarily inspired by the video *I am a boyband* (2002), in which artist Benny Nemerofsky simultaneously plays all four members of a commercially stylized boy band, singing an electronic version of an Elizabethan madrigal. During the design process, popular music videos and other artworks were used to extend the set of examples that students should study. The central assignment of this course was also directly derived from Nemerofsky's example: 'Create a music video that mixes the visual style of one popular genre with another genre'.

In such cases, a single artwork functions as a *responsive environment organizer* (Earl, 1987). Earl has described instructional design as a process that is not only based on logical thinking but also on creativity and intuition. An educational designer can specify needs, learning goals, criteria, subject matter, methods and media, but may still not have a coherent course design. Responsive environment organizers are "special bits of content which accelerate design decision making and frequently result in a mental click" (Earl, 1987, p. 102). According to Earl, a responsive environment organizer has two properties: it enables the educational designer to form a mental image of the entire learning-teaching arrangement during the design process. Its second property is that, when used during the course's execution, it can function as a learning stimulus and as a point of reference for the student. Earl qualifies content as a responsive environment organizer when it has the capacity to: generate the responses needed for learning; serve as a focal point of learning; act as an anchoring idea or organizer; and generate an insightful view of the teaching-learning process (Earl, 1987, p. 103). During the prototyping phase of this study, artworks and other visual examples often proved to have the capacity to function as responsive environment organizers. A creative work is not just a display of technique and media; it embodies ideas, theories, processes, opinions and contexts that trigger the designers' imagination to articulate a course's central theme, content and proceedings. In the light of authentic art education, a well-chosen creative work can help teachers to formulate a complete or complex assignment that, in turn, can function as a mind organizer for teachers and students.

Complex assignments as design organizers

The model of authentic art education advocates the formulation of complete and complex learning tasks. Such tasks are considered to be complete when they are not divided into small subtasks and they are complex when they give scope for students' initiative and call on their knowledge and skills. The teachers' design process illustrated that their formulation of complete and complex assignments during the prototyping phase enhanced the consistency of their courses and supported a holistic approach to course design.

The complex assignments that teachers formulated during the summer school were usually presented in the form of a single sentence, aimed directly at the student, like: 'Use remix-technology as a research tool to hack gender stereotypes' or 'Make a Youtube tutorial about something you are good at'. I noticed that the formulation of a complex assignment aided the consistency of the course, because it forced teachers to discuss global goals and end results, rather than single lessons or exercises. Such a holistic approach was not customary for all of the participants, as a teacher explains: "Normally I start my lessons with an assignment and along the way I throw in new things to get things going." Another one said: "Normally, I just think up some nice activities and expand them. Now I first formulated what the students had to present in the end and went back from there".

The formulation of global assignments not only shows how the various components of a course are interrelated, it also enables others (colleagues, students) to grasp the course's progress and ultimate aim in the form of a compact mind organizer. This communicative effect of the assignments was evident during the expert panel review, because part of the experts' feedback was aimed at the reformulation or reconsideration of these complex assignments. The formulation of complex assignments enabled both designers and reviewers to discuss aspects of subject matter, pedagogy and organization in a comprehensive, interconnected manner. However, the members of the expert panel mentioned that group processes and classroom interaction received comparatively less attention during the summer school than the description of subject matter and central assignments. Many of the participants did mention group interaction inside and outside the classroom as important features in their courses, but it often remained unclear how these collaborative pedagogies would take shape. A logical explanation for this phenomenon could be that the designers were still so involved with the contents of their courses that the practical aspects of group pedagogies were postponed to a later moment. This connects with Nieveen (2009), who formulated four criteria for high quality interventions: relevance, consistency, practicality and effectiveness. According to Nieveen, the early stage of educational design focuses mainly on the relevancy and consistency of the intervention. When the outline of the intervention becomes clearer, the focus in the design-based process shifts to practicality and effectiveness.

The holistic approach toward curriculum design was demonstrated by the fact that most participants maintained the theme, examples and complex assignment of their blueprints in the final course descriptions. A teacher explains: "I included some examples that are specific for my local context, but the general concept did not change". Teachers reported the design process after the summer school in terms of fine-tuning, or adding more structure and details. Some of the teachers added smaller assignments or different research and design phases to the course to offer students more grip within the complex assignment they had already formulated. However, the courses maintained their ultimate focus and were coordinated by one central assignment, rather than by a series of isolated sub-tasks. An important influence on the way the courses were finalized was the organization of the school curriculum; the amount of available hours and the way the courses were scheduled. Most teachers did not have to modify their blueprints drastically to cast their course plan into the existing organizational structures of the school. A teacher comments: "The general idea definitely remained the same. But things evolved more like: okay, these are the available weeks, how can I match that with my blueprint and what should be done in which lesson." It is noticeable that some of the teachers managed to blend their courses into a traditional school curriculum, with relatively short lessons which run over a relatively short period. Such limited time spans and fragmented timetables are not the ideal circumstances for authentic art education, but none of the teachers mentioned this as a problem during the design process.

Cooperative educational design

Authentic art education advocates collaborative forms of learning, which was also mirrored in the teachers learning process during the prototyping phase: the model of authentic art education functioned as a collective framework that helped teachers to develop their courses in a more systematic and collaborative manner than is usually the case in their daily practice. Several participants mentioned that their educational design process is usually a solitary activity with a lot of time pressure, which is not explicitly coordinated in their educational institutions. One teacher even pointed out that she normally pays almost no attention to the design process: "I do not design most of my lessons, to be honest. I know I should, but most of the time I just teach."

Most teachers stated that they experienced their design process during this study as more systemized and less instinctive than usual. An experienced teacher clarifies: "I have 20 years of teaching experience in which I tried a lot and formed all kinds of intuitive ideas. The model helped me to rethink my design process." A more systematic approach toward educational design seemed to stimulate the teachers to regard their students more as independent and active learners. The participating teachers mentioned that they gave more thought to different work formats for the students during the design process. A teacher: "In the beginning I thought that the model merely confirmed what I already did. But I noticed that it forced me to think questions through like: how can I involve the students and which parts do I need to deliver to the course". Another teacher formulated it as: "I wanted to give the students more responsibility than I usually do".

Many of the participating teachers reported that their experiences with authentic art education during the design process stimulated cooperation between teachers. A number of them pointed out that they miss out on regular networked activities with colleagues in and outside the school and that the collective design seminars during the summer school had contributed to the design process: "When you design collectively, your course becomes richer because it will contain more knowledge and examples than when you just use your personal frame of reference." Other teachers mentioned that co-designing has the capacity to contribute to the quality of the design, because teachers are forced to articulate their educational ideas to their peers and receive their direct feedback. One of the participating teachers used these experiences to intensify the collaboration with her local colleagues: "We collaborated much more at our school this last year. We designed courses together, visited each other's lessons and provided peer feedback. I really need feedback". The educational design process during this study enabled the teachers to experience educational design as coordinated and collaborative activity, which often contrasted largely with their daily practice.

Prototyping phase: conclusions

The collected data enabled me to answer the first research question of this study: *How do art teachers translate the revised design principles of authentic art*

education to lessons and how do they perceive this design process? My observations during the design process and the evaluations with the participating teachers indicated that the model of authentic art education aided teachers to design courses with a high level of relevancy and consistency in an artistic and communicative manner. I can underpin these conclusions on the basis of the first two of Nieveen's (2009) criteria for high quality interventions: *relevance and consistency.*

An intervention is considered *relevant* if it addresses emergent needs and if it is based on state of the art knowledge (Nieveen, 2009, p. 94). The prototyping phase confirmed that the participating teachers followed a design process that was steered by the design principles of authentic art education. They started with a thematic assembly of art-related resources and aligned these with a central assignment, learning goals, criteria and course proceedings. This procedure challenged teachers to study and collect contemporary sources at the crossroads of popular culture, contemporary art and societal issues. Relevancy of the courses can be claimed, because the teachers were able to explore present day issues in search of relevant knowledge that resides in different art-related domains by combining accessible resources for students with more distant and challenging forms of subject matter.

An intervention is considered to be *consistent* when it is logically designed (Nieveen, 2009, p. 94). The proceedings during the prototyping phase contributed to the course's *consistency* because the formulation of complex assignments encouraged teachers to follow a holistic approach to course design, by focusing on general competencies and final outcomes rather than on single lessons or isolated tasks. This reinforces the student as an active learner, because teachers tend to imagine their learning arrangement more from a learner's perspective during the design process, addressing issues like relevancy, coherency and varied work formats. The visual examples and artworks that were selected in the initial design phase proved to have a capacity to function as responsive environment organizers (Earl, 1987): a single artwork or image that enables a teacher (and a learner) to form a mental image of the entire learning arrangement and directs the formulation of a complex assignment, learning goals and the organization of the course.

The collective take on curriculum design, as implemented during the summer schools, was also perceived as a valuable aspect by the participants. The different aspects of the model for authentic art education offered the participating teachers a structure to mutually discuss and improve their intervention in terms of both its relevancy and its consistency. Several teachers highlighted that such collective forms of curriculum design are not common in their daily practice.

The educational design process that teachers completed during this study indicates that participants were able to combine an *artistic* and *communicative* approach toward curriculum design. The premise of the artistic approach is that educational design is a subjective process, conducted by the vision and expertise of the designer (Thijs & Van den Akker, 2009, p. 19).

The creative approach was most prominent in the early stages of the design process, when teachers used their personal taste and experience to select relevant subject matter and themes that were understood as meaningful for the target group. In the next stage of the process teachers formulated complex assignments, which enabled them to connect the subject matter with learning objectives, final outcomes and criteria of the courses. Here, the communicative approach became more dominant, as teachers discussed and improved the coherence of the learning/teaching arrangement with peers and experts.

A combined creative and communicative approach toward educational design acknowledges the design process as cyclical and holistic, which I consider to be more appropriate for authentic art education than a linear or instrumental procedure. Gulikers (2011) has argued that the design of authentic learning should start with the definition of the assessment situation and learning objectives (results, competencies), from which the designer follows a logical path toward the selection of educational input (subject matter). However, such an approach overlooks two important problems. A linear, outcome-based approach suggests that learning activities and subject matter evolve logically from the definition of the competencies that the learner should develop. This works fairly well when a student has to learn to perform unambiguous (professional) tasks with a well-defined underlying knowledge base (Fransen, 2007). However, art teachers are dealing with broadly defined and complex competencies, which offer little guidance for the selection of subject matter. Another complication is that the educational content of art education is continuously changing and expanding under the influence of rapid transformations in the domain of art and visual culture, including the interests and activities of the student outside school. Authentic art education deals with both problems by challenging teachers to derive the desired learning output from the real-world practices of visual producers. This requires designers to use a creative rather than an instrumental approach because domain-specific *connoisseurship* (Eisner, 1979) is needed to identify relevant learning experiences that can be aligned with specific learning objectives. The input and the output for learning have to be considered simultaneously because they influence each other.

My study has shown that thematic learning and teaching arrangements are 'embedded' in the works and procedures of visual producers. Teachers studied contemporary artistic practices as educational input *and* as models for the desired learning outcomes. This enabled them to design meaningful learning arrangements that are aimed at the student's learning, fuelled by the works, methods and themes that reside in authentic visual practices. The model of authentic art education allowed designers to combine forms of creative, collective and logical thinking throughout the design process, stimulating them to discover practices and art-related contexts that enabled them to construct relevant and consistent learning arrangements.

The fifteen courses that the teachers developed during this study are described in the case sheets section on the following pages. The subsequent chapter discusses the implementation and evaluation of these courses.

Case sheets section

The descriptions and data in this section provide an overview of the educational interventions that were designed and implemented in the course of this design-based study. Each case sheet contains a description of the local context and main characteristics of a course, based on the written curriculum plan of the designing teacher(s). Additionally, each case sheet contains information about how the implemented course was perceived by participants: it presents a top-5 of the most important learning experiences that were reported by the students, a top-3 of the aspects that students found most innovative, and a quote of a teacher who executed the course. As such, the case sheets provide a compact overview of the educational interventions that are developed during the prototyping phase and assessment phase, which are discussed in chapters 7-9.

Case sheet 1

Teach Me How to Dougie
Nova College Amsterdam

Complex assignment: Make a Youtube tutorial about something you are good at.
Course duration: 12 hours (8 lessons of 90 minutes)
Level: 2nd grade of International Bridging School, Lower General Secondary Education (VMBO B-T)

The participants in this course are immigrants and refugees who arrived in the Netherlands approximately two years earlier. Many of these students only speak Dutch at an elementary level and have little experience with audiovisual techniques and computers. The central assignment in this course entails that students have to focus on a personal skill, which they share with others via an online video tutorial, inspired by the work of artist Hennessy Youngman and amateur Youtube tutorials. The 'Dougie' in the course's title is a popular hiphop dance for which many home made instructional videos exist on the Internet. Main aim of the course is that students

Student work: How to Braid Your Hair (video stills)

learn to visualize and share their interests in an intelligible and creative manner. Because the school does not own specialized audiovisual equipment, students will use their cell phone cameras and free video editing software to produce their work.

Statement of the teacher who designed and implemented the course:
> "The students found it really exciting that their films were published on Youtube. They asked me all the time how many hits they had or how many people had seen their film."

Top 5: Learning experiences of the participating students (N=123)

Category	% of total statements	Examples of learning statements
Audiovisual techniques	22.8%	I learned how to make a video
Cooperation	17.9%	I noticed that we worked together really well
Experiencing involvement/pride/talent	11.4%	I found out that making movies is cool
Peer learning/group interaction	9.8%	I found out that me and my partner had different ideas
Digital techniques	8.9%	I learned how you can insert titles on a video
Other	29.3%	

Did students perceive the course as innovative? (N=23)

Yes, this course was unprecedented	91.3%
No, this was a regular course	0%
Other	8.7%

Top 3: What students found most innovative (N=21)

Different materials/techniques	52.4%	We worked with film and computers, not with our hands
More freedom	38.2%	We had more freedom to determine what we wanted to do independently
More aimed at ideas	4.7%	I am not really skillful, and now I was able to use my ideas more
Other	4.7%	

Case sheet 2

Media Culture in the Picture
Calsbeek College, Woerden

Complex assignment: Use artistic and theoretical research methods to form
your opinion about a theme in our mediatized society and present the
results in an audiovisual form.
Course duration: 30 hours (10 lessons of 3 hours)
Level: 2nd grade of Lower General Secondary Education (VMBO-T)

This course is designed as a week-long cross-curricular media literacy pro-
ject with contributions from different school subjects, artists and an art
institutes. Main aim of the project is that students are able to analyze how
popular media influences their daily lives and demonstrate how they can
participate critically and artistically in this process. Forming small teams,
students choose a media-related theme (media & identity, media & privacy,
media & power, media & body, media & games, media & production) and
define a central research question. During the project the students execute
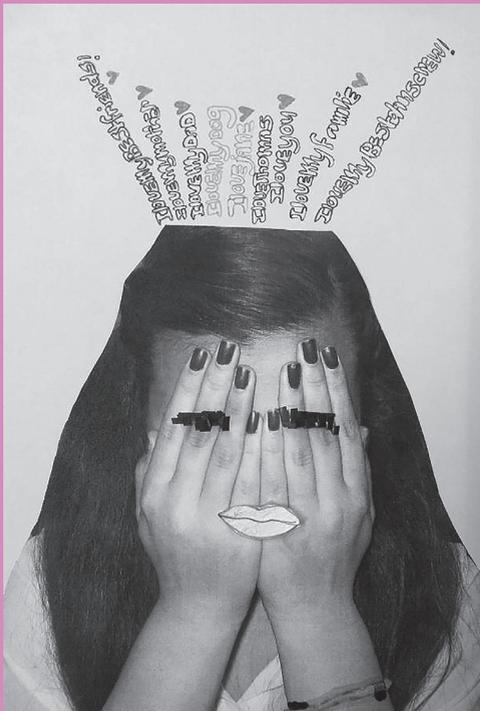
Student work: Identity (mixed media)

their study, alternated with theoretical lessons, artistic workshops and museum lessons at the Stedelijk Museum in Amsterdam. According to the BYOD-principle (Bring Your Own Device), students use their personal laptops, tablets and smartphones for research and artistic productions throughout the project. On the last day, students present their results in the form of a Pecha Kucha (20 digital slides, 20 seconds each) and are graded by an expert panel of teachers.

Statement of the teacher who designed and implemented the course:

"Normally these project weeks are filled with various, unrelated workshops and excursions. Now I tried to connect all the activities under one central theme. When I noticed that I was able to formulate the central learning goal in one single sentence, I knew that this project would be successful."

Top 5: Learning experiences of the participating students (N=286)

Category	% of total statements	Examples of learning statements
Societal issues/contexts	40.6%	I learned that I should not put all my private information online
Digital techniques	12.2%	I learned how to manipulate images
Art	9.4%	I learned that there are artworks that are related to mass media
Experiencing involvement/pride/talent	6.6%	I was surprised that art does not have to be boring
Cooperation	5.2%	I discovered that I can cooperate well with people that I did not know previously
Other	25.9%	

Did students perceive the course as innovative? (N=30)

Yes, this course was unprecedented	100%
No, this was a regular course	0%
Other	0%

Top 3: What students found most innovative (N=30)

Different pedagogical approach	36.7%	We were allowed to use iPads and cellphones in class
Different subject matter	33.3%	Normally we never talk about video games in class
More aimed at collaboration	10%	We worked together with students from other classes
Other	20%	

Case sheet 3

Remix the Music Video
Etty Hillesum Lyceum, Deventer

Complex assignment: Create your own music video in which the visual code of one genre is mixed with the music of another genre.
Course duration: ± 7 hours (8 lessons of 50 minutes)
Level: 4th grade of Higher General Secondary Education (HAVO)

The main aim of this course is that students learn to make an audiovisual production that places genres and stereotypes of music videos in a critical context. Students discuss key works like I am a Boyband by artist Benny Nemerofski and Dani California by the Red Hot Chili Peppers and make an analysis of different popular musical video genres. Operating in small teams, they design a script for a short music video that combines at least two 'incompatible' musical genres. After the final script is discussed and the team roles have been divided, students shoot material on location and edit their film using a video editing software application. The edited videos are published on the Internet and presented, peer reviewed and assessed in class.

Student work: Techno Cowboy (video still)

Statement of the teacher who designed and implemented the course:

"I started the course by showing popular music videos and subsequently discussed related contemporary art works. Normally I feel a slight resistance among my students when I discuss art in class, but now I sensed a more positive attitude to what I had to say and got reactions like "O, so this is art too?" They seemed to approach art with a more open outlook, which I experienced as a nice effect".

Top 5: Learning experiences of the participating students (N=154)

Category	% of total statements	Examples of learning statements
Popular visual culture	18.8%	I learned about the influence of camera angles on a film
Art	9.7%	I learned that art has many aspects
Production process	9.1%	I learned that editing is time consuming
Experiencing involvement/pride/talent	8.4%	I learned that I like music
Not experiencing involvement/pride/talent	7.8%	I noticed that I am not interested in culture
Other	46.1%	

Did students perceive the course as innovative? (N=28)

Yes, this course was unprecedented	35.7%
No, this was a regular course	28.6%
Other	35.7%

Top 3: What students found most innovative (N=10)

Different materials/techniques	20%	We worked with video during class
More freedom	20%	We were allowed to work more independently
Different pedagogical approach	20%	This course was more varied than our other courses
Other	40%	

Case sheet 4

Advertism
Theater Havo, Rotterdam

Complex assignment: Choose a billboard in public space and alter its visual appearance in such a manner that it expresses your critique on the product.
Course duration: ± 23 hours (7 lessons of 200 minutes)
Level: 3th grade of Higher General Secondary Education (HAVO)

The Theater Havo provides general schooling with extra emphasis on theatre, film and design education. Most of its students are more interested and experienced in arts subjects than those in regular secondary schools. The course Advertism aims to develop the student's analytical, critical and creative competencies with regard to visual branding and commercial communication in the public domain. The context of the central assignment is provided by examples of activist art and visual culture, as seen in the work of Jonas Staal, The Yes Men and various street artists. Small student teams choose a company that advertises in public space and try to discover which aspects of its enterprise are usually omitted from the public image. Subsequently, students design a visual intervention on an existing billboard that highlights an aspect of the company that it would rather hide. Students present the full research, design and execution process in the form of an edited video.

Student work: C&A = Child Abuse (digital print)

Statement of the teacher who designed and implemented the course:
"What made this course different from my usual courses is that the students were challenged to show their work in public. Because of that, I think that every student has more or less experienced what is to be an artist or someone who makes a statement in public space."

Top 5: Learning experiences of the participating students (N=65)

Category	% of total statements	Examples of learning statements
Creativity/artistic research	20.0%	I learned that you have to be critical and that you have to investigate things
Peer learning/group interaction	15.4%	I learned how to formulate my opinion during a discussion
Cooperation	10.8%	I learned that I look more critically at our product when we work together
Digital techniques	10.8%	I learned how to use Photoshop
Production process	9.2%	I noticed that we organized our process better than before
Other	29.3%	

Did students perceive the course as innovative? (N=16)

Yes, this course was unprecedented	93.7%
No, this was a regular course	6.3%
Other	0%

Top 3: What students found most innovative (N=15)

More aimed at collaboration	66.6%	We (filmers) worked together with students from graphic design
Different materials/techniques	13.3%	It was more aimed at film than usual
Different pedagogical approach	13.3%	We worked on the same project during different classes
Other	6.7%	

Case sheet 5

A Matter of Time and Space
Spinoza Lyceum and Fons Vitae Lyceum, Amsterdam, Haarlemmer Lyceum, Haarlem

Complex assignment: Give a new meaning to an existing location or place through a spatial intervention.
Course duration: 1 day
Level: 4th grade of Higher General Secondary Education (HAVO)

This course was developed by three teachers at different schools in cooperation with W193, a contemporary art space in Amsterdam. Main aim of the course is that students can learn to identify and analyze different forms of site-specific art and apply this knowledge to the design and production of a local spatial intervention. During the course, students formulate quality criteria for site-specific art based on their visit to the exhibition 'A matter of time and space' at W139 and the analysis of works by (street)artists like

Student work: Totem (cardboard, tape)

Banksy, Slinkachu, Christo, and Elmgreen & Dragset. Back in school, students design and execute a local intervention, using materials like cardboard, tape, ropes, markers and found objects.

Statement of the teacher who designed and implemented the course:
"Because tape and cardboard were the only materials available, students realized that it was impossible to create something realistic or esthetical, which forced them to take a conceptual approach. That was really important for us."

Top 5: Learning experiences of the participating students (N=79)

Category	% of total statements	Examples of learning statements
Art	51.9%	I learned that artworks really mean something
Production process	19.0%	I discovered that it is possible to make art in a short time
Experiencing involvement/pride/talent	8.9%	I discovered that I rather like contemporary art
Creativity/artistic research	7.6%	I learned to think up a good idea
Not experiencing involvement/pride/talent	5.1%	I realized that I do not want to be an artist
Other	7.5%	

Did students perceive the course as innovative? (N=17)

Yes, this course was unprecedented	94%
No, this was a regular course	6%
Other	0%

Top 3: What students found most innovative (N=16)

More learning outside school	56.3%	We had never visited a contemporary art gallery
Different pedagogical approach	18.7%	It was a combination between analyzing and producing art
More theory	18.7%	They explained more about artists than usual
Other	6.3%	

Case sheet 6

Redesign Your Hub
Katholieke Scholengemeenschap Hoofddorp

Complex assignment: Create a new design for a hub that is important to you.
Course duration: 15 hours (10 lessons of 90 minutes)
Level: 5th grade of Higher General Secondary Education (HAVO)

This school is populated by students who live in the Haarlemmermeer polder area. The course aims to let students rethink and redesign the hubs they pass by bike almost daily, but which remain unnoticed. In the first phase students play the educational GPS game 'De Planning' that enables them to discover the hidden facts about the history of the Haarlemmermeer. In the second phase, students draw their daily routes on maps that are digitally merged in order to display the intersections that are used most. Different approaches to architectural interventions will be discussed in class using artists such as Georg Schneider, James Turrell and Claes Oldenburg. The third phase entails each groups developing a two-dimensional design for an object, a building or a facility that students perceive as an improvement of the hub. Students work in groups during the entire course and are allowed to produce their designs with both traditional or digital media.
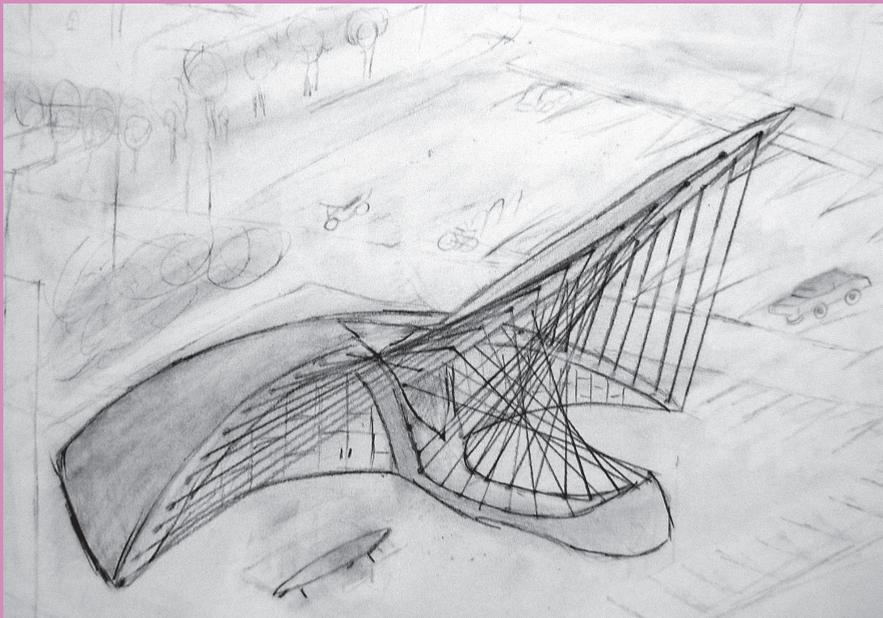
Student work: Architectural Intervention (pencil on paper)

Statement of the teacher who designed and implemented the course:
"To visualize something is hard for them, it frustrates them. Next time I want to provide them with more strategies that can help them to design their idea."

Top 5: Learning experiences of the participating students (N=189)

Category	% of total statements	Examples of learning statements
Not experiencing involvement/pride/talent	37%	I found out that this school subject is of no use to me
Creativity/artistic research	13.8%	I discovered that it is quite challenging to develop a good idea
Art	10.6%	I was surprised that there are also alternative forms of art
Production process	10.1%	I learned to design an artwork in different steps
Other visual techniques	9.5%	I learned to use perspective in my drawings
Other	19%	

Did students perceive the course as innovative? (N=27)

Yes, this course was unprecedented	29.6%
No, this was a regular course	66.7%
Other	3.7%

Top 3: What students found most innovative (N=8)

Different pedagogical approach	37.5%	All the lessons related to each other
Different materials/techniques	25%	We combined drawing with other techniques
More freedom	12.5%	You had to use your personal talent more in this course
Other	25%	

Case sheet 7

Hack your Hood
Zöld Kakas Líceum, Budapest

Complex assignment: Devise a playful intervention that can make your neighborhood a better, more positive place and create a media campaign in order to convince your class about it.
Course duration: 12 hours (4 lessons of 3 hours)
Level: 9th grade of Hungarian Higher General Secondary and Pre-University Education

This course is implemented at a school that offers general education for students who, mostly due to social-emotional problems, dropped out of regular schools. The main aim of the course is to engage the students in the process of participatory media creation as an agent of communities, contrary to mainstream media as an agent of commercial and political powers. After the theme is contextualized by theories of Eric Kluitenberg and David Garcia and visual productions by John Körmeling, Shepard Fairey and Adbusters, students study local problems and solutions in groups of 3-5 participants. Once a group has defined a problem and alternative resolutions, they choose a method to create a media campaign. Students are challenged to use easily accessible methods and cheap materials to design and publish their campaign, either locally or online.

Student work: Headshot Just for You (digital print)

Statement of the teacher who designed and implemented the course:
"I had to reduce the number of tools they could choose from, because they were just lost with too many choices and they couldn't do anything. These students are not used to making choices in their lives at all."

Top 5: Learning experiences of the participating students (N=67)

Category	% of total statements	Examples of learning statements
Cooperation	22.4%	I realized I can work well in a group
Not experiencing involvement/pride/talent	13.4%	I noticed it's hard to work on something I'm not interested in
Character/personal qualities	11.9%	I learned that I don't tell anything about myself to strangers
Experiencing involvement/pride/talent	11.9%	I got interested during the second lesson and I started to work
Peer learning/group interaction	10.4%	I was surprised by the others trusting me
Other	29.9%	

Did students perceive the course as innovative? (N=12)

Yes, this course was unprecedented	83.3%
No, this was a regular course	8,3%
Other	8.3%

Top 3: What students found most innovative (N=10)

Not specified	80%	We were introduced to a whole new and unknown thing
Different subjects or themes	10%	We dealt with topics we never dealt with before
More freedom	10%	Because here my opinion and style was important, not only the rules
Other	0%	

Case sheet 8

Transformation
Damstede, Amsterdam

Complex assignment: Create an alter ego by transforming your photographical portrait.
Course duration: 15 hours (10 lessons of 90 minutes)
Level: 1st and 2nd grade of Higher General Secondary (HAVO) and Pre-University Education (VWO)

This course was offered as an elective program for students who are interested in art and media lessons after their regular classes. Most of the students have no or little experience with the use of computers during art courses. Main aim of this course is to introduce students to digital photo manipulation as a means of personal artistic production. The course theme is introduced through examples of online photo mash-ups and remixes, and through the conceptual work of artists like Paolo Cirio, Robert Arnold and Eugenio Merino. When students have determined their desired alter ego, they transform themselves with make-up and accessories. After these basic transformations have been photographed, students alter their portraits further using photo editing software.

Student work: Lord of The Rings Remixed (digital print)

Statement of one the teachers who designed and implemented the course:
"Many of them told us that they were going to use these digital techniques at home. To continue learning at home… that is a good thing, in my opinion."

Top 5: Learning experiences of the participating students (N=62)

Category	% of total statements	Examples of learning statements
Digital techniques	43.5%	I learned how to use the application Pixler
Experiencing involvement/pride/talent	9.7%	I learned that workshops at school can be fun
Peer learning/group interaction	9.7%	I was surprised by the good atmosphere
Character/personal qualities	8.1%	I learned that I am very critical, because I want to do everything perfectly
Production process	8.1%	I learned that it is not true that altering pictures digitally is easy
Other	21%	

Did students perceive the course as innovative? (N=12)

Yes, this course was unprecedented	91.7%
No, this was a regular course	0%
Other	8.3%

Top 3: What students found most innovative (N=11)

More freedom	36.3%	It was a nice course because you could determine what you wanted to independently
Different materials/techniques	18.2%	We do not usually work with computers in art class
Different subject matter	18.2%	We discussed different art themes than usual
Other	27.3%	

Case sheet 9

Kritisign
Haags Montessori College, The Hague

Complex assignment: Create an artwork that discusses a contemporary issue by recontextualizing existing elements of visual culture.
Course duration: ± 13 hours (6 lessons of 90 minutes, 1 museum trip)
Level: 3rd grade of Higher General Secondary (HAVO) and Pre-University Education (VWO)

The title 'Kritisign' combines the Dutch words for 'critical', 'design' and 'being'. This course is designed as cooperation between the Haags Montessori College and the educational department of art cinema Haags Filmhuis, with lessons taking place at both institutions. The course aims to familiarize students with visual appropriation and art as forms of societal critique. Working in small groups, students study resources including artworks (Ai Wei Wei, James O'Keefe), films (Ridley Scott, Christopher Nolan), street art (Poster Boy, Banksy) and theory (Henri Jenkins, Lawrence Lessig). Additionally, students visit a contemporary exhibition (Dwarsdesign at NAI in 2011, Ja Natuurlijk at GEM in 2012) to help them to narrow down their subject or theme. Students are allowed to choose any material or technique for their artistic group production, which will be presented to a professional jury at the Haags Filmhuis.

Student work: The Chewing Gum Project (video stills)

Statement of one of the teachers who designed and implemented the course:
"What I really enjoyed was that the students also became very self-reflective about how they look at things. We noticed that many students became aware that they usually form their opinions really fast."

Top 5: Learning experiences of the participating students (N=139)

Category	% of total statements	Examples of learning statements
Societal issues/contexts	25.9%	I learned that matters are not always what they appear to be
Art	13.7%	I found out that you can make things more clear with art
Creativity/artistic research	11.5%	I learned to think more creatively
Experiencing involvement/pride/talent	7.9%	I found out that when I start something I have to persist
Character/personal qualities	5.8%	I discovered that I like to be in charge
Other	61,38%	

Did students perceive the course as innovative? (N=23)

Yes, this course was unprecedented	69.5%
No, this was a regular course	30.5%
Other	0%

Top 3: What students found most innovative (N=16)

More freedom	37.6%	We were allowed to work anywhere in the school
More learning outside school	25%	We went to different museums and art shows
Different pedagogical approach	18,7%	We got a digital presentation with a lot of examples and the assignment
Other	0%	

Case sheet 10

Re:Icon
Farel College Amersfoort

Complex assignment: Recontextualize the popular depiction of an iconic person.
Course duration: ± 9.5 hours (8 lessons of 70 minutes)
Level: 5th grade of Pre-University Education (VWO)

This course is presented as a project that entails both theoretical and creative research. Its central goal is to challenge students to study the backgrounds of a well-known person and to create a visual comment on how the image of this personality is constructed in the media. Students receive some theoretical guidelines for the research process but are free to choose the methods and materials to visualize their ideas. Students may also choose if they work alone or in small groups. Artworks by contemporary artists who play with iconic images, such as Cindy Sherman, Oliver Laric and Alison Jackson, are discussed in class. At the end of the course, students have to present both their documented research process and the final artwork.

Student work: Snow White (digital print)

Statement of one the teachers who designed and implemented the course:
> "Usually it costs me like two full lessons to talk for five minutes with every student, since our classes are so big. I saved a lot of valuable time during this course because students provided peer-feedback via the Internet."

Top 5: Learning experiences of the participating students (N=192)

Category	% of total statements	Examples of learning statements
Creativity/artistic research	16.7%	I learned that a good process contributes to the final results
Societal issues/contexts	15.6%	I learned that Martin Luther King is a good example of an icon
Not experiencing involvement/pride/talent	12.5%	I found out that open structured projects are not for me, I hate them.
Production process	10.9%	I learned how to organize a successful project
Digital techniques	8.9%	I learned how to make digital stuff
Other	35.4%	

Did students perceive the course as innovative? (N=39)

Yes, this course was unprecedented	66.7%
No, this was a regular course	33.3%
Other	0%

Top 3: What students found most innovative (N=26)

More freedom	65.4%	We received a lot of freedom, everybody could choose something they were good at
Different pedagogical approach	23.1%	We assessed each others' work
Different materials/techniques	7.6%	We used different types of media
Other	3.9%	

Case sheet 11

Special Cases
Lyceum aan Zee, Den Helder

Complex assignment: Create a short documentary about an unusual local story or person.
Course duration: 8 hours (6 lessons of 60 minutes + filming on location)
Level: 5th grade of Pre-University Education (VWO)

The aim of this course is that students investigate people in their direct surroundings to discover and film unusual stories in the form of short documentaries. To introduce the theme, students analyze video reports shown in 'human interest' TV shows like Metropolis and Man Bijt Hond. Students working in teams of 2 or 3 use mind maps to collect their first ideas, which are discussed during a plenary feedback session. After each team has determined a theme and prepared a script, they shoot all the material on location outside school. The edited documentaries are presented, discussed and peer-assessed in class.

Student work: The Swordsman (video still)

Statement of the teacher who designed and implemented the course:
> "These films are… it surprised me that students are able to make something so upright. They were really good at approaching other people, not at all clumsy or shy, like they sometimes pretend to be."

Top 5: Learning experiences of the participating students (N=99)

Category	% of total statements	Examples of learning statements
Production process	18.2%	I learned how to prepare an interview
Freedom/independence	13.1%	I learned to take initiative
Societal issues/contexts	12.1%	I learned about pirates in Somalia
Audiovisual techniques	9.1%	I learned how to film
Digital techniques	8.1%	I learned that there are good applications for film editing
Other	39.4%	

Did students perceive the course as innovative? (N=15)

Yes, this course was unprecedented	46.6%
No, this was a regular course	46.7%
Other	6.7%

Top 3: What students found most innovative (N=7)

More learning outside school	28.5%	You had to get in touch with people outside the school
More freedom	28.5%	We had to do everything by ourselves
Different pedagogical approach	28.5%	These lessons took more effort than usual
Other	14.5%	

Case sheet 12

Crack the Code
Christelijk College de Populier, The Hague

Complex assignment: Reflect or comment on the conventions in pop music by remixing existing music videos.
Course duration: 6 hours (8 lessons of 45 minutes)
Level: 5th grade of Pre-University Education (VWO)

This course has some resemblance to the course Remix the music video that was described earlier. Both courses deal with conventions in pop videos, but Crack the code requires students to appropriate existing content, rather than to shoot new material. Students are advised to 'cut, paste, enlarge, repeat, accelerate, decelerate and manipulate' music videos, using digital sampling and editing techniques. The goal of this course is that students are able to discuss genres and conventions in music culture through the creative manipulation of existing audiovisual materials. Students work in small teams to develop and execute this assignment. Popular music videos like Bob Sinclair's Rock this party and 'remix-art' by Eboman and Eddy D are discussed during the course. After they present their concept and received feedback from their peers, students continue to collect and sample material from the Internet. The final, edited movies will be discussed and peer-reviewed in class.

Student work: Schlager/Disco Remix (videostills)

Statement of the teacher who designed and implemented the course:
"Teaching them to edit films perfectly was not my main goal. They had to be able to use editing in such a way that it communicates their idea. One group found the software we use at school annoying. They collected footage at school and edited their film at home."

Top 5: Learning experiences of the participating students (N=72)

Category	% of total statements	Examples of learning statements
Digital techniques	27.8%	I learned how to download Youtube movies
Production process	16.7%	I found out that it is difficult to match movies and music
Cooperation	13.9%	I found out that it is difficult to cooperate with three persons behind a computer
Not experiencing involvement/pride/talent	8.3%	I found out that it was boring to work the entire time during the course
Experiencing involvement/pride/talent	8.3%	I learned that I have to work on movies more often
Other	25%	

Did students perceive the course as innovative? (N=15)

Yes, this course was unprecedented	46.7%
No, this was a regular course	53.3%
Other	0%

Top 3: What students found most innovative (N=7)

Different materials/techniques	42.8%	We usually make drawings. We never did this before.
More freedom	28.5%	Because we had more creative freedom
Different pedagogical approach	14.3%	You did not have to learn
Other	14.4%	

Case sheet 13

Multimedia Design for Education
Accademia di Belle Arti di Bologna

Complex assignment: Appropriate an artwork from the MAMbo collection to design an educational video aimed at a pre-defined target audience.
Course duration: 100 hours (25 lessons of 4 hours)
Level: 3rd year students of Art Communication and Didactics

This extensive course was developed by a teacher who is both lecturer at an art academy and museum educator at MAMbo, Museo d'Arte Moderna di Bologna. During this project, the museum will function as a client for the participating students, who are trained as communicative and educational professionals in the field of art. Main aim of the course is that students operate as teams who identify and analyze the aesthetic preferences of a specific target group, and apply them to create a promotional art film, shot on location in the museum. The course is introduced through contemporary artworks (Jenny Holzer, Matt Stokes), various trailers and Youtube mash-ups. Students work in teams of 4 - 7 members during the whole course. Their activities involve the study of theoretical sources related to audiovisual communication, an analysis of possible target groups and the design of a concept and a storyboard. The final films should present an artwork of the MAMbo collection in an appealing style for the target audience.

Student work: My Limit, My Border (video stills)

Statement of the teacher who designed and implemented the course:
"The central idea of this course is to make a crossover between arts, media and education. In Italy it's really strange to combine these different fields. For me it was the perfect combination because I teach about communication, I am a museum educator and I like to work with video."

Top 5: Learning experiences of the participating students (N=130)

Category	% of total statements	Examples of learning statements
Production process	27.7%	We learned the different phases of a video production
Cooperation	15.4%	I've noticed that, even if is really important to work in team, it's pretty hard.
Creativity/artistic research	13.1%	I've learned how an idea on paper in a form of storyboard is always open to external inputs and ideas
Experiencing involvement/pride/talent	12.3%	I've experienced that I would really like to work in the field of advertising
Digital techniques	7.7%	I've learned how to use Final Cut and some of this program's effects
Other	23.8%	

Did students perceive the course as innovative? (N=24)

Yes, this course was unprecedented	79.2%
No, this was a regular course	8.3%
Other	12.5%

Top 3: What students found most innovative (N=19)

More aimed at social contexts	36.9%	The difference of this course to others is the convenience and the implementation of the theory in the field
Different pedagogical approach	21.1%	Yes, I liked this course because it was complete, The research part, the storyboard, and the editing part. I have learned the basics of all the aspects.
More aimed at ideas	10.5%	It was an engaging and exciting course. We worked on a practical project in which our ideas were central.
Other	31.6%	

Case sheet 14

Hack Gender Stereotypes
Willem de Kooning Academy, Rotterdam

Complex assignment: Use remix-logic as a research tool to hack gender stereotypes
Course duration: 16 hours (8 lessons of 2 hours)
Level: 1st year students of Animation, Illustration and Graphic Design

This course is executed in the context of a subject called 'practice research' for students of the departments Animation, Illustration and Graphic Design at the Willem de Kooning Academy. The course aims to expand the students' knowledge with regard to gender theory and to amplify their analytical skills by integrating forms of theoretical and creative research. This entails that the participating students should be able to underpin their creative work with relevant theoretical and visual sources. Students work individually and document their research process via an online blog on the basis of texts related to gender and appropriation, contemporary artworks and different images from popular comics, games, advertising and films. Their final work is a personal (audio) visual statement that discusses a particular aspect of gender stereotypes, supported by a written explanation and relevant documentation.

Student work: Children in fashion ads (digital print)

Statement of the teacher who designed and implemented the course:
> "Respondent: I found it most challenging to include examples from the professional art world in this course. Coming from the field of media studies, I am really used to addressing the students with sources that they are familiar with. That feels more natural, and comfortable."

Top 5: Learning experiences of the participating students (N=221)

Category	% of total statements	Examples of learning statements
Creativity/artistic research	29.0%	I learned to approach my process from a different angle
Societal issues/contexts	16.7%	I learned that everyone has a gender stereotype
Production process	11.8%	I found out that I have to divide the assignment into different steps
Peer learning/group interaction	9.5%	I saw how others perceive this issue
Experiencing involvement/pride/talent	7.2%	I found out that I find androgyny fascinating
Other	25.8%	

Did students perceive the course as innovative? (N=26)

Yes, this course was unprecedented	19.1%
No, this was a regular course	3.9%
Other	77%

**Top 3: What students found most innovative (N=5)**

Different subject matter	20%	The lessons were nice, informative, they help you to look at the world in a different manner
More aimed at collaboration	20%	I talked more to my classmates than usual
More aimed at ideas	20%	You were allowed to go deeply into on a single topic
Other	40%	

Case sheet 15

The Stolen Moment
Utrecht School of the Arts

Complex assignment: Appropriate imagery from the public domain, in order to create meaningful images dealing with the notion of 'the stolen moment'.
Course duration: 24 hours (8 lessons of 3 hours)
Level: 2nd year students of the department of Fine art and Design in Education

The stolen moment was implemented in the context of the photography curriculum for future art educators at Utrecht's art academy. The title of the course refers to the practices of 'pro-surfers' (Olson, 2008); artists like Michael Wolf and Mishka Henner, who 'take pictures without a camera' by appropriating existing images found on the Internet. The aim of the course is to engage students in a research-based artistic process that examines and discusses the circulation of images in digital visual culture. Because students will produce their work through sampling and remixing, appropriation is both subject and method in this course. During the course, an online blog functions as a central tool that aids students to document their individual research process and stimulates the exchange of sources and peer reflection between classmates. Students present their final works in the form an exhibition that is assessed together with their verbal explanations and the documentation on the blog.
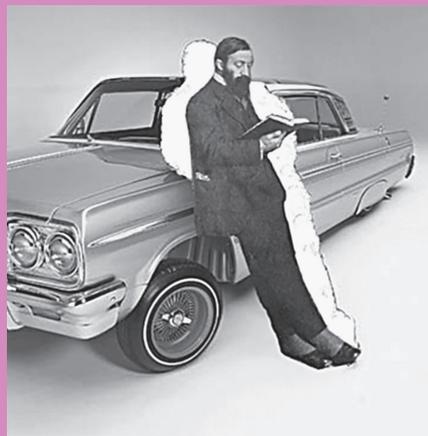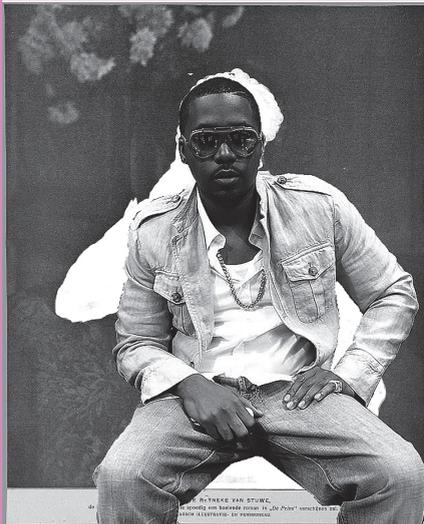
Student work: Different Time, Different Life (digital prints)

Statement of the teacher who designed and implemented the course:
"Because we used an online blog where students reacted on each other's work, students had more time to work in class while I discussed their process individually"

Top 5: Learning experiences of the participating students (N=156)

Category	% of total statements	Examples of learning statements
Ideas/solutions / creative research	41%	I learned that you can start a research process by using existing images
Peer learning / group interaction	26.9%	I noticed that giving and receiving peer feedback can be useful
Experiencing involvement	7.1%	I was surprised by the quality of my final work
Learning about popular culture	5.1%	I discovered that it is fascinating how many useful pictures I could find on social media
Not experiencing involvement	5.1%	I discovered that I prefer analogue techniques
Other	14.7%	

Did students perceive the course as innovative? (N=28)

Yes, this course was unprecedented	96.4%
No, this was a regular course	3.6%
Other	0%

Top 3: What students found most innovative (N=27)

Different pedagogical approach	77.8%	We used a more interactive method for peer feedback
Different materials / techniques	14.8%	Because we had to use existing images
More freedom	7.4	We were allowed to use our personal fascinations
Other	0%	

9

The Assessment Phase

This chapter describes the implementation and evaluation of fifteen courses that are based on the model of authentic art education. All of these teacher-designed courses were executed and evaluated in the school year 2012-2013 and evaluated by means of interviews with the teachers involved and learner reports from the participating students. I will first discuss how teachers perceived the impact of the implemented courses and learning effects. I will then discuss the learning effects that were reported by the students. In the final part of this chapter I will triangulate these results, which will enable me to answer the research question: what is the impact of the teacher-designed lessons on local school practice and which learning effects do teachers and their students perceive?

9a. How teachers perceived the impact of the courses

In the evaluative interviews, most teachers reported that they were satisfied with the implementation of their course and with the forthcoming learning results they perceived among their students. The courses they designed enabled students to achieve most of the learning goals that were described in advance and they were able to create the final products that were anticipated by the teachers. During the interviews, the teachers made evaluative remarks with regard to the proceedings of the course, the learning process of students and teachers and their use of the model for authentic art education. Below, I use the different sections of the tentative model for authentic art education (figure 27) to structure and discuss these remarks.

Meaningful connections between professional art, popular culture and societal issues

The interview data confirm that all of the implemented courses were aimed at forming connections between the worlds of the art professional, the student and local and global contexts. Such connections were not only established by learning *about* these worlds via subject matter and examples in class, but in many cases students were challenged to actively engage *in* these worlds. Whereas most of the learning took place in schools, the teachers succeeded in creating opportunities for students to enter worlds outside school, either physically or via the Internet. Authentic art education does not reject learning in school contexts, but advocates learning in meaningful and realistic learning environments that are relevant to situations outside the school (Haanstra, 2001). Possibly the most direct way to achieve this, is to situate the learning environment directly in one of the three central 'worlds' of the model for authentic art education: the art world, the world of popular culture and the public domain. This was illustrated by the courses in this study: sometimes students worked in professional art settings, they often remixed popular imagery produced by others on the Internet, and in some courses students were active in the local environment surrounding the school. Additionally, some teachers tried to make the school context more lifelike by inviting external experts (colleagues, art

professionals) to the class who gave guest lectures or participated in an expert panel.

However, the interview data show that real world learning environments do not automatically generate authentic experiences for students. Out of school sites for learning do not inevitably produce meaningful learning experiences for students (Newmann & Wehlage, 1993). Their degree of authenticity is largely dependent on how students operate in these real life contexts: a gallery tour could still be experienced as a very 'school-like' activity, and publishing and interacting with others on the Web is a more immersive activity than when students just appropriate pictures off the Internet. Most of the lessons took place in the art class, but many teachers created opportunities that enabled students to operate almost completely independently outside school, interviewing local citizens, filming in a museum, or intervening in public space. Several teachers stressed that the 'realness' of the learning environment should match the capacities of the students involved, an aspect of authentic learning that was also brought forward by Gulikers (2011). During the course *Multimedia Design for Education,* art academy students made educational videos for and in the Museo d'Arte Moderna di Bologna. The teacher acknowledged this as a near-professional learning environment for the students, but as this was the first time for the students he had decided that a professional assignment, commissioned by the museum, would present the students with overly complex problems concerning copyright, negotiation with the client and financial aspects.

Overall, teachers acknowledged that working in real life settings or interaction with outsiders - even if the interaction was limited - had positive effects on the students' motivation and forced them to take more personal responsibility for learning.

a: Learning is aimed towards the culture of the student
The interview data confirm that all of the courses gave specific attention to the world of the students, stimulating them to study subject matter derived from mass culture and/or through the use of popular techniques like image and video editing, sampling and remixing. One of the effects the teachers reported was that more popular visual forms have a capacity to broaden the definition of art in the students' mind and thus lower the threshold to more complex forms of art. The teacher of *Remix the Music Video* comments:

> I started the course by showing popular music videos and subsequently discussed related contemporary art works. Normally I feel a slight resistance among my students when I discuss art in class, but now I sensed a more positive attitude to what I had to say and got reactions like "O, so this is art too?" They seemed to approach art with a more open outlook.

However, several teachers experienced that their students were not always familiar with the latest popular sources that they used in the courses.

The course *A Matter of Time and Space* was designed by three teachers and included several examples of contemporary visual culture related to the central theme of site-specific art. One of the teachers reports: "It struck us that many of the students were unfamiliar with the examples we chose, whereas we specifically selected works that we thought were typically geared to their time and environment". Other course proceedings also confirmed that the fact that students are active in the popular domain does not entail that every student is an expert in that domain: *Media Culture in the Picture* dealt with issues related to digital culture, but the teacher was sometimes surprised how little knowledge her students possessed about their online whereabouts. Similarly, various teachers who included popular audio-visual techniques in their courses found out that their pupils were generally skillful with digital media, but that many of them had little experience with photo and video editing techniques. All of these findings show that both students and teachers can also operate as experts in the domain of popular culture and that it is a simplification to typify 'digital native' youth as digital authorities, as Selwyn (2009) has argued earlier.

Another insight that was revealed by the course proceedings was that connections between popular subject matter and professional art are more regular features of the art curriculum at secondary schools compared to vocational art schools at the level of higher education. Students who are trained as art professionals seem to keep their affinity spaces in popular culture more separated from their art production than secondary school students, sometimes even when they are challenged to use them as sources of inspiration. The teacher of the Accademia di Belle Arti di Bologna was surprised that the future museum educators in his class did not take their personal experiences to the course. Although his students had studied video clips, commercials and advertisements, they based their ideas mostly on the official educational guidelines of the museum. By contrast, in the two other courses that were implemented at art schools in higher education, connections between popular culture and professional art appeared to be more successfully established. The teacher of *Hack Gender Stereotypes* reported that some students were critical of the large amount of popular sources that were discussed, but that most of them appreciated the subject matter. The teacher of *The Stolen Moment* noticed that the course enabled students to connect the private and the professional domain:

> In this course I tried to give the students more space to insert their expertise and personal worlds into their art. I enjoyed it to see that students have various ideas about the digital domain and how it influences their daily life.

It is not surprising that the professional art world is the most prominent domain in curricula for art professionals, as they are trained to operate as specialists in this field. However, courses like *The Stolen Moment* and *Hack Gender Stereotypes* show that the study of more popular forms of visual culture can also add relevance to a curriculum for future art professionals.

b: Learning tasks are derived from activities performed by art professionals
The world of contemporary professional art was also significantly featured
in the implemented courses through the conceptual artworks and artists
that students discussed and via the assignments that were inspired by pre-
sent-day art practices. As this is a common practice for teachers in higher
education, I will focus on the insights that were reported by the teachers
in secondary schools.

     Generally, teachers reported positive experiences with the imple-
mentation of contemporary art in secondary schools. The picture that
several teachers drew is that contemporary art is commonly less accessible
than popular culture for students, but definitely not *in*accessible. The teach-
er of *Crack the Code* explains:

> Many students think that art is silly, but they still want to see it.
> When I showed these conceptual videos they did not say 'turn it
> off!', but things like 'o this is weird' or 'why is this art?' Questions
> like that led to good class discussions.

Students often perceive contemporary art as 'strange', but many teachers
succeeded in lowering the bar in relation to contemporary art by providing
ample space for discussion and by combining 'difficult' works with more
popular visual forms. The teacher of *Redesign your Hub* noticed that concep-
tual art dealing with familiar themes, like the work of 'hacktivist' Evan Roth,
was surprisingly accessible for his students. Other teachers observed that
the analysis of contemporary artworks broadened the student's definition
of art: seeing that art does not necessarily have to be about drawing beauti-
fully creates processes of identification. Such processes were possibly most
prominent in the course *A Matter of Time and Space,* where students interact-
ed directly with contemporary artists in a gallery setting. One of the teach-
ers illustrated:

> I think that when the students talked to the artists, they realized
> that an artist's way of speaking and of producing art was not that
> different from theirs. Some of them discussed a really complex
> work as if they had made it themselves.

However, where most teachers were pleased with the student's reception of
contemporary art, several of them noticed that students found it difficult to
apply new art knowledge to their production process and gradually reverted
to the artistic modes they were familiar with. These observations make it
clear that analysis and discussion of professional art needs to be a recurrent
activity during the course, allowing students to integrate this knowledge
with creative processes.

c: Learning is situated in broad societal contexts
Teaching about local and global issues derived from popular culture and art
was one of the most innovative aspects of the implemented courses. Several
teachers mentioned that the incorporation of societal issues in their courses
was demanding, as they are generally used to focus most on the aesthetical
aspects of their subject matter, rather than on its social context.

Nonetheless, societal contexts were prominent features across the courses, and the teachers were able to report several related learning effects for themselves and their students. In most courses the study of local and global issues supported artistic research and production processes, but in *Hack Gender Stereotypes* and *Media Culture in the Picture* the social contexts formed the central learning domain. In these courses, visual analysis and artistic production had a more instrumental function in order to achieve social learning goals like respectively researching the role of gender in culture and understanding the impact of digitalization on daily life.

One of the most manifest insights that came forward during the implementations is that a more contextual approach towards art and popular culture in class had a capacity to intensify learning aspects related to critical thinking in the context of art education. This was illustrated by activities like debates, forms of theoretical research and journalistic enquiries, which were prominent throughout several of the courses. The teacher of *Advertism* formulated an example of such proceedings:

> Small teams of students had to organize debates during the course. Each group would discuss a contemporary artwork in class and moderate a debate about a social issue the artist addressed. What I found interesting was that as the series of debates progressed, students expressed more nuanced opinions with regard to the issues and the artist's intentions. Another positive effect was that the debates strengthened the student's confidence to publish their work in public.

In several courses, students had to discuss or write about the backgrounds of the subject they chose and examined during their research process. In *Re:Icon*, a written statement supported the students' artistic commentary on a chosen celebrity, which ranged from Mahatma Ghandi to Steve Jobs. Such research processes prompted class discussions about political, economical or ethical issues. Many teachers reported that their course stimulated students to approach artistic production from a more theoretical angle than usual. A teacher of *A Matter of Time and Space* explicates: "The students picked up that contemporary conceptual art not only has formal characteristics, but that it often relates to historical or social contexts." One of the teachers of *Kritisign* comments: "One student said: 'I hope that we do not have to think so much in the next course.' That signals for me that they had to put a lot of effort into this course." Other teachers experienced too that an increased focus on the social contexts of art and popular culture increased the level of difficulty for the students. The teacher of *Crack the Code* explains this quite clearly:

> My regular assignments often lack a social component and would be formulated as 'make a video portrait'. However, in *Crack the Code,* students have to produce work that critiques the conventions in music videos, which is more demanding because they are forced to analyze and adopt a critical attitude. Most students found that rather difficult.

The descriptions of the teachers make clear that the learning experiences they witnessed did not fit the traditional image of art education as a 'joyful break' between other subjects. The inclusion of art and popular culture in larger socio-cultural contexts in the implemented courses not only encouraged students to think more and harder, it also influenced the motivation for art subjects among several of the participating students. The teachers of *Re:Icon* reported that the course appealed more than usual to the students who seek intellectual challenges and who are typically less interested in art subjects. This observation and the other aspects that I discussed above seem to confirm that when art education is understood as a broad societal domain with relations to other subject areas, its capacity to address different forms of knowledge and skills increases and it becomes more accessible for students who are not a priori talented or interested in art.

Another insight that is related to the societal domain of the model of authentic art education is that several of the courses in which local or global issues were discussed provoked students to participate in different forms of what David Darts termed 'creative resistance':

> By encouraging students to interpret, evaluate, and 'rewrite' the shared symbols and meanings of their everyday visual experiences, visual culture educators can begin to move young people beyond modes of passive spectatorship and towards more active and expressive forms of communication with and in the world around them. And, by promoting active participation in the sociopolitical sphere through creative cultural production, art educators can begin to shift their students towards more active and responsible forms of engagement with the inequities and injustices of the status quo. (Darts, 2004, p. 317)

In the courses that featured elements of creative resistance in this study, students participated in a process that involved the deconstruction of a cultural artifact or issue and the creative construction of a visual comment or alternative. Most of these artistic social critiques were discussed in a safe environment like the classroom or an art institute. This is illustrated by a course like *Redesign your Hub* in which students actively studied the public environment surrounding the school, but produced architectural interventions in the form of drawings and 3d models.

However, in some courses social *critique* took the form of social *action* in the sense that students actively intervened in the social contexts they studied. The most moderate form of social action was seen in courses where students published their works on public Internet sites, like in *Teach me how to Dougie* and *Remix the Music Video*. Uploading student work to sites like Youtube increased possibilities for public exposure and debate, but as Youtube receives 100 hours of new video every minute (Youtube, 2014), the online audience was usually limited to the students' peers, friends and family.

A Matter of Time and Space, *Advertism* and *Hack your Hood* took social action a step further, as the students were asked to physically intervene in public spaces. In *A Matter of Time and Space* students used cardboard and

tape to 'disrupt' the public space inside the school, inspired by site-specific art. Some of these interventions addressed the power relations inside school, like a group who made a traffic light in a school corridor and a group who barricaded all the doors and windows of the school director's office - with the director inside. This approach fits in with the ideas of art educator Jorge Lucero, who stated that school culture itself can provide a meaningful context for conceptual art productions by teachers and students (Lucero, 2013). *Advertism* engaged students in acts of culture jamming, as they were asked to criticize a company by altering or remixing their public publicity material. Some students made a digital mock-up of their intervention, but others intervened physically in public space: one group placed their remixed logo inside a store and filmed the public's reaction while they hid in a locker room. Another group made an alternative version of the Dutch police logo and spray-painted it on a wall in the city. Although some of these acts can be judged as illegal, the teacher noticed that the realistic learning environment generated a positive learning effect:

> What made this course different from my usual courses is that the students were challenged to show their work in public. Because of that, I think that every student has more or less experienced what is to be an artist or someone who makes a statement in public space.

Serious ethical questions around public space arose in the course *Hack your Hood*, which took place at a special school for 'college dropouts' in Budapest. Here, the teacher decided to cancel art production in public space altogether, because the some students wanted to enter public spaces that were considered dangerous, like a community of drug addicts, or were planning to publish works with racist content. The teacher explains:

> My hardest challenge in the project was the student's problem focus. I wanted them to work with local problems that they were concerned about and for which they could design new solutions. But because they focused on these really serious, super lively problems, like their own drug addictions, they pretty much got stuck in the problems instead of creating possible solutions.

Paul Duncum (2011), has argued that social action in art education seems more suitable for higher education than for primary and secondary schools and requires teachers to operate in a non-authoritarian manner with regard to the themes and opinions students want to discuss. However, he considers three arguments in favor of these pedagogies: 1. Public space is suited to art education because it is an inherently visual space; 2. Social interventions are regular methods of artists that provide models to increase the students' understanding of art practice; 3. Activist art often takes the form of a 'play with ideas', which resembles contemporary art and media pedagogies that stimulate students to deal with controversial issues in a playful manner (Duncum, 2011, p. 360). Duncum's first and second argument seem to resonate most with the model of authentic art education, as they imply that art education should include various forms of

visual culture and that it should strive to engage students in the practices of professional artists. His third argument, which advocates students engaging in playful forms of activism, might be the most important factor that determines where creative resistance defies the line of what is acceptable in a school context. Most of the assignments and student productions in this study confirm this playful approach toward creative resistance: they may address serious matters or problems but mostly in an ironic and humorous manner, like the cardboard school interventions in *A Matter of Time and Space* and the non-destructive logo appropriations in *Advertism*. Conversely, the illegal graffiti piece that mocks the police force and the serious personal problems and controversial issues that students wanted to explore in Hungary are much less playful and confronted the teachers involved with pedagogical dilemmas.

     Still, as authentic art education proposes that students operate in meaningful, real world contexts and adopt the attitudes of socially engaged artists, this implicates that art teachers and students will challenge the boundaries of the school context to a certain degree. Connecting realistic issues and contexts to a school art curriculum inevitably entails that participants will be confronted with serious real world moral and pedagogical questions (Heijnen, 2012). If teachers want students to experience art production as a play with ideas, they have to accept that play is not always innocent and that defining rules, breaking boundaries and activism belong to its vocabulary (Klatser, 2012). Students involved in or critiquing the worlds outside school require art teachers to deal carefully and sensitively with the issues from those worlds, including the ones that are unpleasant and messy.

     In the sections above, I discussed the teachers' practice-based understandings that are related to the three dimensions that demarcate the subject matter of authentic art education. In the next two sections I will analyze teacher experiences during the implementation phase that are most related to the pedagogical elements of the model of authentic art education.

Knowledge is constructed in complete & complex task situations

All of the implemented courses consisted of one central assignment that adheres to the characteristics of a complex task situation: ill-defined and ill-structured assignments that have no single solution and offer the students a space for initiative and exploration. The teachers for whom this pedagogical approach was new generally reported positive experiences. The teacher of *Media Culture in the Picture* noticed that her week-long project in which many teachers and subjects participated had become much more coherent for the students: "Normally, these projects consist of different, unrelated lessons and subjects, but now I saw that all the students were focused on their presentations at the end of the week, which tied together the whole program." Some teachers reported that their complex assignments demonstrated that students had problems to integrate different forms of knowledge and skills. This was the case in *Advertism* where the

teacher reported that some of his students 'forgot' to apply the editing and graphic design skills they had learned in former courses:

> Some students are experienced film makers, who know how to produce a short film. But when I saw some of their results I realized that they did not integrate or automate that knowledge yet - hence, a strong argument in favor of complex assignments.

Just like with respect to the 'realness' of the learning environment, a major question the teachers encountered was not *if* but *to what degree* assignments could be open or complex: the complexity of an assignment is not an objective standard, as it is always related to the level and experience of the students. Central assignments that may appear fairly structured could be experienced as rather complex for a specific student population. One of the teachers of *Re:Icon* noticed that her assignment was too complex for some students and she provided the students who could not deal with a lot of freedom with extra help. Some teachers gave their students extra support with regard to the central assignment by including teacher prepared checklists and small subsidiary assignments.

Teachers stressed that assignments that are too complex or open for the target group are ineffective; students have so many problems to solve that they are unable to accomplish the learning objectives the course aims at. The teacher of *Advertism* explicates:

> I found out that there is a critical limit to a complex assignment. First I thought that the less restrictive my assignment and my role as a teacher were, the more interesting the learning process would become. But that proved not to be true.

The teacher of *Hack Gender Stereotypes* experienced an opposite effect, as some of her students did not investigate the opportunities the course offered: "Sometimes I got the idea that I was continuously creating freedom and opportunities that the students did not use." These observations can be related to the writings of Brent Davis and Dennis Samura, who deal with complexity as a theory of education. Davis and Samura (2002) critiqued the popular perception of constructivist learning theory as a pedagogy in which teachers should merely operate as facilitators for learning, avoiding any form of direct instruction or didactical intervention. Alternatively, Davis and Samura argue that constraints and rules are needed to facilitate learning and experimentation. In their view, one of the most challenging tasks for teachers is to produce *enabling constraints*: a set of limiting conditions that open possibilities by limiting choices, like the rules of a game. Enabling constraints are not prescriptive but expansive, they operate by "defining what cannot be done - thus opening the door to endless possibility by permitting everything else" (Davis & Sumara, 2010, p. 859).

The idea of defining enabling constraints is recognizable in the issues with complex assignments that some of the teachers in this study experienced. In courses like *Kritisign, Re:Icon, Redesign Your Hub* and *Hack Your Hood*, students had a lot of freedom and could choose the materials and techniques they preferred. However, for some students, the amount of

choices proved to be overwhelming, which obstructed their creative process rather than stimulating it. In *A Matter of Time and Space,* the teachers strongly limited the materials in order to achieve an effective balance between limitations and opportunities: "Because tape and cardboard were the only materials available, students realized that it was impossible to create something realistic or esthetical, which forced them to take a conceptual approach. That was really important for us." An 'enabling constraint' may seem a paradoxical phrase, but the courses in this study confirm that it is an important factor regarding complex task situations. Constraints can add complexity to a course when they force students to abandon the beaten track and challenge them to explore alternative artistic solutions.

The assignments give scope for students' initiative, interests and opinions
The interview data indicate that all of the courses provided a substantial amount of space for the students' initiative, interests and opinions, which I partly discussed in relation to the societal issues that were part of the subject matter. In many cases, the personal interests and fascinations of the student formed the basis for research and artistic production, resulting in an overwhelming variety of issues, subjects and opinions that were taken into class, as exemplified by the teacher of *Special Cases*: "The students really enjoyed that they could interview the people they are interested in. One group filmed a local treasure digger, another a collector of ancient swords… I think that their fascination for these people made their research more profound." The link between personal interests and motivation for learning was also observed in the courses in which students had to express their opinion about a societal issue. The students' interest in the topics they chose contributed to their motivation to engage in a demanding process of conceptual artistic production.

However, several courses in this study make clear that addressing the students' personal interests does not guarantee their involvement, like the teacher of *Teach me how to Dougie* experienced: "Some of the students did not really think about what they are good at, when I asked them. They just gave me their routine answer, like 'I am good at cooking', or 'These are my hobbies'." Teachers who ask students to choose their favorite subjects and topics are not automatically rewarded with their devotion in class. When students feel little engagement with the course, or with school as a whole, they will not always be willing to share their interests and personal opinions in class.

Some teachers experienced that a connection to the private domain of the students is sometimes even undesirable. The teacher of *Teach me How to Dougie* encouraged her students to film at their homes, but all of them preferred to shoot the video in and around the school. She attributed this choice to the fact that most of her pupils are non-Western refugees, who were not confident or allowed to film at their homes. I already mentioned the problems that the teacher of *Hack your Hood* experienced in relation to her students' interests: the issues and personal problems her students

wanted to discuss in class were so intense and complex that they made artistic production nearly impossible.

The course *A Matter of Time and Space* took another angle to the student's interests and opinions. Here, students were asked to define their own criteria for the works they were going to produce. The teachers implemented the course at different schools and noticed that the criteria varied between the different student populations. Another observation was that students came up with criteria the teachers never imagined, like the criterion 'humor' that one class proposed and applied.

Interdisciplinary production and longitudinal artistic research are stimulated
In relation to subject matter, most courses in this study could by typified as interdisciplinary because students connected art and non-art subjects during their research and production processes. In two courses, the integration of different professional domains was most far-reaching because they included different aspects of a school's curriculum. In *Media Culture in the Picture*, teachers from different school subjects contributed to the same complex assignment. *Multimedia Design for Education* integrated aspects like communication theory, pedagogy and video production, which are normally taught separately at the art school in Bologna.

Concerning the integration of different materials, techniques and arts disciplines, I can conclude that several courses resulted in rather varied artistic forms, with visual production as the common denominator. Several teachers stressed that they encouraged students to explore or integrate different arts disciplines, but that the course's focus and the teachers' expertise are based on the visual. The teacher of *The Stolen Moment* clarifies:

> I teach photography and I really like when students challenge the boundaries of that discipline, perhaps by producing a performance or a land art piece. I am not really attached to a specific art discipline, but the way I think and teach are image-based.

The courses *Kritisign* and *Re:Icon* produced the most varied student works in this study, including sculptures, drawings, and audiovisual productions. However, the teachers of both courses underlined that an unlimited choice of materials and arts disciplines was sometimes accompanied by a loss of quality in the student's work. The most 'natural' way to integrate various visual with non-visual art forms seemed to occur in the courses in which students made audiovisual productions. As these productions are interdisciplinary by default, they provided a coherent space in which students mixed visual with musical contents, and sometimes presented, directed, acted or danced.

The question whether the implemented courses managed to stimulate longitudinal forms of artistic research is hard to answer, as most courses ran for a limited amount of time. To study this aspect thoroughly it would be interesting to study the same class during a year and investigate whether students would reuse a topic or theme over different assignments or through different final products. However, what I can determine from

the data is that each of the courses included a substantial amount for experimentation and investigation and that the quality of the research process was often part of the final assessment.

Some teachers managed to implement these research-based courses into a traditional 'shattered' school curriculum with lessons of 45 or 50 minutes and in a brief amount of time (the shortest course ran for six hours). Such conditions are not ideal for the curriculum I propose and some of the teachers confirmed that they had a negative influence on the student's research and experimentation process. The teacher of *Crack the Code*: "One lesson of 50 minutes every week is an impossible working condition for art education. Students got frustrated because each time they had to wait until their computers started up, they forgot where they stored their work... The process seemed endless". In several courses, teachers reported that students at regular schools are not used to a more process-oriented approach to learning art production. The teacher of *Special Cases* explained that her students are used to very guided assignments with clear-cut goals in other subjects. She perceived that influence when her students focused on finishing their movie without spending enough time to explore ideas or develop an original concept. Nevertheless, is it noticeable that many of the teachers managed to blend interdisciplinary and research-based courses at regular schools that are not used to social constructivist forms of teaching and learning.

The mastery of analogue & digital techniques is instrumental, rather than a goal in itself

The teachers confirmed that they introduced materials and techniques to their courses that relate to the practices of contemporary artists and designers. The materials and techniques their students applied hardly answer to the image of traditional art education: in twelve courses the most applied techniques were digital or audiovisual, while classic materials like paper, pencils and paint played a prominent role in only three courses. The dominance of audiovisual and digital materials among the courses may not be very surprising in the light of the course designs, but the fact that the teachers were able to integrate the mastery of these techniques in the student's research and production process is rather noticeable. Until recently, many teachers in art education admitted that they struggled with the implementation of audiovisual techniques at regular schools because they were perceived as 'too technical, too specialist or too expensive' for a general art curriculum (Heijnen, 2007, 2009). Several courses in this study show that even inexperienced students were able to produce edited films and images without taking separate technical courses. The teacher of *Crack the Code*: "Teaching them to edit films perfectly was not my main goal. They had to be able to use montage in such a way that it communicates their idea." What also drew my attention is that teachers were able to implement audiovisual courses at regular schools. Their students used standard school computers, free software and ordinary audiovisual equipment for the production of their work. Courses like *Media Culture in the Picture* and *Teach me How to*

Dougie even had a 'bring your own device' principle, which entailed that students applied the cameras on their cell phones for creative use.

Ironically, the only course in which many students had difficulty converting their ideas into artistic productions was the one in which many students chose the most basic of all techniques: drawing. The teacher of *Redesign your Hub* was disappointed that many of his students were unable to visualize their idea with pencils and paper, despite being 16 years of age: "To visualize something is hard for them, it frustrates them. Next time I want to provide them with more strategies that can help them to design their idea." I agree with this assumption. The problem students faced during *Redesign your Hub* was much less related to their drawing skills than to their inability to select a technique that matched their skills and their artistic targets. Drawing can be an effective technique to design architectural interventions but it is certainly not the only one available to achieve the same goal. Teachers who want their students to be involved in meaningful forms of artistic production should try to find a balance between the development of their conceptual and technical skills. The progression of artistic ideas needs varied, accessible and stimulating tools to realize those ideas.

The class operates as a learning community in which various forms of expertise are shared

The interview data partially confirm that teachers in this study used the implementation process to experiment with the establishment of a learning community. Most assignments were presented as shared endeavors that required the involvement and knowledge of both students and teachers. Several teachers mentioned that they had put effort into involving the lived worlds of students and that these courses gave them a different understanding of the student-teacher relationship. The teacher of *Hack your Hood* noticed that her relationship with the students was closer than usual: "In my previous teaching experiences I focused more on the professional than on the personal domain. Now, I actually developed a close relationship situation with some of the students". The teacher of *The Stolen Moment* testified that her course showed her that the pedagogy at her art academy was less student orientated than she had always considered it to be.

The data revealed that building pedagogical relationships based on trust and responsibility is an important factor with regard to the establishment of a productive learning community. The teacher of *Teach me how to Dougie* explains: "One of the aspects of this experiment that I liked was that students started to organize things independently. When you show that you trust them, they will take more responsibility". Some teachers admitted that they found it challenging to transfer more responsibilities than usual to the students. A teacher of *A matter of Time and Space*: "A lot of it has to do with relinquishing control to the students. That is really scary sometimes." Especially the teachers at secondary schools expressed that it was difficult to seek balance between teacher- and learner-centered approaches in a context that demands that teachers be in control.

Many teachers reported that they learned from the subjects, examples and skills their students introduced in class. The teacher of *Remix the Music Video* explained that the inclusion of popular culture in their course gave her more opportunities to take the role of a learner. Some of her students found the music videos she discussed in class somewhat outdated compared to their current preferences. The teacher admitted that her knowledge of the latest music videos was limited and she challenged the students to bring examples to class that they considered being more up to date. Several other teachers described similar experiences and underlined that their courses had provided them with good insight into the eclectic interests of the students, ranging from an Australian religious movement to obscure websites and from Ghanaian Azonto dance to the life of Beyoncé.

Collaborative production and (online) interaction with people outside the classroom are encouraged
The teachers in this study convincingly challenged the image of visual education as a primarily individual endeavor. Collective production was a prominent aspect in 12 of the 15 courses, and some teachers stressed that cooperation was one of the main goals of their course. The teacher of *Advertism* confirmed that cooperation stimulates interdisciplinary forms of artistic production: "All of the production groups consisted of a designer and a filmmaker. I noticed that these duos often exchanged and complemented their knowledge." Generally, the teachers found that collaboration contributed to the research and production processes of their students. Nevertheless, several teachers did stress that collaborative production forms involve specific pedagogical challenges that are related to power relations within groups and motivational or qualitative differences between group members. A specific problem that was related to the many audiovisual courses in this study was the insight that group tasks behind computer screens, like editing, are not very suitable for groups larger than two people.

Furthermore, I noticed that collaborative student production seemed to be a more regular feature at the participating secondary schools than at the art schools at the level of higher education in this study. The teacher who implemented *Multimedia Design for Education* in an art academy was surprised by the results of the collaborative assignment he implemented: "Some students told me that it was the first time they experienced that their final video was the result of the contribution of everybody in the group". Particularly teachers in secondary education did not always consider collaborative student production as an innovative aspect of their courses, as they had applied this regularly in preceding courses.

The interaction between students and people outside the classroom was fairly limited in most courses. Several courses did include opportunities for students to interact with 'outsiders', but in many cases communication during learning was more oriented towards the class community than to external individuals or audiences. The courses in which the

students really had to discuss, negotiate or collaborate with people outside school were the ones that featured presentations for external art professionals (*Kritisign*), public interventions (*Advertism, A Matter of Time and Space*) and interviews with local citizens (*Special Cases*). Many teachers acknowledged that publishing work on the Internet could add a realistic and communicative aspect to the student's learning experience. However, some teachers reported that publishing student work on the Internet had confronted them with issues of safety and privacy, especially when young students were involved. In several of these courses students did publish work on the Internet, but teachers took measures to prevent their exposure to offensive feedback, like creating a closed community or switching off the "comment"-function on Youtube.

Sampling and remixing are seen as part of artistic processes
Sampling and remixing were prominent features in nine out of fifteen courses. In *Advertism*, *Hack Your Hood, Transformation* and *Re:Icon* appropriation formed the central artistic method students used for their productions. In *Kritisign*, *Remix the Music Video, Crack the Code, Hack Gender Stereotypes* and *The Stolen Moment,* remixing functioned both as a theme and as a method: in these courses, students studied the role of appropriation in visual culture and art, and used contemporary remix methodologies to produce their work.

That sampling and remixing can lower the threshold to more complicated forms of artistic production was confirmed by several teachers. *In Hack your Hood*, the teacher experienced that simple forms of visual appropriation can direct students who are not confident about their technical skills towards more conceptual forms of artistic production:

> I wanted to shake them up a little, because they were very passive. So I took a bunch of free newspapers to class and asked them to cut them up and remix them into new contexts. In the beginning they didn't know what to do with this, but at the end almost everybody had really funny and smart outcomes. Every student had a little experience of their own ability to create something and that was the reason I decided to stick to the paper cut and paste technique during the whole course.

As remixing is widespread in the popular domain, one could argue that students might not be challenged when they are asked to apply appropriation methods in art class. Yet, the 'remix' courses that were implemented during this study seem to point in the opposite direction. Many participating students were not familiar with remixing as a theoretical discourse or as a method to produce critical or conceptual forms of art. The teacher of *The Stolen Moment* confirmed that her students at the level of higher education were no exception to that observation: "My students always keep an archive of images as sources of inspiration, but to apply and present appropriation as a main artistic method, that was new for many." In some cases, teachers found out that appropriation can be harder than producing art from

scratch, because it requires students to analyze the features and style of a visual artifact before using or altering it. During *Advertism,* the teacher perceived that students who were able to adopt and modify existing corporate styles produced the most effective public interventions.

Student consultation, presentations and (peer) evaluations are regular features of the learning process
The pedagogical aspects related to the critical interaction and peer learning among students were not new for most teachers, but several of them tried to put an extra emphasis on these aspects during the course. The interview data confirm that students are able to provide and receive useful peer feedback when the teacher creates the right pedagogical conditions. Teachers who planned peer feedback sessions in class stressed that peer consultation is often time-consuming and requires a systematic pedagogical approach. Several teachers chose specific moments and forms that enabled students to mutually discuss their research and work processes. The teacher of *Special Cases* reported that such discussion sessions are often more effective than a single teacher discussing the student's work individually: "I noticed that students have no problem being critical towards their colleagues. They learn both from giving and receiving feedback."

One of the most innovative aspects related to critical student interaction was the introduction of blogs and social networks as online spaces for peer reflection. A successful course concerning online peer feedback was *The Stolen Moment*. Here, students received specific instructions regarding the form and amount of feedback that they had to contribute in response to the work and examples that their peers posted on a group blog. The teacher explained how the system of online feedback changed the proceedings in class drastically:

> The group blog forced them to articulate critical reactions to each other's research process. This also changed the activities in class. Normally, my students produce their work at home and our time in class is used to discuss the work they take along. Now, everybody was really productive during class hours, which was appreciated by both students and teacher.

Other teachers who implemented such spaces reported that online platforms only operate successfully when the teacher takes an active role as 'webmaster' who actively encourages students to participate in online peer discussions. Some teachers admitted that they underestimated their time-consuming role as online discussion leader, which reduced the student's motivation to respond to each other.

The role of final presentations and authentic forms of assessment was rather varied throughout the courses in this study. Courses like *Remix the Music Video, Advertism* and *Re:Icon* ended with methodically organized presentations and didactical forms that enabled a critical role for both students and teachers in the evaluation process; *Media Culture in the Picture*, *Multimedia Design for Education Teach* and *Teach me How to Dougie* featured

presentations with additional teachers who co-assessed the students' work; *Kritisign* focused on the authentic contexts for assessment and organized the students' final presentations in an art cinema, where the students were assessed by an expert panel of teachers and art professionals. An innovative form of peer assessment was applied in *A Matter of Time and Space.* The criteria that students had formulated at the start of the course were used as guidelines during the production process and as benchmarks for peer assessment at the end of the course. The teachers of *A Matter of Time and Space* noticed that this form of self-assessment generated important learning effects because it motivated students to be critical towards each other.

Several courses ended without plenary presentations or group assessments. Most teachers of these courses realized afterwards that they had not given enough attention to the presentation and assessment in their course designs, others mentioned that they had run out of time and cancelled the presentations or peer evaluations. It is remarkable that several teachers considered their course to be complete when students finished their production process, which was exemplified by the fact that they asked students to fill out a learner report before the final presentations or assessments. Despite the fact that several teachers were experienced with different forms of group and peer assessment, the evaluation process was a vulnerable aspect across the courses because some teachers interpreted it as a mere administrative task rather than as an integral part of the student's learning process.

The evaluation of the implementation phase, as perceived by teachers who designed and executed them, provided me with detailed information about the course proceedings, both in relation to individual courses and across the fifteen courses. The teacher's observations were also useful for the determination of learning effects with regard to the teachers and their students. Nonetheless, as the analysis above deals with the perceptions of teachers, an analysis of the learning effects students perceived during the same period can add substantial information to the evaluation process. In the next section, I will discuss the learning outcomes that were reported by 300 students who participated in the courses their teachers designed on the basis of the model of authentic art education. These perceived results enable me to discuss the perceived effects of the courses from the perspective of the learner and, when triangulated with the course designs and the teacher's evaluative remarks, they provide me with a coherent impression of the model of authentic art education's impact on varied local contexts.

9b. The students respond: analysis of learner reports
After each of the courses was finished, the participating students filled out a learner report with both open and closed questions (see appendix 4). In this section, I will analyze the students' learning experiences and relate them to the learning results that were reported by their teachers.

Participants and analysis procedure

All classes of the 15 courses that were implemented participated in the evaluation. After a course ended, teachers handed out the evaluation forms to the participating students and collected them when they were filled out. 302 students filled out a complete learner report. In most courses, all the evaluations of students who participated in the course were analyzed. When different classes in the same school participated, I took a randomized sample of maximum 35 students, in which variations with regard to class, student gender and teachers were taken into account. The total amount of learner reports that were analyzed was 302, of which 180 were completed by female students and 122 by male students. The average number of completed learner reports per course was 20; the smallest student group consisted of 11 participants (*Transformation*) and the largest student group consisted of 35 participants (*Re:Icon*).

Open-ended questions

The method I used to analyze the open questions from the learner reports was derived from comparable studies by Haanstra and Van der Kamp (1976), Van der Kamp (1980), Janssen (1998) Van Meurs (2008) and Groenendijk et al. (2012). The students' responses to the open questions can be divided into two types. The first type of answers were formulated as learning statements ("I learned…", "I experienced…", "I noticed …"), and responded to the four questions that were based on De Groot's model for learning reports (1980a). The second type of sentences are answers to the question whether students perceived their course as dissimilar to regular courses in this subject. These answers all started with either "yes" or "no" and continued with a motivation or explanation.

All the statements the students reported were digitized and collected in a single file. As a next step, these statements were coded: first I coded each learning statement with a category I induced from the data. Then, two independent coders used the same categories to code 10% of the statements and reached a reliability of respectively .90 and .95 (Cohen's kappa). The final code schemes are displayed in appendix 5. The coded statements were then analyzed using IBM SPSS Statistics software, version 22.0.

Learning effects related to De Groot's classification (question 1 - 4)
The 302 participants responded with 2034 learning sentences to questions 1 - 4, an average of 6.7 (SD = 3.2) sentences per student. Students of the course *Media Culture in the Picture* reported relatively most learning sentences (M = 11.4 per student), and the students of *Advertism* reported the lowest amount of sentences (M = 4.3 per student). These differences in the amount of learning sentences per student could be caused by different factors, like the motivation of the students to participate in the evaluation and the time and place of the evaluation session. Female students reported slightly more learning experiences (M = 6.7, SD = 3.1) than male students (M = 6.6, SD = 3.3), but this difference is not significant ($t(300) = .120$, $p = .905$). The total average of learning

sentences that were reported in this study is quite low compared to the average of 14.9 in Van der Kamps' (1980) study. However, in that study students reflected on their two-year examination phase, whereas the reports in my study evaluated a learning process of just several weeks. The average results of my project are comparable to the more similar study by Groenendijk et al. (2012), in which the average student reported 7.3 learning experiences.

Table 14 displays how the 2034 learning sentences are distributed over the four evaluation questions derived from De Groot's classification of learning objectives (1980a). The distribution of learning experiences is comparable to other learner report studies: the first question students encountered generated the most answers, and the questions related to surprises and exceptions (2 and 4) produced fewer answers than the questions related to rules (1 and 3). However, these numbers are not completely accurate because I noticed that several students seemed to have reported learning experiences in the wrong category. Common mistakes were that students confused learning about rules with surprises, or learning about the world with learning about themselves. Because it was often hard to determine to which of De Groot's categories a learning sentence should be attributed, I decided to discard the categories altogether during the analysis process. This decision coincides with Van der Kamp (1980), who concluded that De Groot's classification is useful to generate a diversity of learning experiences, but rather unpractical as an instrument to classify those learning experiences afterwards. I therefore analyzed all of the reported learning sentences as one category and used the coding scheme and a taxonomy of learning domains to classify them.

In table 15, the learning experiences of the students across all courses are rubricated under the categories that were induced from the data. However, an overview based on absolute amounts of reported learning experiences is not unambiguous because the amount of participating students varied per course. As the courses present different techniques, themes and proceedings they may produce different learning experiences. Courses with

De Groot's learning objectives	Questions in this study	Reported learning experiences (absolute)	Reported learning experiences (percentage)
A. Rules of the world: answers and methods	1 What did you learn?	731	35.9%
B. Surprises of the world	2 Surprises/exceptions	423	20.8%
C. Rules regarding myself: capacities and limitations	3 What did you learn about yourself?	517	25.4%
D. Surprises regarding myself: exceptions to preconceptions	4 Surprises/exceptions about yourself	363	17.8
	Total:	**2034**	**100%**

Table 14: Distribution of the reported learning sentences over De Groot's classification of learning objectives

a lot of participants would have a bigger influence on the results than the ones with fewer participating students. To solve this problem, I first calculated the learning experiences over the categories for each course, in percentages. I then calculated the average percentages per category across the fifteen courses. The result is an overview of the thematically classified student learning statements, based on the average percentages of the outcomes in each course (table 16). Because each course has an equal influence on the total percentages, the outcomes in each category diverge somewhat from the absolute calculation in table 15. The large standard deviation in many of the categories indicates that the differences between the types of learning experiences that were reported varied substantially between the courses. A top five of the learning outcomes students reported in each individual course is displayed in the case sheets section.

In order to discuss the students' learning experiences in relation to different types of knowledge I categorized the total percentages under four knowledge domains, as shown in table 17. The division of knowledge types is derived from a taxonomy that was formulated by Seidel, Perencevich, and Kett (2007). Seidel and colleagues divided knowledge into four different knowledge domains: cognitive, psychomotor, interpersonal and affective.

Category	Absolute amount and % of reported learning experiences
Creativity/artistic research	280 (13.8%)
Societal issues/contexts	252 (12.4%)
Production process	192 (9.4%)
Not experiencing involvement/ pride/talent	164 (8.1%)
Art	163 (8.0%)
Digital techniques	161 (7.9%)
Experiencing involvement/pride/talent	159 (7.8%)
Peer learning/group interaction	139 6.8%)
Cooperation	110 (5.4%)
Audiovisual techniques	77 (3.8%)
Character/personal qualities	75 (3.7%)
Popular visual culture	75 (3.7%)
Freedom/independence	58 (2.9%)
Other	53 (2.6%)
Other visual techniques	41 (2.0%)
Analyzing/criticizing sources	19 (0.9%)
Theatre, dance and music	16 (0.8%)
total	**2034 (100%)**

Table 15: Thematically classified student learning statements, absolute and (percentage), in rank order

The cognitive domain refers to forms of knowledge that are needed for logical and critical thinking, problem solving and decision-making. The psychomotor domain refers to knowledge related to physical actions and perceptual acuity. As 'technical skills' is a more common phrase than 'psychomotor skills' in the context of arts education, I preferred to use that term as a knowledge category in this study. The interpersonal domain refers to knowledge that is needed to deal with the social habits and skills of others. The affective knowledge domain refers to knowledge needed to deal with one's personal attitudes, motivations, and habits (Seidel et al., 2007).

Table 17 displays the average percentage of learning experiences per category across all courses in this study, rubricated under the four knowledge domains. To create a more intricate structure for the rather general cognitive domain, I operationalized the cognitive domain as the three sub-domains: declarative, procedural and conditional knowledge (Woolfolk, 2004). Declarative knowledge refers to verbal information and facts: 'knowing that'; procedural knowledge can be typified as knowledge in action: 'knowing how'; conditional knowledge is the most complex cognitive category, because it refers to the combined application of declarative and procedural knowledge: 'knowing when and why' (Woolfolk, 2004, p. 230).

Category	Reported learning experiences (based on the average percentage per course)	Standard deviation (variation across courses)
Creativity/artistic research	12.8%	10.47
Production process	10.3%	7.62
Digital techniques	9.8%	11.76
Societal issues/contexts	8.7%	11.75
Art	8.4%	12.91
Experiencing involvement/pride/talent	8.0%	2.75
Not experiencing involvement/pride/talent	7.2%	9.22
Peer learning/group interaction	7.0%	7.13
Cooperation	6.9%	7.56
Character/personal qualities	4.5%	3.16
Audiovisual techniques	4.0%	6.09
Popular visual culture	3.3%	4.69
Freedom/independence	3.0%	3.58
Other visual techniques	1.7%	2.61
Theatre, dance and music	0.8%	1.17
Analyzing/criticizing sources	0.8%	1.71
Other	2.8%	3.20
total	**100%**	

Table 16: Thematically classified student learning statements (percentages based on averages per course, rank ordered)

Category	Cognitive domain			Technical domain	Inter-personal domain	Affective domain	Unknown
	Declarative knowledge	Procedural knowledge	Conditional knowledge				
Creativity/ artistic research			12.8%				
Production process		10.3%					
Digital techniques				9.8%			
Societal issues/ contexts	8.7%						
Art	8.4%						
Experiencing involvement/ pride/talent						8.0%	
Not experiencing involvement/ pride/talent						7.2%	
Peer learning/ group interaction					7.0%		
Cooperation					6.9%		
Character/ personal qualities						4.5%	
Audiovisual techniques				4.0%			
Popular visual culture	3.3%						
Freedom/ independence			3.0%				
Other visual techniques				1.7%			
Theatre, dance and music				0.8%			
Analyzing/ criticizing sources		0.8%					
Other							2.8%
Subtotal	20.4%	11.1%	15.8%				
Total (100%):	**47.3%**			**16.3%**	**13.9%**	**19.7%**	**2.8%**

Table 17: Thematically classified student learning statements, divided over knowledge domains

Learning results in the cognitive domain

One of the most prominent outcomes of this evaluation is that nearly half of all learning experiences students reported relate to the cognitive knowledge domain. This outcome shows that the designing teachers succeeded indeed in implementing art courses that challenged students to learn about both facts and procedures and engaged them in processes related to logical, creative or critical thinking. This result indicates that art courses that include rich sources and a research-based approach toward artistic production encompass more than just 'working with your hands', and that a popular division between 'the cognitive subjects' and art education is quite artificial. Below, I will discuss the distribution of learning experiences over the different cognitive sub-domains in detail.

The sub-domain of *declarative knowledge* mirrors the subject matter from the worlds of popular culture, professional art and societal contexts, as represented in the model of authentic art education. The emphasis on social contexts in their courses is reflected in the learning results that students perceived, as the amount of learning experiences concerning societal issues (8.7%) is even slightly higher than knowledge about art. The reported learning experiences about societal issues are very varied and include responses like: "I learned what a hub is"; "I learned that third gender is accepted in some cultures outside the Western world" and "I learned that social media sell your identity to companies". In courses like *Media Culture in the Picture* (40.6%), and Kritisign (25.9%), students reported learning about societal issues as the most important learning results.

8.4% of the learning experiences are related to knowledge about art and include responses like: "I discovered that there is not only motionless art but also film art"; "I learned expressions from the world of contemporary art" and "I learned that art can be critical". The students who participated in the course *A Matter of Time and Space* reported the most learning experiences related to art knowledge: 51.9%. This high amount can be explained by the fact that the students not only analyzed artworks in the realistic context of an art institute, but also actively shared their thoughts with the exhibiting artists. That many students across the courses reported to have gained more knowledge about art and artworks may not seem a significant outcome in the context of an art course. However, I still consider this result as quite noteworthy since most courses presented contemporary and conceptual artworks, which were apparently recognized by many participants as relevant sources of knowledge.

The responses in the category popular visual culture (3.3%) are also quite varied and include learning sentences like: "I was surprised how the Hollywood industry works"; "I learned what a remix is"; and "I learned that the authenticity of images suffers from the digital culture". The relatively low percentage of learning experiences related to popular culture is quite surprising, as students studied popular subject matter throughout almost all courses. My assumption is that students may consider their understandings of popular culture as common knowledge, not significant enough to

be reported in an evaluation. This conclusion is supported by the relatively high percentage of learning experiences related to popular culture from students who participated in *Remix the Music Video* (18.8%), the only course in which students had to produce a formal written analysis and review of music videos.

A substantial amount of learning experiences were rubricated in the domain of *procedural knowledge*. Here, most learning experiences related to the production process (10.3%), where most students reported that the courses helped them to gain more insight in the way artistic production processes are shaped and organized. Responses include sentences like: "I learned that it is quite hard to match film with music"; "I learned that you can make something big and beautiful in a short amount of time"; and "I learned that it takes me too long to make a drawing". It is illustrative that the students of *Multimedia Design for Education,* who were not used to integrating their knowledge about communication and education in an artistic process, reported the highest percentage of learning experiences in this category: 27.7%.

The emphasis many courses put on analysis and discussion of subject matter is not reflected in the outcomes of the open learner reports. Students did report that they learned about art-related subject matter, but the methods they used to acquire this knowledge were sparsely reported as a contribution to their cognitive skills. The low percentage in the category analyzing/criticizing sources (0.8%) indicates that methodologies for art analysis and critique were not specifically addressed during most courses. These are some examples of how students described their experiences in this category: "I learned to analyze work from different angles"; and "I learned how to write a review".

The domain of *conditional knowledge* is the kind of knowledge that is central in creative processes, because students need to explore different ideas and match them with artistic procedures that are most effective for the translation of those ideas into concrete artifacts. The highest overall percentage in this evaluation appeared in the category ideas/solutions/creative research: 12.8%. The learning sentences that were reported in this category referred to processes of creative thinking and artistic research and included sentences like: "I realized that I cannot always make the things that are in my head", "I realized that I should not always be satisfied with my first idea", "I noticed that I learned to think more creatively" and "I learned how to formulate questions about my own process". The highest percentages in this category appeared in the courses that put most emphasis on creative research and that provided most time and space for the students to reflect on those processes. Two courses that were implemented at the level of higher education, *Hack Gender Stereotypes* and *The Stolen Moment*, produced the highest percentages in this category, respectively 29.0% and 41.0%. It is not surprising that courses implemented at the level of higher education produced the highest percentages in this category, but it is remarkable that even in courses that ran for a relatively short amount of time, students

reported many learning experiences that were related to experimentation and creativity.

A category associated with creativity and artistic research relates to all the learning sentences I classified under the category freedom/independence. These are the learning sentences in which students expressed experiences related to a freedom of choice and the independence to organize their artistic and productive processes. The overall result in this category was 3.0%, and it includes sentences like: "I discovered that discovering things by myself works better that when someone explains them to me"; "I learned that I have to plan things better"; and "I noticed that I was allowed to do what I wanted".

Learning results in the technical domain

Overall, 16.4% of the students' learning experiences were related to the technical knowledge domain. These experiences often had a procedural character, but these procedures were assigned to the technical domain because they were closely related to the students' ability to work with materials, practical equipment and technologies. The substantive amount of technical learning experiences confirms an insight that was retrieved from the teachers, who formulated that technical advancement was an integrated aspect of their courses. Most courses were aimed at the advancement of conceptual and artistic goals, but the teacher and student evaluations confirm that such courses are capable of developing and strengthening the students' technical skills regarding the materials and techniques that they used during these processes.

Since many students used digital and audiovisual technologies during their courses, the high percentages of digital (9.8%) and audiovisual techniques (4.0%) are congruent with the course designs and the teachers' evaluative remarks. With respect to digital techniques, students reported learning experiences like: "I learned how to use digital film edit software"; "I learned how to use a digital photo application" and "I learned how to use search programs on a computer". Reported sentences that relate to audiovisual techniques were: "I learned how to use different camera angles"; "I learned how to make a stop-motion movie"; and "I learned how to operate a camera". The percentages in these categories were the highest in courses in which digital and audiovisual techniques were introduced to young and inexperienced students: most students who participated in *Transformation* worked with a digital image program for the first time and 43.5% of their learning experiences were related to digital techniques. The students who made their first movie during *Teach me How to Dougie* reported 18.8% in the audiovisual techniques category.

The low percentage in the category of other visual techniques (1.7%) is somewhat surprising since several teachers stressed that their courses challenged students to use varied visual techniques. My interpretation of this outcome is that students used different visual materials in several courses, but that the ubiquitous presence of digital and audiovisual techniques

overshadowed learning effects in relation to other visual techniques. Learning experiences in this category include sentences like: "I learned how to make a collage"; I learned that water paint does not work with grease pencils"; and "I learned that it is difficult to make a realistic drawing".

The low overall percentage in the category of other arts techniques, like theatre, dance and music (0.8%) does correspond with the teacher's evaluations. Techniques in other arts disciplines were integrated in some of the courses, but almost none of the students produced work in disciplines that were unrelated to visual art. Some examples of the learning experiences in this category: "I learned that I am a reasonably capable actor" and "I learned how to make beats on a computer".

Learning results in the interpersonal domain

The interpersonal knowledge domain refers to social skills, like dealing with others' social habits, leadership and cooperation. With a percentage of 13.9 of all learner experiences, the interpersonal domain is convincingly represented amongst the other knowledge domains. This outcome verifies the prominent role of collaboration and student interaction during the courses that came forward in the course designs and the interviews with the teachers.

Peer learning and group interaction is the category that received most learning experiences in the interpersonal domain. 7% of the reported statements were related to this category, which included sentences like: "I learned that we agreed on our subject"; "I was surprised by the positive feedback I received on my film"; "I learned to observe the work of other students critically".

The high percentage of 26.9 as reported by participants of the *The Stolen Moment* with regard to peer learning confirms that the digital discussion platform that was implemented was an effective tool for peer feedback.

With an outcome of 6.9%, the cooperation category is comparable to the peer learning and group interaction category. With regard to cooperation, students reported many learning sentences that were related to collaborative tasks and processes in small production groups, which included: "I was surprised how well cooperation worked in our group"; "I learned to cooperate better"; and "I've noticed that it is important but pretty hard to work in a team". The course in which the students reported relatively the most learning experiences related to cooperation (22.4%) was *Hack your Hood*. This high percentage can be related to the situation that many students in this class seemed to be unfamiliar with collaborating and were positively surprised by the cooperative capacities of their classmates, as illustrated by one of the students' statement: "I realized that something can not only be done alone, but in a group too".

Learning results in the affective domain

The affective domain encompasses skills to deal with oneself; motivations, habits and self control (Seidel et al., 2007, p. 115). Overall, the amount of learning statements in this category is quite high (19.7%). They express the

students' motivation to participate in the course and ideas about their capacities, often based on both positive and negative learning experiences.

The two categories with the most reported learning statements are the ones associated with experiences related to involvement, pride and talent, both in a positive (8.0%) and negative sense (7.2%). Positive experiences related to involvement during the course include sentences like: "I found out that I learned a lot and I am proud of myself"; "I found out that contemporary art is meaningful for me" and "I found out that I am good at doing research". Negative experiences were described as follows: "I learned that I do not like film"; "I learned that art is not my thing"; "I learned that I am absolutely not creative". The positive experiences related to involvement and talent were quite comparable across the individual courses. The results in relation to negative experiences with involvement and talent were severely influenced by the course *Redesign Your Hub*, in which 37% of the learning sentences were reported in this category. This outcome corresponds with the evaluation of the teacher involved, who stated that many of his students had problems visualizing their ideas during the course, which often caused frustration.

4.5% of the learning experiences across the courses were reported in the category character and personal qualities. This category relates to learning about general personal qualities and traits, and features learning sentences that were formulated as follows: "I experienced that I must learn to have more patience"; "I was surprised about how critically I look"; "I learned that I should not be indecisive".

The experiences related to the affective knowledge domain were almost never formulated as learning goals by the teachers. This demonstrates that learner reports have a capacity to reveal the students' learning experiences that were not intended by the teacher and that are hard to assess with traditional instruments.

Was this course different to other courses? (question 5)
The fifth open question in the student evaluation aimed to investigate if students perceived the course in which they participated as different to their usual courses in the same subject. 302 students reported 335 answers to question 5. Generally, students provided one answer, but when a student used two or more arguments to underpin their opinion, the arguments were separated into two distinct answers.

Table 18 displays that most of the students perceived the course they participated in as distinctive from regular courses. 69.6% of all answers testified that the course or aspects of the course were seen as new, innovative or just 'different' in the eyes of the student. 19.7% of the answers testified that the course was perceived as a regular course and 10.7% were responses that did not answer the question at all, or that indicated a student had never participated in such a course until that time. When I ignore the reactions of the students who were unable to answer question 5 (the 'other' category), over three quarters of the answers confirmed that the

course was different. These results confirm that most teachers who participated in this study experimented with the subject matter or the pedagogy of their courses and were able to implement such courses in an existing organization and curriculum.

To provide an insight into *what* students found different of the course they attended, I categorized all the 228 positive responses to question 5 (see table 19). Most reactions referred to the pedagogical approach as the most uncommon feature of the course (23,5%). The answers in this category vary to a great extent, as the following examples illustrate:

"We really studied a single topic during the course";

"The lessons were all related to each other"

"These lessons were more challenging"

"It was a combination between making and analyzing art";

"We responded and communicated more interactively"

The responses in this category may seem quite unrelated, but nearly all reactions can be traced back to the pedagogical aspects of the model of authentic art education as they were operationalized in the different

Category	Amount of answers (based on the average percentage per course)	Standard deviation	Amount of answers (absolute)
Yes, this course was different	69.6%	27.29	228
No, this was a regular course	19.7%	21.96	68
Other	10.7%	20.54	39
total	**100%**		**335**

Table 18: Did students perceive the course as different?

"Yes, this course was different, because…" Category	Amount of answers (based on the average percentage per course)	Standard deviation	Amount vof answers (absolute)
Different pedagogical approach	23.5%	18.01	62
More freedom	21.4%	17.85	50
Different materials/techniques	14.9%	15.55	33
More learning outside school	8.3%	16.26	17
More aimed at collaboration	7.8%	17.39	17
Different subject matter	6.3%	10.10	16
More aimed at social contexts	3.3%	9.83	9
More aimed at ideas	3.2%	6.19	5
More theory	1.2%	4.83	3
Not specified	10.1%	20.38	16
total	**100%**		**228**

Table 19: What students found most different about the course

courses. Hence, these reactions verify the teachers' pedagogical interventions that were inspired by the model of authentic art education.

Another prominent reason why students found their course different was that they had experienced more freedom (21.4%) than during comparable courses. The answers in this category include: "We were much more free and we could take the time we needed"; and "You were allowed to choose you own subject" and "You took your own decisions". The great quantity of learning experiences in the freedom category is comparable to the outcomes related to creative research and freedom in the conditional knowledge domain that I discussed earlier.

In 14.9% of the responses, students reported that their course was unusual because of the materials and techniques that were applied. Almost all of the answers in this category refer to digital and audiovisual techniques, as illustrated by these statements: "We made effects on the computer"; "Normally we draw or use 3-dimensional techniques"; and "We do not create a video usually". Such answers confirm both that digital and audiovisual techniques were prominent in many courses, and also that many students perceived them as irregular techniques in art courses.

The rest of the affirmative responses to question 5 were assigned to categories with percentages fewer than 10% of the total amount of positive responses. Since the amounts and percentages in these categories are quite small I will not analyze them extensively. However, these categories verify the innovative features of the courses as they were discussed throughout this study, like an extra focus on learning outside school (8.3%); on collaboration between students (7.8%); on diverse subject matter (6.3%); on social contexts (3.3%); on idea development (3.2%) and on theory (1.2%).

Closed-ended questions

The second part of each learner report consisted of 20 closed questions (appendix 4), which were all derived from the model of authentic art education and aimed to investigate to what extent students perceived an influence of the model during their courses. The closed questions were a separate part of the learner report, which the same 302 students completed after they finalized the open questions. The completed questionnaires were digitized and analyzed. To detect underlying patterns within the data set, I executed an exploratory factor analysis. This enables the researcher to identify and group correlating items. A group of items functions as a scale, which is considered more reliable than a single item. A common rule of thumb for a reliable factor analysis is that at least 10 - 15 participants are needed per item of a questionnaire (Hof, 2012). As this questionnaire consists of 20 items and 302 participants, the average amount of participants per item is 15.1, which justifies the choice for a factor analysis.

The factor analysis (table 20) enables me to interpret factor 1, 2 and 3 as meaningful patterns with regard to the model of authentic art education. Therefore, the items that were grouped in factor 1, 2 and 3 were converted into separate scales. The resulting scale score for a student is the mean of the

individual item scores. Hair, Black, Babin, and Anderson (2010) have stated that a minimum of 3 - 4 items per scale is required to cover and identify a pattern as a theoretical domain. Scales 1 - 3 meet that condition because they cover between 7 - 5 items. Cronbach's alpha measures the reliability of each scale that was distilled from the data set. Generally, a pattern is considered acceptable when Cronbach's alpha is > 0.7 (Tavakol & Dennick, 2011). Since the α of all three sub-sets in this questionnaire is greater than 0.7 (see table 21), reliability seems sufficient. Together, the three scales cover 17 of the 20 items in the questionnaire. The three remaining items were discarded, as they did not load significantly on any of the three factors and neither did they form a reliable additional sub-set (scale 5). I decided to disregard scale 4 because I could not relate it to the model, neither was I able to interpret it in an exploratory manner.

Scales 1-3 (table 21) can be characterized as subsets with characteristics strongly related to the three main sections of the model of authentic art education. In the following paragraphs I will discuss these outcomes in further detail.

Factors (factor loadings < .3 are not shown)

Items	1	2	3	4	5
Question 18		.713			
Question 8		.599			
Question 10		.647			
Question 6	.372				
Question 14	.553				
Question 11					.695
Question 20	.357				
Question 9	.442			.408	
Question 17	.499				
Question 7	.746				
Question 16	.703				
Question 13	.733				
Question 15		.623			
Question 19		.439	.453	-.546	
Question 22		.345	.442	.505	
Question 23			.787		
Question 24			.787		
Question 25			.699	.402	
Question 12					.660
Question 21				.723	
explained variance	**25.8%**	**9.3%**	**8.3%**	**7.3%**	**5.2%**

Table 20: Exploratory factor analysis (with varimax rotation)

Scale 1: Complex task situations
The first scale measures the extent to which students perceived their course as a whole, and how much space they had to explore their interests, express their opinions and choose the materials and techniques they preferred (table 22). This scale has large similarities with the design principle 'knowledge is constructed in complete & complex task situations' of my model, excluding the items related to artistic research, which did not load on this factor.

      With an average of 3.67 overall on a 1-5 point scale, I can deduce that students evaluated the task situations as complex and complete. The courses with the highest outcomes on this scale, like *Re:Icon*, *Multimedia Design for Education* and *Kritisign* can be interpreted as the ones that most succeeded in implementing an assignment that was both perceived as a whole and that offered students a complex learning process that addressed their personal interests and included activities like planning, decision making, forming opinions and choosing artistic forms. The two courses at the bottom on this

Sub-sets	Cron-bach's α	Items	Relation with the model of authentic art education
Scale 1 N = 7	.775	6. I have experienced the course as a whole 14. The assignments challenged me and my classmates to work independently 9. There was space for my personal knowledge and interests in this course 17. I could give my personal opinion in this course 7. I was allowed to use other art forms than visual art during this course 16. I was allowed to mix different art forms during this course 13. I was allowed to choose the materials and techniques I preferred during this course	Knowledge is constructed in complete and complex task situations.
Scale 2 N= 5	.730	19. I collaborated with classmates during this course 22. I gave my opinion about my classmates' work during this course 23. At the end of the course, I presented my work 24. At the end of the course, I explained my work 25. I assessed the work of classmates during this course	The class operates as a learning community in which various forms of expertise are shared.
Scale 3 N = 5	.702	18. I learned about popular culture during this course 8. I have learned about art and artists during this course 10. I have learned about issues outside the arts during this course 20. I tried out different ideas during this course 15. I have learned from others during the course	Meaningful connections between professional art, popular culture and societal issues.

Table 21: Scales derived from the factor analysis

Scale 1 Complex task situations	N	Scale mean	Standard deviation
Re:Icon	35	4.11	.47
Multimedia Design for Education	18	4.06	.49
Kritisign	24	4.02	.89
Media Culture in the Picture	25	3.89	56
Hack Gender Stereotypes	28	3.84	.52
Transformation	11	3.74	.63
The Stolen Moment	18	3.71	.49
Teach me how to Dougie	15	3.69	.59
Crack the Code	15	3.68	.78
Hack Your Hood	15	3.66	.78
Remix the Music Video	27	3.60	.59
Special Cases	15	3.60	.66
Advertism	15	3.50	.53
A Matter of Time and Space	13	2.89	.55
Redesign Your Hub	28	2.75	.85
total	**302**	**3.67**	**.74**

Table 22: Scores on scale 1: Complex task situations

Scale 2 Learning community	N	mean	Standard deviation
Multimedia Design for Education	18	4.39	.45
Crack the Code	15	4.12	.68
Media Culture in the Picture	25	4.10	.53
A Matter of Time and Space	13	4,08	.87
Teach me how to Dougie	15	3.99	.35
Remix the Music Video	27	3.79	.67
Advertism	15	3.67	.40
Kritisign	24	3.48	.79
Re:Icon	35	3.47	.56
Hack Your Hood	15	3.28	1.13
Transformation	11	3.09	.81
The Stolen Moment	18	3.08	.41
Special Cases	15	2.59	.79
Hack Gender Stereotypes	28	2.51	.65
Redesign Your Hub	28	1.86	.71
total	**302**	**3.37**	**.97**

Table 23: Scores on scale 2: Learning community

scale show that a low score in complex task situations can either indicate that a course lacked complexity or that it was too complex: the teachers of *A Matter of Time and Space* explained that they limited the complexity of the assignment in order to make it more effective, whereas the teacher of *Redesign Your Hub* interpreted his assignment as too complex because students could not deal with the amount of choices they had to make.

Scale 2: Learning community
The second scale measures the extent to which the students experienced that their class operated as a learning community during the course (table 23). It is based on questions that inquired whether the students found that they had collaborated, presented and explained their work to peers, and whether they critiqued and assessed the work of their peers. I can identify a relationship between this scale and the model of authentic art education, as it covers many aspects of design principle e: *the class operates as a learning community in which various forms of expertise are shared*.

       With an overall average of 3.37, the implementation of learning communities was moderately successful across the courses. However, a high standard deviation (.97) shows that in several courses learning communities were successfully established, while they were hardly realized in other courses. Regarding the courses with high outcomes on this factor, I can conclude that aspects like cooperative production, peer learning and peer assessment were prominent and coherent aspects of the same learning arrangement. The teacher interviews revealed that the lower scores on this scale could be explained by the fact that several teachers were unable to organize student presentations at the end of their courses, as was the case in *The Stolen Moment, Transformation, Hack Gender Stereotypes, Special Cases* and *Redesign Your Hub*.

Scale 3: Meaningful connections
The scale for meaningful connections (table 24) entails a correlation between five items in the questionnaire: idea formation; learning from others; and the study of popular culture, professional art and societal issues. My interpretation of this scale is that the study of art and art related sources and contexts supported the students' ability to develop different ideas during their artistic processes. Students limited 'learning from others' not to their classmates, but included the designers, artists and other experts they met during the course or that were represented by the visual and textual artifacts they discussed in class. The scale indicates that the study of art, visual culture and societal issues indeed becomes 'meaningful' when students can apply that knowledge to their artistic production processes.

       With an average score of 3.19 on this scale, I can conclude that the influence of meaningful connections was moderate across the courses. In a course like *Multimedia Design for Education* students reported high scores on this scale (3.88), whereas the score was substantially below average in courses like *Re:Icon* and *Redesign Your Hub*. My interpretation is that the students

who took part in the courses with lower scores did not discuss subject matter extensively, or that students were not able to apply this knowledge during the productive parts of the course. A high score with regard to meaningful connections does not necessarily entail that students studied a lot of subject matter during these courses, but that learning about art, popular culture and societal issues related to their creative process, or vice versa.

When I compare the results of the individual courses across the three scales, *Multimedia Design for Education* and *Media Culture in the Picture* have consistently high scores, whereas *Redesign Your Hub* received the lowest score on all three scales. As the aim of this questionnaire was to discover to what extent courses reflected the characteristics of authentic art education, these outcomes should not be interpreted as ratings for the success or quality of the individual courses as such. My interpretation is that the teachers of *Multimedia Design for Education* and *Media Culture in the Picture* implemented the characteristics of authentic art education most consistently. In case of *Redesign Your Hub,* the interviewed teacher and the open learner reports of the students confirm that there was a tension between the intended, implemented and attained curriculum. The intended curriculum reflected many characteristics of authentic art education, but some of these aspects proved to be problematic during the implementation process, which caused many students to become frustrated or demotivated.

The analysis of the outcomes of closed learner reports is the last section of the student evaluation. Together with the results of the teacher's

Scale 3 Meaningful connections	N	mean	Standard deviation
Multimedia Design for Education	18	3.88	.57
Media Culture in the Picture	25	3.68	.56
The Stolen Moment	18	3.64	.67
Hack Gender Stereotypes	28	3.58	.50
Hack Your Hood	15	3.51	.78
A Matter of Time and Space	13	3.38	.51
Advertism	15	3.32	.79
Kritisign	24	3.18	.78
Remix the Music Video	27	3,13	.44
Teach me how to Dougie	15	3.11	.82
Transformation	11	2.96	.67
Crack the Code	15	2.85	.91
Special Cases	15	2.80	.68
Re:Icon	35	2.71	.68
Redesign Your Hub	28	2.54	.83
total	**302**	**3.19**	**.78**

Table 24: Scores on scale 3: Meaningful connections

evaluation, the students' evaluations enable me to answer the research questions that are related to the assessment phase of this design-based study. This analysis will be presented in the next section.

Assessment phase: conclusions

The analysis of the different data I collected enables me to answer the second research question of this chapter: *what is the impact of the teacher-designed lessons on local school practice and which learning effects do teachers and their students perceive?* I will structure the discussion of these results based on Nieveen's (2009) third and fourth criterion for high quality interventions: *practicality* and *effectiveness*. On the basis of the results of chapter 8, I concluded that the courses teachers designed met Nieveens' first two criteria for educational interventions: relevance and consistency. The evaluation of the implementation process enables me to discuss the courses' practicality and effectiveness. Nieveen (2009) considers a learning arrangement practical when the intervention is usable in the intended setting; it is effective when it produces the desired outcomes.

Regarding the *practicality or usability* of the courses, I can conclude that all of the teachers were able to implement courses that are both practical and innovative. Their practicality is demonstrated by the fact that the courses fitted in existing educational contexts and curricula at the level of secondary and higher education. The courses' practicality does not imply that they were identical to regular courses. Most of the participating teachers emphasized the innovative character of their intervention, both with respect to its subject matter and its pedagogy. This is supported by the outcomes of the student evaluations: a majority of the students perceived their course as different to regular art courses. Most of these students found that the courses applied a different pedagogical approach or offered them more freedom than usual. Other students experienced that the courses used different techniques or subject matter than usual, or that they learned more outside the school context or collaborated more or than in previous art courses.

The data also demonstrate the *effectiveness* of the interventions. A majority of participating teachers reported that they were satisfied with the learning modes of the students during the course and the forthcoming learning results. They confirm that their students achieved most of the learning goals and were able to realize the final products that teachers anticipated. The results of the students' learner reports indicate that the courses generated learning across all knowledge domains: cognitive, technical, interpersonal and affective. A remarkable result was that nearly half of the student's learning experiences were related to the cognitive knowledge domain. These learning outcomes verify that art education can be more than 'just a break between serious school subjects', and that the popular characterization of art education as a non-cognitive subject is inadequate. Another result was that data retrieved from the closed learner reports suggest a relationship between idea formation, 'learning from others' and the study of popular culture, professional art and societal issues. This correlation

indicates that the study of art and art related sources and contexts supports the students' ability to develop different ideas during artistic processes. Students may regard the designers, artists and other experts they met or studied during the course as meaningful resources with regard to their own creative process.

The data that were retrieved during the assessment phase provided information about the practicality and affectivity of the courses, but gave me also a compelling insight into how the design principles of authentic art education work in practice. These data will be triangulated and discussed in the final chapter of this study: the reflection phase. In this phase, I will analyze the 'behavior' of the design principles of authentic art education in realistic educational contexts, which assists the revision of the educational model and contributes to the discussion of the local and theoretical implications of this study.

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10

Conclusions and Discussion

Contemporary developments in youth culture and professional art are usually not immediately reflected in art education. Today's art educators are faced with the reality that both the professional visual arts and the visual interests of their students are rapidly expanding and changing. Processes of globalization and digitalization have accelerated the availability and turnover of visual culture; audiovisual techniques are no longer the exclusive domain of specialists; worldwide networks offer new possibilities for joint creative production, exchange and learning; and artists blend multiple social contexts and artistic fields in the same practice. The actualization of art curricula is complicated because current educational policies send out a paradoxical message to art educators: the economic justification of public schooling has weakened the public support for art and art education, whereas creativity and innovation are designated as the key competences for future citizens.

I started my PhD because I considered authentic art education (Haanstra, 2001) a significant social-constructivist pedagogical approach that offers art educators guidelines for the actualization and revaluation of their practice. Authentic art education advocates collaborative forms of learning in complex task situations, and the establishment of meaningful connections between visual education inside school and developments in the artistic worlds beyond formal learning institutes. Because authentic art education approaches the subject matter and pedagogy of art education as fundamentally dynamic, it supports the innovation of the art curriculum from the bottom up. It challenges art educators to engage in a continuous process of exploring and redefining their curriculum in the light of contemporary visual production, making them less 'school-like' and more lifelike.

Remixing the Art Curriculum is based on the premise that art has an intrinsic social value and that the relevancy of art education increases when it addresses both the emergent needs and interests of the student and contemporary developments in the professional art domain. I found that the original characteristics of authentic art education would gain relevance when they were compared and aligned with the developments in contemporary visual practice and converted to a more practical design model for art educators. I argued that a contemporary model for authentic art education can reinforce the role of art teachers as reflective practitioners; educators who perceive their practice as a creative endeavor that requires a continuous (re)consideration of both subject matter and pedagogy. The central object of my research was the development of a 'remixed' educational design-model that aligns the original ideas of authentic art education with the characteristics of contemporary visual production. As I wanted to explore the actualization of authentic art education both from a theoretical and a practical perspective, I used a design-based methodology that consisted of different research and design phases in which informal visual producers, professional artists, teachers and students participated. The design-based approach of this PhD enabled me to derive educational

theories from artistic practice and to test and explore theoretical ideas in the local practices of art educators.

In this last chapter I will present an overview of the outcomes of the various subsidiary research questions that were examined in the course of the research project. This will lead to a synthesis and discussion of the overall research question, which I formulated as: *What are the main design principles of a model for authentic art education that can be derived from the practices of contemporary informal and professional visual producers, and what are its implications in educational practices and for curriculum theory?* To answer the central research question I will revisit and discuss the model of authentic art education I introduced and tested during the research process and its underlying design principles. Both the local and theoretical impact of my study will be taken into account in my conclusions and reflections.

Results

To organize my study I used a four-phased structure for design-based research (figure 30). In most of the four phases, multiple research instruments were applied including literature reviews, individual and group interviews and learner reports. This section will present the results of these studies in the different research phases, which provide the answers to the subsidiary research questions.

Identification

The goal of this phase was to place the problems that my dissertation aims to address in a theoretical and historical context and to formulate the main and subsidiary research questions. I identified the roots and the current state of authentic art education by discussing the ideas of scholars like Efland (1976), Anderson and Milbrandt (1998) and Haanstra (2001, 2011). I concluded that authentic art education is rooted in social-constructivist ideas on learning and is strongly opposed to the so-called 'school art style', which entails a pedagogy that is detached from both the developments in
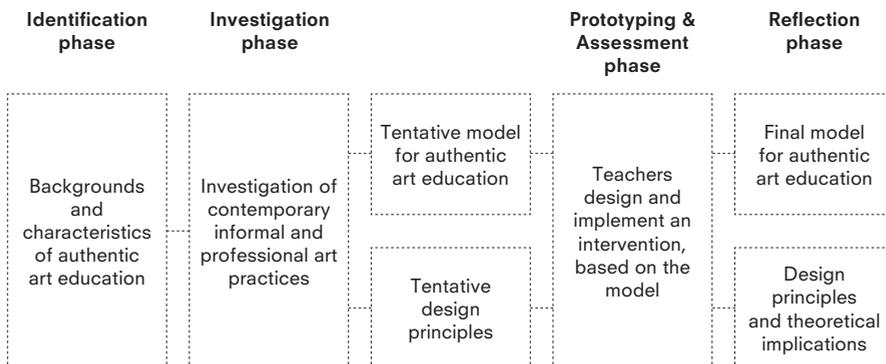

Figure 30: Main research phases of Remixing the Art Curriculum

the professional arts and the student's self-initiated art. I argued that the four characteristics or design principles for authentic art education that were formulated by Haanstra (2001) had been applied and discussed in different contexts, but were not revised in the light of contemporary informal and professional visual production. Another problem I identified was that authentic art education was still a rather theoretical concept because it had not been operationalized into a practical educational design model for art educators.

Based on this problem analysis, I formulated three aims for my study. The first aim was to empirically explore the original design principles of authentic art education among contemporary visual producers, in both the informal and professional domain. The second aim was to use the characteristics of contemporary visual production to update Haanstra's original design principles of authentic art education and convert them into an educational model. The third aim was to investigate the impact of my model in educational practice through a group of teachers who would use it as a tool to design and implement new courses. The evaluation of the teachers' educational design process and the experiences and learning effects that teachers and students reported after the implementation of the courses would inform both the impact of the model in practice and allow generalizations to broader contexts in which the revised design principles of authentic art education can be applied.

Because these three aims involved the systematic study of educational interventions in order to solve a complex educational problem and to gain insight in key design principles of authentic art education, I argued that a design-based research methodology was most appropriate for this dissertation. Design based-research is both utility and theory oriented, involves the collaboration of practitioners and is operated through cycles of analysis, (re)design, implementation and evaluation. As complex design-based research projects are considered to be too time-consuming for a dissertation (Herrington et al., 2007), I limited its cyclic character. The teacher-designed courses were developed via collaborative research cycles and they were tested once with students.

Investigation

During the investigation phase, I examined the practices of contemporary informal and professional visual producers, which were selected as relevant contexts to inform a new model for authentic art education. Authentic art education is aimed at the creation of lifelike learning environments by breaking the boundaries between school and real world contexts. It seeks to establish meaningful relationships between both the professional art discipline and the student's everyday artistic practice. To find new reference points for the content and didactics of authentic art education, I decided to explore two main 'worlds' that inform authentic art education quite literally: the characteristics of 'the student's everyday art practice' were explored by studying participants in informal visual networks; the features of 'the

professional art discipline' were investigated by studying the practices of contemporary artists and art collectives. To analyze these practices, I reviewed the situative perspective within learning psychology (Bereiter & Scardamalia, 1997; A. L. Brown et al., 1983; Engeström, 1999; Lave & Wenger, 1991) and applied Wenger's (2006a) model of communities of practice to classify and describe the characteristics of contemporary visual producers that were observed.

The literature and empirical study as described in chapter 2 and 3 answered research question 1: *How does artistic development and learning take place among young people in informal visual networks, and what are their sources of inspiration?* I found that contemporary informal visual producers develop specific forms of expertise inspired by affinity spaces within popular culture with complex rules, languages and values. Participants learn by forming ad hoc networks with great variety among members with regard to their population, motivation, ambition and artistic levels. Community members encourage others to create and share work, during which they often apply forms of informal mentorship. This entails that such on or offline communities are able to function as learning networks without assigning formal roles to members like teachers or apprentices. Their practice and artistic output may seem rule-based for non-members, but group conventions often facilitate creative and reflective productions that continuously redefine that same practice. The short-term, local artifacts that members produce can be regarded as contributions to a much larger, globally shared object or domain that develops over a longer time. A holistic approach toward visual production enables members to produce experimental and interdisciplinary visual and non-visual forms, which often develop over time through a longitudinal commitment to their affinity space. Play, simulation, performance, copying, sampling and remixing are important methods in informal visual networks.

The literature and empirical study of socially engaged artists, which I presented in chapter 4 and 5, answered research question 2: *How does artistic development and learning take place among contemporary artists and what are their sources of inspiration?* I found that contemporary socially engaged artists are largely inspired by existing human conditions, at both a local and a global level. Their practice is conceptually rooted in art, but located in local and global cultural contexts associated with activism and policy formation. Practitioners are professionally trained artists who value competences like sensibility, persistence, social and organizing skills over technical skills. Contrary to the traditional image of the artist as a 'lone genius', the artists studied participate in interactive and collaborative art networks consisting of peers, professionals from other domains and members of the audience. I could distinguish three forms of collaboration used by artists: as a production resource, a strategic means and/or as an artistic theme. An artist's collaborative network also bears the characteristics of a learning community in which critical exchange and joint creation are the most important forms of information sharing and peer learning. The practices of

these artists can be typified as both interdisciplinary and process-based: practitioners define themselves as artists but they operate as hybrid cultural producers in different social, autonomous and applied contexts. The art-works they produce can be typified as 'inter-mediate'; artists use different, interconnected forms and techniques that function as signifiers of artistic and social processes.

In my view, the characteristics of informal and professional visual producers that I defined throughout chapter 2-5 provided me with cutting edge knowledge of today's visual practice. The characteristics shed light on the sources of inspiration, the modes of learning and the production methods of contemporary visual producers. In order to establish a connection between the field of visual production and educational practice, the characteristics I defined were compared and aligned with the existing design principles for authentic art education in the next stage of my research project.

Chapter 6 described the last stage of the investigation phase. Here, I synthesized the results of former chapters to design an updated model for authentic art education, answering research question 3: *How can the characteristics of contemporary informal and professional communities of practice inform a pedagogical model for contemporary authentic art education?* Based on a comparison between the characteristics of informal and professional visual networks I determined that visual producers in two apparently opposite artistic fields share a substantial amount of characteristics with each other, both with regard to what is learned and how learning takes place. Contemporary visual producers operate in distinctive domains and have different goals, but there are many resemblances in relation to how they find their inspiration, how they develop expertise, how they apply collaborative methods for learning and the methods they use for artistic production. The integrated characteristics of informal and professional visual producers informed the original design principles for authentic art education, which I updated, supplemented and rearranged into a visual model (figure 31). A major adaptation was the introduction of an additional design principle and learning domain. Haanstra's original description of authentic art education merely emphasized connections between two domains: the world of the student and the professional art world. As my studies indicated that contemporary visual production is situated in and inspired by broad societal contexts, I added 'local and global contexts' as a third domain. This addition permits the contextualization of art and popular culture in associated societal fields; acknowledges non-art knowledge and skills as related to art education; and emphasizes the operationalization of authentic art education as a discursive, reflective and thematic curriculum.

Prototyping and assessment

The phase of prototyping and assessment was discussed in chapters 7-9 and presented how the updated design principles of authentic art education were tested among teachers and students in what educational researcher

Ann Brown called "the blooming, buzzing confusion of inner-city class-rooms" (1992, p. 141). The prototyping phase entailed that a group of art teachers used the model for authentic art education to design an intervention in the form of an art course for their local art curriculum.
I implemented a six day summer school as a means to select teachers as research participants and to support and observe them during their educational design process. Throughout the prototyping phase participants received coaching and feedback on their intermediate course plans from peers, coaches and experts. During the assessment phase, teachers implemented their self-designed courses in their local practices. The design

Subject matter:

affinnity
spaces in
popular
culture

professional
art
practice

**a: Learning is aimed
towards the culture
of the student**

**Meaningful connections
between professional
art, popular culture and
societal issues**

**b: Learning tasks
are derived from
activities performed
by art professionals**

local and
global issues

**c: Learning is situated in
broad societal contexts**

Pedagogy:

**d: Knowledge is constructed in complete
and complex task situations**
–   The assignments give scope for
    students' initiative, interests and
    opinions
–   Interdisciplinary production and
    longitudinal artistic research are
    stimulated
–   The mastery of analogue & digital
    techniques is instrumental, rather
    than a goal in itself

**e: The class operates as a learning
community in which various forms of
expertise are shared**
–   Collaborative production and (online)
    interaction with people outside the
    classroom are encour aged
–   Copying, sampling and remixing are
    seen as part of artistic processes
–   Student consultation, presentations
    and (peer) evaluations are regular
    features of the learning process

Figure 31: Tentative model for authentic art education, as applied during the prototyping and assessment phase

process, impact and learning results of this intervention were evaluated by the teachers involved and the students that took part in the courses. Nieveen's (2009) criteria for high quality interventions helped me to discuss the interventions as regards their relevance, consistency, practicality and effectiveness.

The data I collected during and after the prototyping phase via observations, interviews and intermediate course plans answered research question 4: *How do art teachers translate the revised design principles of authentic art education to lessons and how do they perceive this design process?* I concluded that teachers were able to apply the guidelines of the model of authentic art education to courses that meet the criteria for high quality with regard to their relevance and their consistency. The participating teachers reported that the educational design tool challenged them to adopt a more creative, holistic, systematic and collaborative approach toward educational design: it enabled them to select relevant subject matter and learning themes on the cutting edge of popular culture, contemporary art and societal issues; it helped them to focus on broad student competencies and final learning outcomes; and it offered them a structure for collective educational design.

The most important evaluation instruments I used during the assessment phase of my study were interviews with 20 teachers who designed and implemented an art course at fifteen different schools as well as learner reports that were filled out by 302 students who attended the courses. The analysis of these data, supported by written course plans and student work provided the answers to research question 5: *What is the impact of the teacher-designed lessons in school practice and which learning effects do teachers and their students perceive?* The evaluation data indicated that the teacher-designed courses were indeed practical, innovative and effective. They could be implemented in regular educational contexts with existing curricula. Their innovative character was most significantly demonstrated by the outcomes of the learner reports. A majority of the participating students perceived their course as dissimilar to other art courses in their curriculum. The arguments with the highest frequencies were that the courses applied a different pedagogical approach (23.5%); had offered students more individual freedom (21.4%); presented other techniques (14.9%); or that the course involved more learning outside school (8.3%) and collaboration (7.8%). In relation to these last aspects, teachers acknowledged that learning in real live settings or interaction with outsiders had a positive effect on the students' motivation and their personal responsibility for learning.

Although the desired learning results were not always fully realized, most teachers emphasized the effectiveness of their courses with regard to the learning outcomes they produced. The students' learner reports indicated that the courses generated learning effects across all of the different knowledge domains: cognitive, technical, interpersonal and affective. The most substantial result was that nearly half of students' learning

experiences were related to the cognitive knowledge domain. A surprising result was that the student responses indicated a positive correlation between idea formation; learning from others; and the study of popular culture, professional art and societal issues. My interpretation of this outcome is that the study of art, popular culture and societal contexts as interrelated domains supports the students' creative process.

The data yielded during the prototyping and assessment phase provided convincing evidence for the efficacy of the model for authentic art education in relation to the subject matter, the pedagogy and the outcomes of educational interventions. The model fostered the role of teachers as educational designers by stimulating a creative, holistic, systematic and collaborative approach toward educational design. The teacher-designed courses reflected the main design principles that constitute the model, which were also perceived as coherent constructs by the students who took the courses.

The courses enabled students to study themes, artifacts and methods related to the domains of popular culture, conceptual art and society. Most teachers reported positive experiences with the contemporary art forms they discussed. Students sometimes perceived contemporary art as strange and difficult, sometimes as surprisingly accessible, but teachers were generally able to engage them in processes that involved the analysis and discussion of contemporary artworks. Most courses presented art and art education as a broad societal domain, which expanded the possibilities for critical thinking and creative forms of social resistance. Societal themes intensified cognitive learning aspects and made them generally more accessible for students who are less involved in the arts. Teachers reported that popular culture has a capacity to broaden the definition of art because it enables students to establish connections between familiar and less familiar forms of art. They experienced popular culture as a shared domain that allows both students and teachers to operate as experts in class. The data illustrated that students cannot be regarded as sole authorities in the popular domain: although students are quite active in the digital domain, they are not always familiar with the issues and audiovisual techniques that featured in the courses.

Most courses were able to realize complex task situations which demanded that students integrate different forms of knowledge and skills, including planning, creative research and decision-making. They required students to take the initiative and challenged them to pursue their personal fascinations and opinions to complete the task. Teachers highlighted the prominent role of artistic research processes, even when a course was executed in a school with a traditional timetable. The data from the open learner reports confirm the teacher's perceptions because most of the student's learning statements were related to creativity and artistic research (12.8%). The courses reflected the interdisciplinary and conceptual approaches that are customary in contemporary visual production: they often did not prescribe a single visual technique, but required students to experiment and select the materials and techniques that expressed their ideas best.

It is notable that the majority of the courses stimulated students to use audiovisual and digital techniques, which are still not common in general art education.

Most courses aimed to establish learning communities by stimulating (online) interaction within the class community, acknowledging the student's expertise and the promotion of collaborative production methods like teamwork, sampling and remixing. As individual production processes are often considered to be 'typical' for art education, it is notable that most of the course assignments required students to work in small teams. The data indicated that collaboration between students in art subjects is a more regular feature at the secondary level than at the level of higher education. Several courses experimented with features like research and presentations outside school, online interaction, external experts, or extensive peer evaluations, although these aspects were not always implemented successfully or sometimes even completely discarded as the course proceeded.

As the prototyping and assessment phase reflected and confirmed the main design principles of authentic art education, major revisions to the tentative model were not implied. However, the data did present supplementary aspects, which I will discuss on the basis of the final model of authentic art education.

Reflection and implications
In this final section of my dissertation I will discuss the outcomes and generalizability of my design-based research project, at both local and broader levels. McKenney et al. (2006) have argued that educational design research yields three key outputs: curricular products or programs, design principles or intervention theory; and the professional development of participants involved in the study. The fifteen courses that teachers designed and implemented during my research project were presented and discussed in the case sheet section and chapter 9. In the next section, I will present a slightly revised version of the model of authentic art education, followed by a discussion of the implications of my study with regard to educational theory and practice. The last section will discuss how my and similar design-based research studies can contribute to the professional development of art teachers. These reflections provide the answers to the main research question of *Remixing the Art Curriculum*: *What are the main design principles of a model for authentic art education that can be derived from the practices of contemporary informal and professional visual producers, and what are its implications in educational practices and for curriculum theory?*

Finalized model and design principles for authentic art education
In the course of this dissertation I updated and redesigned the original design principles of authentic art education (Haanstra, 2001) on the basis of characteristics that I identified in the practices of contemporary informal and professional visual producers. The data that I collected during the phases in which these principles were tested in varied practices indicate

that the heuristic guidelines that constitute the model for authentic art education were robust. As its main design principles were already established and quite intensively discussed in former chapters, I will limit the description of the final model to the aspects that were altered or added.

I interpreted two outcomes of the prototyping and assessment phase as complementary to the model. The design process of the teachers demonstrated that context-rich artworks and images have a large capacity to function as responsive environment organizers (Earl, 1987), which help designers to envisage the entire learning-teaching arrangement and that may function as stimuli and reference points for students. This signifies that the selection of subject matter and pedagogical design are creative and reciprocal processes, which influence each other constantly. In the final model (figure 32), the strict division between pedagogy and subject matter disappears, which implies that all five design principles are related to *what* and *how* students learn in the context of authentic art education. The three guidelines associated with the domains of professional art, popular culture and societal issues are presented as one 'super' design principle: *learning tasks are aimed toward the culture of the student, derived from professional art and situated in broad societal contexts.* This design principle explains how the three domains in the Venn diagram interact pedagogically: art educators are advised to seek a balance between the prior knowledge and cultural interests of the student; learning activities as performed by art professionals; and the local and global issues associated with artistic production. This design principle is further operationalized with three guiding characteristics concerning both subject matter and pedagogy. The guideline *context-rich visual and art sources operate as stimuli for the formation of learning and teaching arrangements* is a new addition that expresses the relation between artistic resources and responsive environment organizers that I discussed previously.

My second addition to the model is related to art education as a pedagogical space for social critique and intervention. The evaluation of the implemented courses revealed that teachers were able to successfully implement forms of 'creative resistance' (Darts, 2004) in regular educational contexts, which enabled students to discuss social issues and existing power relations via the methods of contemporary artists. This outcome is relevant because it underlines that a connection between societal issues and critical art practice is feasible in curricula of regular schools and produces opportunities for art-specific forms of discussion and reflection. Additionally, as creative resistance is associated with real life issues and contexts, this reinforces the situated aspect of authentic art education in the model. I formulated the additional guideline as: *the learning environment enables critical and artistic interaction with real life contexts.*

The finalized version of the model in figure 32 presents the design principles and guidelines for authentic art education in a more coherent form than previous versions. The Venn diagram visualizes the relationships between the main design principles holistically, without discriminating

affinity
spaces within
popular
culture

professional
art practices

**b: Knowledge is
constructed in complex
task situations**

**a1: Learning is aimed
towards the culture
of the student**

**c: The class operates as
a learning community in
which various forms of
expertise are shared**

**a2: Learning tasks
are derived from
activities performed
by art professionals**

local and
global issues

**a3: Learning is
situated in broad
societal contexts**

Main design principles	**a: Learning tasks are *aimed* toward the culture of the student, *derived* from professional art and *situated* in broad societal contexts**	**b: Knowledge is constructed in complex task situations**	**c: The class operates as a learning community in which various forms of expertise are shared**
Guiding characteristics	Subject matter is based on meaningful connections between professional art, popular culture and societal issues	The assignments give scope for students' initiative, interests and opinions	Collaborative production and (online) interaction with people outside the classroom are encouraged
	Context-rich visual and art sources operate as stimuli for the formation of learning and teaching arrangements	Interdisciplinary production and longitudinal artistic research are stimulated	Copying, sampling and remixing are seen as part of artistic processes
	The learning environment enables critical and artistic interaction with real life contexts	The mastery of analogue & digital techniques is instrumental, rather than a goal in itself	Student consultation, presentations and (peer) evaluations are regular features of the learning process

Figure 32: Finalized model for authentic art education

between aspects related to subject matter and pedagogy. The integration of the design principles related to popular culture, professional art and societal issues assists the formulation of supporting characteristics associated with all three domains. These characteristics add substantial aspects to the educational design processes and the content and pedagogy of authentic art education.

Implications

This section discusses the outcomes of *Remixing the Art Curriculum* in relation to contemporary discourses in learning theory and the field of art education. As my results are produced in the context of design-based research with relatively small sample sizes, many uncontrolled variables and highly motivated educational designers, they require cautious interpretation. I will therefore not discuss these outcomes as 'strong empirical evidence' for certain effects, but rather as context-rich, pioneering findings that inform developments and debates in contemporary art education.

Implications: methodology

In art education, like in many other educational fields, theorists and practitioners are living in the same house but rarely encounter each other. Mutual interaction between art education theory and practice is fairly limited, due to reasons like different concerns and the lack of a shared language (Pariser, 2014; Walker, 2014). The pragmatic perspective from which my study and several other design-based studies departs aims to join theoretical advancement with educational practice through a research process in which theorists and practitioners inform each other reciprocally. My study sheds light on how design-based research can be operationalized in the context of art education and how it produces both theory and its application in practice. Because my study combines extensive literature with empirical research and uses a limited set of research instruments, I was able to successfully contest the 'under-conceptualized and over-methodologized' reputation of design-based research. However, I experienced my combined role as designer and researcher as quite complicated. On the one hand a role as designer/ researcher is attractive because it adds creative aspects to a systematic research practice. This is methodologically valuable as it enables researchers to reconsider and innovate their practice, while it fits the pragmatic paradigm supporting design-based research. Nonetheless, I also realized that my position is somewhat 'suspicious' in relation to the evaluation and outcomes of my study. I tried to reduce evaluator effects and observer bias methodologically whenever feasible, but I found it nearly impossible to completely separate the roles of designer, facilitator, observer and evaluator. The complicated multiple role of the researcher is generally accepted in the context of design-based research, but I think that large-scale design-based research projects gain academic rigor when executed by a small research team, rather than by a single researcher. A team of researchers can divide and alternate the roles of designers and evaluators among its members and

offers opportunities for investigator triangulation. Additionally, I experienced that *Hawthorne effects* among the participating teachers are inevitable to some extent. Hawthorne effects refer to the tendency of people to perform better when they are being observed or when they subscribe to the researcher's expectations (McCambridge, Witton, & Elbourne, 2014). Most teachers that are willing to implement a self-designed course in the context of a research project are highly motivated to turn that endeavor into a success. I think that such Hawthorne effects are unavoidable in the context of design-based research because teachers that do not commit to some extent to the underlying rationale of the research project will probably not participate at all.

Implications: the art curriculum

A contemporary art curriculum

Most teachers that participated in this research project work in the Netherlands but the challenges they face with regard to a contemporary art curriculum are largely generalizable to broader international contexts. The data retrieved from the practices of informal and professional visual producers in my research project illustrate that the field in which art educators operate is dynamic, hybrid and increasingly globalized. They shed light on what Steers has called 'the ever expanding art curriculum' (Steers, 2007): a vibrant, intercultural and interdisciplinary visual practice that can hardly be tied to a hegemonic canon or a fixed a set of techniques in a curriculum. Contemporary visual production is much less steered by genre, form or technique, as by the fascinations, problems and ideas that practitioners explore. The mastery of artistic techniques is not seen as conditional to artistic production but as a parallel process that is defined by the engagement in specific issues and the desire to produce meaningful work. The data I retrieved from spontaneous art producers indicate that visual production around self-chosen subjects and methods stimulates the development of artistic skills. The professional art practices I investigated are largely inspired by the need to explore local and global issues in the context of art. These and other characteristics of contemporary visual production that I defined collide with the dominant tradition in 'school art' curricula. Standardized art curricula that continue to focus on canonized artworks, formal aesthetics and the development of traditional crafts are anachronistic in two different ways: they offer few opportunities for students to experience art as something of relevance in relation to their lives and they do not introduce them to the habits and modes of present-day art production.

Connecting youth culture and professional art

An expanding and 'liquidizing' (Bauman, 2011) visual field requires art educators who are able to make meaningful connections between emergent needs and interests of the students and developments in the professional field. I found that young people explore specific affinity spaces

within popular culture through their visual production, but that their expertise and skills hardly cross over to the domain of professional and conceptual art.

In that sense, professional contemporary artworks are educationally significant because they have a capacity to connect societal developments, popular culture and art, as they discuss cultural issues including our *visual* culture.

The relevance of a contemporary art curriculum is that it can enable students to interconnect familiar cultural modes with more distant forms of art and visual production. The pedagogical approach to realize this is, in part, embodied by the contemporary creative practices outside schools. The school's typical focus on originality and individual imagination as the sole path to creativity were barely reflected by the representatives of the artistic communities in my study. Although informal and professional visual producers are active in different domains, they both operate in collaborative networks and regard their interactions with others as important resources for artistic production and learning. Contemporary art practice is more about social connection and involvement than about individualization and solitary genius. A greater emphasis on the social aspects of art production in educational contexts supports the establishment of the art curriculum as a learning community in which art, popular culture and societal issues are explored and discussed among teachers and students.

A thematic, discursive and reflective art curriculum

A significant outcome of my PhD research shows how art courses based on authentic education are able to address a broad array of skills, including critical and creative thinking, technical, behavioral and social skills. Moreover, the data indicate that teachers and students were able to develop these skills through *disciplined inquiry*, which entails that they were developed through art-specific methodologies in the context of contemporary social discourses in the arts and popular culture. This outcome is interesting in the light of present discussions about the impact and role of art education in knowledge-based and globalized economies. Although policy makers tend to draw colorful pictures of how arts education can strengthen capacities needed for social and economic innovation (Dean et al., 2010; Dutch Ministry of Education Culture and Science, 2013; Unesco, 2010), the evidence of the impact of the arts on non-art skills is relatively scarce (Winner et al., 2013). However, the results in my thesis reveal that a broad cultural orientation toward art can strengthen the intrinsic aspects and innovation of art education itself. The inclusion of global and local issues in the curriculum makes art education more accessible for students, and more importantly, it aligns the art curriculum with contemporary visual practice. I subscribe to the notion that the main justification for art education lies in domain-specific skills, but this does not entail that art and visual production should be deprived of relevant subject matter and methods related to non-art subjects. My study shows that the practices of informal and professional visual producers are situated in broad social contexts, which are often lacking in

traditional art education. It illustrates that authentic art education resides in a thematic, discursive and reflective curriculum, which requires students to alternate visual production with personal and theoretical reflection on art in expansive socio-cultural contexts.

Authentic art education stimulates innovation

The paramount implication of *Remixing the Art Curriculum* is that it exemplifies how the revised design principles of authentic art education can stimulate the design and implementation of innovative learning/teaching arrangements that reflect and discuss contemporary (visual) culture and challenge students to think and act more like professional creative producers. The courses developed during my study reflect the characteristics of contemporary creative practice: they discuss actual issues via the work of living artists; technique and form are subservient to the expression of personal and societal engagement; they encourage interdisciplinary artistic research; and they present digital techniques, sampling and remixing as artistic methods. Additionally, the courses present visual artistic production as a collaborative, interactive and communicative endeavor, rather than as an individualistic enterprise. The courses in my study were underpinned with the model of authentic art education, but they also reflect contemporary debates in art education that advocate the inclusion of popular visual and digital culture in the art curriculum (Billmayer, 2014; Kafai & Peppler, 2011; Wilson, 2011); the study and production of contemporary art in regular school contexts (Adams, 2012; Groenendijk et al., 2012; Gude, 2013); and art education as a space for student participation in cultural conversations related to identity, ethics, politics and power (Ciampaglia, 2014; Tavin, 2010). My thesis should therefore be regarded as an anthology of efforts to modernize the art curriculum, to offer students authentic learning experiences and to contest the argument that art teachers are "typically stuck in the past" (Wilson, 2003, p. 216).

Implications: educational policy

The art teacher as an educational designer

Authentic art education is reinforced by a curriculum that is designed by teachers who are able to incorporate topical issues derived from actual practices related to informal and professional art production. The outcomes of my study highlight that students, although they are far from blank pages regarding visual culture, still need art teachers who can introduce them to practices, themes, and techniques they are not familiar with. In my view, a topic-centered, thematic educational design approach is the answer to ongoing questions about the significance of art curricula in the context of the professional visual arts and that are relevant and meaningful for the participating students. A curriculum based on an (historical) art canon or lists of required media and techniques is inherently problematic because it suggests a comprehensiveness that is at odds with the

expanding visual domain outside school and the scarce amount of time available in school.

One of the aspects that struck me most during my research project is that curriculum design is a rather implicit aspect in the daily practice of art educators. Educational design is often a hidden activity, buried beneath the overwhelming daily reality of class management, lesson preparations and examinations. I think that schools have a tendency to focus on pedagogical professionalization and often consider the teacher's artistic content knowledge as a static given. In a dynamic visual world, subject-based professional development is equally important for art teachers as their pedagogical professionalization. The teacher-designed courses in this research project illustrate that thematically grouped artworks and visual examples *evoke* learning and teaching arrangements, rather than just illustrate them. Artistic works embody contexts, ideas, theories, processes and opinions that trigger the designers' creativity to articulate educational themes, contents and proceedings. The participating teachers who actively followed or produced contemporary art were most able to construct meaningful learning arrangements based on rich resources. This demonstrates that the content and pedagogy of art education are inseparable, which requires that educational designers should possess both expertise about contemporary visual practice and pedagogical knowledge. I believe, therefore, that an outcome-based approach based on competencies to be acquired only leads to high quality art education when schools acknowledge that the design of contemporary art curricula requires time and space for experts in education *and* art.

In accordance with Eisner (1979), I regard the design and teaching of authentic art education as an *artistic* endeavor in itself, because it is largely dependent on the connoisseurship, imagination and personal beliefs of the teacher. Contrary to Eisner, I consider curriculum design also as a *collaborative* artistic activity, in line with the communities of practice in the contemporary visual arts I studied. My research demonstrates that curriculum design is reinforced when it is operationalized collectively. Groups of educational designers can complement each other's expertise and they can advance the consistency of pedagogical interventions, coordinated by shared design strategies. It is important that design strategies for collective educational design and their underlying theoretical principles are further explored by future research because I think that today's (art) educators need sound fishing rods, rather than more fish. Such investigations could answer relevant questions in the line of this dissertation like: what are the implications of team curriculum design on school practices?; how can contemporary developments in art and visual culture be aligned with arts' traditions and histories?; and what are the characteristics of a context-rich, thematic, research-based art curriculum that stretches over several years? Another topic that requires further study is the design of authentic assessments. The results of my research indicate that many teachers struggled to operationalize the guidelines for authentic assessment in my model.

Subsequent studies could explicitly investigate the relations between my educational design model and the latest developments with regard to authentic assessment in the arts (Broekhuizen & Schönau, 2014; Gulikers, 2011; Kortland & Maarleveld, 2014).

Social-constructivism

The results of my research are also relevant in the light of contemporary debates about constructivist learning, or 'new learning' as it is often phrased in The Netherlands (Teurlings et al., 2006; Van der Werf, 2005; Volman, 2006). As discussed earlier in my dissertation, constructivist learning theories are often misconceived as pedagogies that imply that teachers should merely operate as facilitators for learning, avoiding any form of direct instruction or didactical intervention (Davis & Sumara, 2002). Another popular perception is that learning and teaching based on constructivist principles is only feasible when the entire school organization is involved. The results of my study confirm that the fact that authentic art education is rooted in social-constructivism does not imply that it cannot be implemented in traditional learning contexts. Some of the courses were hindered by fragmented traditional timetables and students who were unaccustomed to ill-structured tasks, but generally most participants were able to implement a course with social-constructivist elements in regular educational contexts. The study confirms that authentic (art) education is a flexible, rather than a radical social-constructivist learning concept, which allows both bottom up and top down approaches in teaching (Roelofs & Terwel, 1999). It verifies that 'authenticity' of authentic art education must be seen as a continuum, rather than as a set standard (Gulikers, 2011; Newmann & Wehlage, 1993). The cases in my study illustrate that the main design principles do not have to be maximized in each learning arrangement, but can be attuned to the experience and capacities of the student and to the limitations and possibilities of the local learning environment. The main criterion is not *if* a lesson is authentic or not, but *to what extent* authenticity can be attained.

Social critique and intervention

An important political implication of *Remixing the Art Curriculum* is that the discussion of social subject matter in combination with contemporary artistic methodologies like remixing, social interventions, culture jamming and hacktivism (Hearn, Mahncke, & Williams, 2009; Klanten et al., 2011) creates opportunities for students to criticize and even to playfully disrupt existing power relationships (Darts, 2004; Duncum, 2011). Several of the teacher-designed courses in my study reflect such critical approaches, ranging from students who comment on cultural stereotypes by remixing music videos to students who physically intervene in public space. These data confirm that forms of critical resistance are feasible in 'ordinary' school settings and in my opinion those are the contexts where they are most valuable and needed. My argument concurs with Biesta (2010), who has argued that the function

of state funded education is not only to qualify and socialize students, but that schooling should also provide space for *subjectivation*, challenging students to become autonomous and independent thinkers and actors. The model for authentic art education pursues this goal by challenging students to engage in studying and producing visual art as a means to explore ideas, values and opinions. My research emphasizes that forms of critical art production challenge students to formulate personal opinions and to adopt the role of a critical, creative producer. John Dewey, whose theories are regarded as early influences on authentic education, stressed that a basic aim of public schooling is to initiate students into the practices of democracy (Schultz, Barcovich, & McSurley, 2010). Dewey's ideas resonate in the final statement of a teacher who implemented her course in Hungary during my research project:

> For students to be able to work the way authentic art education implies, they need to know how to make choices, how to think, how to be active and how to care for themselves, basically how to live in a democratic society. So, for me this model is very attractive and liberal because it assumes that teachers and students are responsible for their own decisions, which is not evident everywhere and every time in the world - not even in Europe.

A time that is marked by visual, global and trans-medial communication requires art teachers who are able to design learning environments that enable students to explore and discuss their daily reality. An art educator's practice that is construed as inherently creative, interactive and collaborative has many resemblances with the practices of the socially engaged artists that were discussed in my study. Huybrechts (2014) has defined participatory art projects as risky trade-offs between maker and participants with inherently undefined and uncertain outcomes. Risks should not be avoided, but are regarded as desirable aspects that contribute to the complexity, mutual interaction and 'open ended-ness' of participatory projects. My study implies that risky trade-offs are not only an inherent aspect of contemporary visual production but also of an art curriculum that aims to be authentic. The orientation towards real world artistic contexts and learning via open tasks that authentic art education entails is impossible to realize if educators want to take full control over the student's learning process and learning environment. Schools and teachers who are trying to minimize risk in an art curriculum will probably end up with typical 'school art': student work that is fully disciplined by the controlling conditions of the school and entirely detached from artistic practices outside the classroom. The outcomes of my PhD research have a political significance because they underline that an authentic contemporary art curriculum thrives in a climate in which students are supported and allowed to engage in the risks that ensue from real world interaction, collaboration, creative enquiry, experimentation and critical thinking.

Contributions to the professional development of art educators

Being an art teacher myself, I found one of the most attractive aspects of design-based research that it involves direct interaction between researchers and practitioners, enabling them to learn from each other. Art teachers who participated in my summer school and designed and implemented educational interventions formed the group that was most intensively engaged in this process. Several of them acknowledged that their participation had enabled them to update their knowledge and skills with regard to aspects like recent educational theories and curriculum design, contemporary developments in art and popular culture, and the implementation of non-traditional materials and techniques in class. Many participants emphasized that they would continue to use the model for authentic art education for design purposes or as a diagnostic tool to evaluate their curriculum.

When I discussed the methodology of this dissertation during a guest lecture in Amsterdam in 2014, one of my colleagues mentioned that my research project exemplifies on a large scale how art teachers should explore related fields in their everyday practices. I agree with that interpretation. In my view, high quality art education always starts with teachers who are both involved with the concerns of their students and with the developments in their professional field. My investigation is rooted in the thought that a contemporary art curriculum demands that teachers engage in a continuous process of investigating what the current role of art and visual culture in a society entails, what students need to learn and how this can be translated into challenging learning arrangements. In that sense, my study can be regarded as an academic version of the explorations that art teachers need to perform in their daily practices: I examined the current state of affairs in visual production by investigating the communities of practice of both informal and professional visual producers, and used these outcomes to update existing ideas with regard to authentic art education. Like a teacher would, I not only studied these ideas about learning and teaching theoretically, I also tested them in local educational practices with real life colleagues and students. *Remixing the Art Curriculum* is therefore not only 'food for academics', but sets an example for teachers who want to align their curriculum and teaching practice with contemporary developments in visual production.

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(Dutch)

Hedendaagse docenten beeldende kunst en vormgeving zien zowel de actuele kunst als de visuele interesses van hun leerlingen razendsnel veranderen. Processen als globalisering en digitalisering vergroten de beschikbaarheid en omzetsnelheid van visuele cultuur; audiovisuele technieken zijn niet langer het exclusieve domein van specialisten; wereldwijde netwerken bieden nieuwe mogelijkheden voor collectieve creatieve productie, uitwisseling en leren; 'hybride' kunstenaars mengen verschillende sociale contexten en artistieke productievormen binnen dezelfde praktijk. Deze ontwikkelingen vergroten de kloof tussen traditionele kunsteducatie op school en de ontwikkelingen daarbuiten. De actualisering van het kunstcurriculum wordt extra bemoeilijkt doordat beleidsmakers een paradoxale boodschap aan kunstdocenten afgeven: enerzijds heeft de economische motivering van het belang van funderend onderwijs het maatschappelijke draagvlak voor kunst en kunsteducatie verkleind, anderzijds worden competenties als het vermogen tot creativiteit en innovatie juist aangeduid as sleutelvaardigheden voor de burger van de toekomst.

Remixing the Art Curriculum is een ontwerponderzoek dat uitgaat van de premisse dat kunst een intrinsieke sociaal-culturele waarde heeft en dat relevantie van kunsteducatie toeneemt wanneer zij zowel ingaat op de leerbehoeftes en interesses van de leerling als op hedendaagse ontwikkelingen in de professionele kunsten. Deze opvatting sluit aan bij de uitgangspunten van authentieke kunsteducatie, een sociaal-constructivistisch leerconcept dat streeft naar een dynamisch kunstcurriculum dat aansluit bij de ontwikkelingen in de wereld buiten de school. Authentieke kunsteducatie stimuleert vernieuwing van onderaf, omdat het kunstdocenten uitdaagt om realistische leeromgevingen te ontwerpen waarin zowel de professionele kunstwereld als de populaire beeldcultuur van de leerlingen vertegenwoordigd is.

Het centrale onderzoeksobject van mijn ontwerpstudie is de ontwikkeling van een model dat actuele theoretische richtlijnen biedt voor het ontwerp en de uitvoering van authentiek beeldend kunstonderwijs. Om de oorspronkelijke uitgangspunten van authentieke kunsteducatie te actualiseren en aan te vullen heb ik theoretisch en empirisch onderzoek verricht naar de twee buitenschoolse 'werelden' waar authentieke kunsteducatie aansluiting bij zoekt: de alledaagse, spontane visuele praktijken van jongeren en de praktijken van hedendaagse beeldend kunstenaars en ontwerpers. De kenmerken van deze hedendaagse beeldende praktijken heb ik als bouwstenen gebruikt voor het ontwerpen van een herzien model voor actuele kunsteducatie. De volgende fase van het onderzoek bestond uit het testen en evalueren van het nieuwe model in de onderwijspraktijk. Een groep docenten ontwikkelde lessenseries gebaseerd op het model, die vervolgens werden uitgevoerd op 15 verschillende scholen variërend van VMBO tot HBO. Op basis van observaties en interviews kreeg ik inzicht in de ervaringen van de docenten met het model, zowel wat betreft hun educatieve ontwerpproces als de uitvoering van de door hen ontwikkelde lessen. De leerervaringen van de deelnemende leerlingen en

studenten bracht ik in kaart door het afnemen van *learner reports* onder 302 van de participanten.

De resultaten van de studie hebben zowel betrekking op de theorievorming als op de praktijk van kunsteducatie. Het onderzoek levert theoretische inzichten op over waarom hedendaagse jongeren en professionele kunstenaars visuele producties maken en hoe hun leer- en productieproces eruitziet. Daarnaast bieden de resultaten zicht op de manier waarop actuele buitenschoolse ontwikkelingen vertaald kunnen worden naar educatieve ontwerpprincipes en in hoeverre deze principes 'werken' in verschillende onderwijspraktijken.

Het ontwerponderzoek is ingedeeld in vier fases: identificatiefase (H1), researchfase (H2-6), prototype en evaluatiefase (H7-9), en reflectiefase (H10). Het verloop en de belangrijkste resultaten van elke fase worden hieronder besproken.

Identificatiefase

In deze fase wordt authentieke kunsteducatie in een theoretisch en historisch kader geplaatst van waaruit de onderzoeksvragen worden geformuleerd. De ontstaansgeschiedenis en de huidige staat van authentieke kunsteducatie worden beschreven aan de hand van de ideeën van Efland (1976), Anderson en Milbrandt (1998) en Haanstra (2001, 2011). Authentieke kunsteducatie vindt zijn oorsprong in de sociaal-constructivistische onderwijstheorie en streeft naar betekenisvolle, realistische leeromgevingen waarin de grens tussen de schoolwereld en de 'echte' wereld doorbroken wordt. De uitgangspunten van authentieke kunsteducatie worden omschreven aan de hand van vier karakteristieken: kennis wordt geconstrueerd in complexe taaksituaties die ruimte bieden voor eigen initiatief; het onderwijs gaat in op de cultuur van de leerling; leertaken zijn afgeleid van activiteiten die professionals in de kunsten verrichten; en onderlinge samenwerking en communicatie spelen een prominente rol bij het leren (Haanstra, 2001, 2011). Authentieke kunsteducatie zet zich af tegen zogenoemde *schoolkunst* (Efland, 1976), een vorm van kunsteducatie die functioneel is binnen scholen, maar die nauwelijks relatie heeft met ontwikkelingen in de professionele kunsten en de spontane kunstproductie van leerlingen.

Op basis van de ontwikkeling van authentieke kunsteducatie constateer ik twee problemen. De vier karakteristieken van authentieke kunsteducatie die Haanstra in 2001 formuleerde zijn in verschillende contexten toegepast en onderzocht, maar zijn nooit herzien of herijkt in het licht van de actuele kunstproductie. Een ander probleem is dat authentieke kunsteducatie vooral een theoretisch concept blijft omdat haar uitgangspunten niet vertaald zijn naar een praktisch ontwerpmodel voor kunstdocenten. Aan de hand van deze probleemanalyse definieer ik drie doelen voor mijn dissertatie. Het eerste doel is om de uitgangspunten van authentieke kunsteducatie empirisch te verkennen in de praktijken van hedendaagse beeldproducenten, zowel in het informele als in het professionele domein. Het tweede doel is om de karakteristieken van hedendaagse visuele pro-

ductie te gebruiken om de oorspronkelijke ontwerpprincipes van authentieke kunsteducatie te actualiseren en van daaruit een model te ontwikkelen als ontwerptool voor kunstdocenten. Het derde doel betreft het onderzoeken van de effecten van het door mij ontwikkelde model in de kunsteducatieve praktijk.

De hoofdvraag van het onderzoek luidt: *wat zijn de belangrijkste ontwerpprincipes voor een model voor authentieke kunsteducatie dat is afgeleid van de praktijken van hedendaagse informele en professionele visuele producenten, en welke implicaties heeft het model in de kunsteducatieve praktijk en op het vlak van curriculumtheorie?* Omdat mijn onderzoek ingaat op concrete problemen in de complexe onderwijspraktijk en daarnaast nieuwe theoretische inzichten wil verschaffen kies ik voor een ontwerpgerichte onderzoeksbenadering. Net als andere ontwerpgerichte studies is mijn onderzoek zowel gericht op praktijkproblemen als op theorievorming, wordt er samengewerkt met verschillende soorten praktijkbeoefenaars en bestaat het onderzoek uit cycli waarin het ontwerp wordt geëvalueerd en aangescherpt.

Researchfase

Deze fase onderzoekt de buitenschoolse contexten die relevant zijn voor de herziening van de ontwerpprincipes van authentieke kunsteducatie. Om actuele referenties voor de inhoud en didactiek van authentieke beeldende kunsteducatie te vinden, worden twee buitenschoolse contexten nader verkend: de 'beeldcultuur van de leerling' is onderzocht aan de hand van de praktijken van jongeren die opereren in informele visuele netwerken; 'de activiteiten van kunstprofessionals' zijn in kaart gebracht aan de hand van de praktijken van sociaal geëngageerde kunstenaars en collectieven. Om de theoretische en empirische data te beschrijven en analyseren gebruik ik het *communities of practice* model van Wenger (2006a).

Hoofdstuk 2 en 3 beschrijven respectievelijk een literatuurstudie en een empirisch onderzoek naar de visuele artistieke productie, inspiratiebronnen en leeractiviteiten van jongeren in het informele domein. Om de kenmerken van informele visuele kunstproductie op te sporen is het onderzoek toegespitst op informele visuele netwerken: spontaan gevormde analoge en digitale visuele productiegroepen die gevormd zijn rond interessegebieden als fan-art, gaming, manga, cosplay en graffiti. Op basis van de onderzoeken worden er kenmerken van informele kunstproductie gedefinieerd. Informele visuele producenten ontwikkelen specifieke expertises op basis van interessegebieden in de populaire cultuur met complexe regels, talen en waarden. Deelnemers leren door het vormen van ad-hoc netwerken van jongeren met verschillende achtergronden, ambities en artistieke niveaus. Leden van de netwerken helpen elkaar door het samen maken of uitwisselen van werk en door het geven van feedback. In die zin functioneren on- en offline communities als onafhankelijke leernetwerken zonder docenten. Voor buitenstaanders ogen informele visuele praktijken vaak weinig creatief omdat deelnemers vooral lijken te moeten voldoen aan bepaalde codes en regels. Informele visuele producenten ervaren deze regels

echter niet als restrictief, maar als uitgangspunten waarop eindeloos voort-gebouwd en gevarieerd kan worden. Informele producenten maken werk vanuit een holistische, interdisciplinaire benadering: hun visuele productie wordt gestuurd door de onderwerpen waarin ze geïnteresseerd zijn, minder door de voorkeur voor een specifiek materiaal of specifieke techniek. Informele kunstproductie is sterk productgericht, maar omdat deelnemers vaak lange tijd trouw blijven aan een bepaald interessedomein kunnen indi-viduele producties gezien worden als onderdelen van een doorlopend artis-tiek proces. Daarbij vormen spel, simulatie, kopiëren, samplen en remixen belangrijke experimentele productiemethodes.

In hoofdstuk 4 en 5 onderzoek ik het werkveld van professionele kunstenaars en vormgevers. Omdat het professionele veld zeer breed en gevarieerd is, heb ik ook hier gekozen voor de selectie van een specifieke groep kunstenaars. Het onderzoek richt zich specifiek op sociaal geënga-geerde kunstpraktijken, vanuit mijn verwachting dat onder deze kunste-naars de meest actuele ideeën en methodieken over hedendaagse kunstproductie te vinden zijn. Op basis van literatuur- en empirisch onder-zoek worden de kenmerken van hedendaagse sociaal geëngageerde kunst-praktijken gedefinieerd. Het menselijk bestaan vormt de belangrijkste inspiratiebron van sociaal geëngageerde kunstenaars. Hun praktijken zijn conceptueel geworteld in de kunst, maar richten zich op lokale en globale sociale contexten vanuit een activistisch en politiek perspectief. De kunste-naars hebben een professionele kunstopleiding gevolgd, maar noemen com-petenties als gevoeligheid, doorzettingsvermogen, sociale kwaliteiten en organisatievermogen belangrijkere succesfactoren dan de beheersing van kunstzinnige technieken. Geheel in tegenspraak met het populaire beeld van de kunstenaar als *lone genius* blijken de onderzochte kunstenaars te opereren in interactieve netwerken waarin wordt samengewerkt met collega-kunstenaars, met experts van buiten de kunsten en met hun publiek. De onderzochte kunstenaars gebruiken samenwerking op drie verschillende manieren: als productiemiddel, als strategisch middel en als artistiek the-ma. De netwerken waarin kunstenaars opereren fungeren als leergemeen-schappen waarin kennis gedeeld wordt door het onderling bediscussiëren en het gezamenlijk produceren van kunst. Hun praktijken kunnen worden getypeerd als interdisciplinair en procesgericht: kunstenaars zijn actief in verschillende sociale contexten en maken vaak zowel autonoom als toege-past beeldend werk. Zij beschouwen hun kunstwerken als representaties van artistieke en sociale processen, waarbij artistieke vorm en techniek per project worden bepaald.

In hoofdstuk 6 breng ik de kenmerken van hedendaagse beeldpro-ductie in verband met de uitgangspunten van authentieke kunsteducatie, wat leidt tot een actualisering van de designprincipes en tot een nieuw model voor authentieke beeldende kunsteducatie. Als eerste stap worden de verzamelde karakteristieken van informele en professionele visuele pro-ducenten uit hoofdstuk 2-5 onderling vergeleken. Daarbij valt op dat visuele producenten uit ogenschijnlijk tegengestelde domeinen overeenkomsten

met elkaar vertonen als het gaat om wat deelnemers leren en hoe het leren verloopt. Informele en professionele beeldmakers werken vaak vanuit andere interesses en doelen maar vertonen overeenkomsten wat betreft de manier waarop zij inspiratiebronnen vinden, hoe ze expertise verwerven, hoe ze collectief leren en de creatieve productiemethodes die ze gebruiken. Omdat authentieke kunsteducatie een link wil leggen met actuele vormen van kennis- en visuele productie, worden de door mij geformuleerde karakteristieken gebruikt om de oorspronkelijke ontwerpprincipes van authentieke kunsteducatie aan te vullen en te herzien. Op grond daarvan is een model ontworpen met concrete richtlijnen voor de inrichting en uitvoering van authentiek kunstonderwijs. Een van de belangrijkste toevoegingen aan het model is de introductie van een aanvullend leerdomein voor authentieke kunsteducatie. Oorspronkelijk benadrukt authentieke kunsteducatie met name de connecties tussen de informele beeldcultuur van de leerling en de professionele kunstwereld. Ik heb daaraan het domein van 'lokale en mondiale contexten' toegevoegd, om aan te geven dat visuele productie niet los gezien kan worden van de sociaal-culturele contexten waaruit populaire beeldcultuur en kunst ontstaan en waarop zij reageren. Deze toevoeging benadrukt het *thematische*, *discursieve* en *reflectieve* karakter van authentieke kunsteducatie.

Prototype en evaluatiefase

Hoofdstuk 7 beschrijft hoe de werking van de herziene ontwerpprincipes en het nieuwe model voor authentieke kunsteducatie in de educatieve praktijk wordt onderzocht. Gedurende de *prototypefase* ontwerpt een groep van 20 kunstdocenten een beeldende lessenserie voor de eigen school of academie, op basis van het model voor authentieke kunsteducatie. Een zesdaagse zomerschool fungeert daarbij als ontwerp- en onderzoeksomgeving waarin docenten verschillende ontwerpcycli doorlopen. Ze worden hierbij ondersteund door kunstenaars, theoretici en werkveldexperts die input leveren en feedback geven op het ontwerpproces. In de *evaluatiefase* worden de ontworpen lessenseries geïmplementeerd in de praktijk van de deelnemende docenten. Het educatieve ontwerpproces en de ervaringen en leeropbrengsten die zijn opgedaan tijdens de uitvoering van de lessenseries worden geëvalueerd met docenten en leerlingen. Nieveen's (2009) criteria voor hoogwaardige educatieve interventies worden gebruikt om de relevantie, samenhang, bruikbaarheid en effectiviteit van de ontworpen lessenseries te bespreken.

In hoofdstuk 8 worden de data die zijn verzameld in de prototypefase besproken en geanalyseerd. Op basis van de data kan ik concluderen dat de deelnemende docenten de richtlijnen uit het model voor authentieke kunsteducatie kunnen hanteren en erin geslaagd zijn om relevant en samenhangend onderwijsmateriaal te ontwikkelen. De deelnemende docenten rapporteren dat het model hen uitdaagt om hun didactische ontwerpproces op een meer creatieve, holistische, coöperatieve en systematische manier dan gebruikelijk te benaderen: het stelt hen in staat om betekenisvolle leerinhou-

den te selecteren op het snijvlak van populaire cultuur, actuele kunst en maatschappelijke kwesties; hun lessenseries zijn meer dan gebruikelijk gericht op einddoelen en een brede competentieontwikkeling; en het model biedt hen een structuur om het ontwerpproces systematischer en in samenwerking met collega's vorm te geven.

Hoofdstuk 9 beschrijft de ervaringen van docenten en leerlingen tijdens de uitvoering van de lessenseries. De (leer)ervaringen zijn verzameld via interviews met de twintig docenten die hun zelfontworpen lessen hebben uitgevoerd en door de 302 *learner reports* van leerlingen en studenten die eraan deelnamen. De evaluatiedata laten zien dat de lessenseries, naast innovatief en samenhangend, ook bruikbaar en effectief zijn.

Het innovatieve karakter van de lessenseries wordt onderstreept door de learner reports, waarin meer dan twee derde van de leerlingen en studenten aangeeft dat de lessen 'anders dan anders' waren. Van die groep vindt 23,5% dat de lessen een andere pedagogische/didactische aanpak hadden; 21,4% vindt dat ze meer vrijheid kregen; 14,9% geeft aan dat ze andere creatieve technieken leerden; 8,3% vindt dat ze meer buitenschools leerden en 7,8% ervaart dat ze meer hebben samengewerkt met anderen. Met betrekking tot deze laatste aspecten geven docenten aan dat het leren buiten school en de interactie met 'buitenstaanders' een positief effect heeft op de motivatie en de verantwoordelijkheid voor het leerproces van de leerling.

Ofschoon niet alle vooraf gestelde leerdoelen zijn behaald, ervaren de docenten de lessen als effectief wat betreft de leerdoelen die ermee behaald zijn. De data uit de *learner reports* laten zien dat de lessenseries leeropbrengsten genereerden in verschillende kennisdomeinen: cognitief, technisch, interpersoonlijk en affectief. Daarbij valt op dat meer dan de helft van de leerervaringen behoren tot het cognitieve domein. Een ander opvallend resultaat is dat de data uit de *learner reports* wijzen op een positieve correlatie tussen 'ideevorming', 'leren van anderen' en het bestuderen van kunst, visuele cultuur en maatschappelijke thema's. Mijn interpretatie van dit resultaat is dat het creatieve proces wordt bevorderd wanneer leerlingen samenhangende bronnen bestuderen uit het domein van de kunsten, de populaire cultuur en de sociaal-culturele contexten.

De data uit de prototype- en evaluatiefase bieden ook zicht op de relatie tussen het model voor authentieke kunsteducatie en de inhoud, didactiek en resultaten van de geïmplementeerde lessenseries. De ontworpen lessenseries weerspiegelen de belangrijkste ontwerpprincipes van authentieke kunsteducatie, die bovendien als samenhangend worden ervaren door de deelnemers aan de lessen.

Verbindingen tussen kunst, populaire cultuur en maatschappelijke thema's. De meeste leerlingen en studenten bestudeerden thema's, bronnen en artistieke methodes uit zowel de kunsten en populaire cultuur als uit de brede maatschappelijke context. Docenten rapporteren positieve ervaringen met de hedendaagse kunstvormen die in de lessen aan bod kwamen. Leerlingen ervoeren actuele kunst soms als 'vreemd' of 'moeilijk', maar soms bleek hedendaagse kunst juist verrassend toegankelijk en herkenbaar voor

hen. In de meeste lessen werden kunst en visuele cultuur in een brede sociaal-culturele context besproken, wat leerlingen aanzet tot kritisch denken en maatschappelijk geëngageerde kunstproductie. Sociaal-culturele thema's versterken de cognitieve inhoud van de lessen en maken ze toegankelijker voor leerlingen die minder geïnteresseerd zijn in kunst. Docenten geven aan dat populaire cultuur leerlingen kan helpen om verbindingen te leggen tussen bekende en minder bekende kunstvormen. Echter, de data laten zien dat jongeren niet klakkeloos als *experts* van populaire en digitale cultuur moeten worden beschouwd. Ook degenen die zeer actief zijn op het digitale vlak blijken lang niet altijd bekend met de populaire thema's en digitale audiovisuele technieken die in de lessen aan de orde kwamen.

Complexe taaksituaties. In de meeste lessen werden complexe taaksituaties gerealiseerd die van leerlingen en studenten vereisen dat ze verschillende soorten kennis en vaardigheden integreren, zoals plannen, het verrichten van creatief onderzoek en het nemen van besluiten. Deelnemers werden uitgedaagd om initiatief te nemen en hun persoonlijke interesses en meningen te betrekken bij de opdracht. Docenten benadrukken de prominente rol van creatief onderzoek in de lessenserie, zelfs wanneer ze geïmplementeerd zijn in een traditioneel 'versnipperd' lesrooster. Dit wordt bevestigd door de data van de deelnemende leerlingen en studenten: 12,8% van de door hen gerapporteerde leerervaringen zijn gerelateerd aan creativiteit en artistiek onderzoek. De lessenserie weerspiegelen de interdisciplinaire en conceptuele benadering zoals die gebruikelijk is onder hedendaagse kunstenaars: de opdrachten zijn gericht op het ontwikkelen van een idee waarbij leerlingen door onderzoek en experiment de meest geschikte materialen en technieken selecteren. Het is opvallend dat leerlingen bij de opdrachten vaak audiovisuele en digitale beeldende technieken gebruikten, wat niet altijd gangbaar is in het beeldend onderwijs.

De klas functioneert als leergemeenschap. De meeste lessenserie zijn erop gericht om de klas als *leergemeenschap* te laten functioneren door het stimuleren van (online) interactie tussen klasgenoten, het erkennen van eigen expertises van deelnemers en door hen gebruik te laten maken van coöperatieve productievormen zoals teamwerk, sampling en remixing. Uit de data komt naar voren dat samenwerking en teamwerk gebruikelijker zijn in kunstlessen op de middelbare school dan in het hoger onderwijs. In verschillende lessenserie werd geëxperimenteerd met zaken als presentaties buiten de school, online interactie met anderen, het inzetten van externe experts en het vormen van peer-assessment, maar deze aspecten zijn niet altijd succesvol uitgevoerd, of er werd zelfs helemaal vanaf gezien naarmate het einde van de lessenserie dichterbij kwam.

Reflectie en implicaties

Hoofdstuk 10 blikt terug op het onderzoeksproces en beantwoordt de centrale onderzoeksvraag. Conclusie is dat de ontwikkelde ontwerpprincipes voor authentieke kunsteducatie en het daarvan afgeleide model robuust blijken in verschillende kunsteducatieve praktijksituaties. Uit de onder-

zoeksdata komt naar voren dat het model kunstdocenten in staat stelt om samenhangende, bruikbare en effectieve lessenseries te ontwikkelen en te implementeren, die relevante ontwikkelingen in de hedendaagse informele en professionele visuele praktijk weerspiegelen. De onderzochte lespraktijken dragen de kenmerken van authentieke kunsteducatie en leveren daarnaast nieuwe inzichten op die verwerkt kunnen worden in de nieuwste versie van het model voor authentieke kunsteducatie. Naast de bevestiging dat het model voor authentieke kunsteducatie 'werkt', levert het onderzoek ook een aantal praktische en theoretische implicaties op voor het kunsteducatieve veld. De belangrijkste implicaties van dit onderzoek worden hier puntsgewijs weergegeven:

Remixing the Art Curriculum biedt inzicht in de manier waarop de kloof tussen theorievorming en de (kunst)educatieve praktijk kan worden overbrugd middels ontwerpgerichte methodieken waarbij onderzoekers samenwerken met docenten en vak deskundigen. In die zin levert het onderzoek drie soorten resultaten op: bijdragen aan het theoretische discours rond kunsteducatie, een praktische ontwerptool voor authentieke kunsteducatie met voorbeelden van lesmateriaal en een bijdrage aan de ontwikkeling en scholing van docenten die deelnamen aan de zomerschool en het onderzoek.

Mijn onderzoeken onder hedendaagse informele en professionele visuele producenten wijzen erop dat curricula voor beeldend onderwijs die zich richten op gecanoniseerde kunstwerken, formele beeldaspecten en traditionele materialen en technieken op twee manieren anachronistisch zijn: ze bieden weinig mogelijkheden voor leerlingen om kunst te ervaren als iets dat relevant is in relatie tot hun dagelijks leven en leerlingen worden niet geïntroduceerd in de discoursen en methodieken van de hedendaagse beeld- en kunstproductie.

Mijn studie laat zien dat de ontwerpprincipes van authentieke kunsteducatie het ontwerp en de implementatie van innovatieve curricula voor beeldende kunst en vormgeving stimuleren, waarbij leerlingen leren in interactie met elkaar en hun omgeving en uitgedaagd worden om te denken en handelen als hedendaagse beeldend kunstenaars en ontwerpers.

Authentieke kunsteducatie huist in een thematisch, opiniërend en reflectief curriculum, waarin beeldende productie gepaard gaat met persoonlijke en theoretische reflectie in breed sociaal-cultureel verband. Op grond van mijn onderzoek kan ik concluderen dat zo'n brede culturele oriëntatie op kunst en visuele cultuur de intrinsieke waarde van het kunstonderwijs versterkt omdat er een betere aansluiting is met de actuele kunstpraktijk buiten school en het onderwijs relevanter en toegankelijker wordt voor verschillende soorten leerlingen.

Omdat een actueel kunstcurriculum niet meer is vast te stellen op grond van canonieke werken, stromingen en basistechnieken, is er een behoefte aan docenten die in staat zijn om betekenisvolle verbindingen te leggen tussen het kunstonderwijs op school en de informele en professionele vormen van visuele productie buiten de schoolse context. Naast peda-

gogische kwaliteiten hebben docenten hiervoor kennis nodig van actuele ontwikkelingen in de kunsten en de visuele cultuur, wat vaak niet gestimuleerd wordt in de huidige schoolcultuur. Mijn onderzoek laat zien dat de inhoud en didactisch ontwerp van kunsteducatie niet los van elkaar gezien kunnen worden omdat kunstwerken en beelden fungeren als *ontwerp organizers*: zij roepen betekenisvolle leerarrangementen op in plaats van ze te illustreren. Een hoogwaardig, vernieuwend kunstcurriculum kan in mijn ogen alleen gerealiseerd worden wanneer scholen erkennen dat het ontwerp ervan een creatief proces is en wanneer zij kunstdocenten de ruimte bieden voor collectieve vormen van educatief ontwerp.

De resultaten van mijn onderzoek laten zien dat lessenseries die gebaseerd zijn op authentieke kunsteducatie succesvol geïmplementeerd kunnen worden in een traditionele onderwijsomgeving. Dit resultaat staat tegenover de populaire perceptie dat leren en doceren op basis van sociaal-constructivistische principes alleen mogelijk is als de hele schoolorganisatie meedoet. Mijn studie bevestigt daarmee dat authentiek (kunst) onderwijs een flexibel sociaal-constructivistisch leerconcept is dat kan worden afgestemd op de beperkingen en mogelijkheden van lokale educatieve omgevingen.

Een politieke implicatie van *Remixing the Art Curriculum* is dat maatschappelijke onderwerpen in combinatie met hedendaagse artistieke methodieken zoals remixen en sociale interventies leerlingen kansen bieden om bestaande machtsstructuren te bekritiseren of zelfs speels te verstoren. De data in mijn onderzoek bevestigen dat deze vormen van kritische kunstproductie realiseerbaar zijn in het algemeen vormend onderwijs. Ik denk dat ze daar ook het meest gewenst zijn, omdat het onderwijs leerlingen niet alleen zou moeten kwalificeren en socialiseren, maar ook ruimte moet bieden voor persoonlijke vorming of *subjectivering* (Biesta, 2010). De resultaten van mijn onderzoek benadrukken dat authentieke kunsteducatie gedijt in een klimaat waarin docenten en leerlingen de risico's die voortvloeien uit een kritische interactie met de echte wereld tot op zekere hoogte omarmen.

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SUMMARY
PENDIXES

Program items summer school Remix Culture 2011	Form:	By:
Educational design sessions	Work seminars	Suzanne Rademaker (lecturer) Michiel Koelink (lecturer)
Authentic art education	Lecture	Emiel Heijnen (researcher)
Remixing culture in popular media and contemporary art	Lecture	Suzanne Rademaker
Developments in contemporary art and media	Lecture	Anneke Smelik (researcher)
Bastard Culture	Lecture	Mirko Schäfer (researcher)
Artist presentation	Lecture	Eboman (artist, musician)
Facebook Resistance	Lecture and workshop	Tobias Leingruber (artist)
Video Hijack, Photohack, Soundscape, Remix the street	Workshops	Michiel Koelink
Contemporary media art program	Field trip	Dutch Media Art Institute
Contemporary art program	Field trip	Stedelijk Museum
Course blueprints presentation	Expert panel review session	Folkert Haanstra (researcher) Talita Groenendijk (researcher)

Program items summer school Remix Culture 2012	Form:	By:
Educational design sessions	Work seminars	Suzanne Rademaker (lecturer) Michiel Koelink (lecturer)
Authentic art education	Lecture	Emiel Heijnen (researcher)
Remixing culture in popular media and contemporary art	Lecture	Suzanne Rademaker
On and off line intersections between remix culture, youth culture, and educational challenges	Lecture	Paul Duncum (researcher)
Creativity as conversation in the interactive audience culture of YouTube	Lecture	Paul Duncum
The artist as a hacker	Lecture	Evan Roth (artist)
Urban Hacking	Workshop	Evan Roth
Video Hijack, Photohack and Soundscape	Workshops	Michiel Koelink
Contemporary media art program	Field trip	Dutch Media Art Institute
Remixing economy	Field trip	The Art Reserve Bank
Course blueprints presentation	Expert panel review session	Folkert Haanstra (researcher) Mirjam van Tilburg (art educator) Renske de Groot (museum educator)

Appendix 1: Program overview Remix Culture summer schools

Introduction:

1. What is your work experience as a teacher
– Education
– Teaching experience, educational sector or field, types of subjects / projects

2. What motivated you to participate in this research project and the preceding summer school?

Perception of the educational design process, relationship between the design process and the model for authentic art education
(a copy of the model for authentic art education is handed out)

3. How did you experience the design process of your course?
– What was the influence of the program of the summer course on your course blueprint? (lectures, screenings, museum visits, workshops)
– What was the influence of the pedagogy of the summer course on your course blueprint? (educational design methodology, peer coaching and reflection, online discussion platform)
– What are the main differences between the blueprint of your course and the final written course plan? (Which factors contributed to these changes: school curriculum, colleagues, practical reasons etc.)

4. How did you use the model of authentic art education during the design process?
– Did you use the model throughout the whole design process or at the beginning / the end or that process?
– How did you operationalize the different aspects of the model?
– Which aspect of the model challenged you most during the design process; which aspect challenged you least?
– Was this design process different from your 'regular' educational design process? Please explain.

Perception of the course implementation and the learning results

5. How did the course implementation proceed?
– Which moment during the course do you remember most?
– Which aspects of your course satisfied you?
– Which aspects of the course dissatisfied you? What would you improve these aspects?

6. How did the students respond to the course?
– Which student response do you remember most?
– Did the students experience this course as different from the other courses you teach? Please explain.

7. How do you perceive the learning results of the students?
– Which of the learning goals were realized during the course? Which of the learning goals were not or partly realized during the course?
– How did you assess the students (process and products)?
– Which final student works do you consider the best, why?

Influence of the educational model on the course implementation, the learning results and the view of the teacher

8. Which aspect of the model was most significant during the implementation; which aspect of **the model was least significant during the implementation?** Please explain.

Appendix 2: Topic interview teachers

9. To what extent did the model influence your teaching?
– Subject matter and examples
– Pedagogy, various teacher roles
– Evaluation, assessment

10. To what extent did the model influence the way your students learned?
– Balance between process based and product based learning?
– Learning outcomes and student products

11. Is the model useful…..
– … as a design tool for courses / as a design tool for a full curriculum?
– … for art education / for arts education / for interdisciplinary education?
– … primarily for yourself? / in cooperation with others?
– What would you like to change in the model to improve it?

12. Did the model and the theory of authentic art education influence your view on art education?
    Please explain.

13. Are there any questions you want to come back to, or do you want to add something?

End of the interview

Prototyping phase

Assessment phase

....

*Why participate in summer course/
research project*
Lacking content knowledge
Lacking pedagogical knowledge
Other

Influence of the summer school
On subject matter
On pedagogy

Description of the design process
Collection of sources
– Art inspired
– Iterative process
– Including popular culture
– Interdisciplinary
Group design
– Co-designing
– Individual process
– Learning community
Organization
– Artworks as REO
– Complex assignment
– Less aimed at technique
– More holistic than usual
Theme inspired
– Global themes
– Local themes

Complete/task situations
Complete/complex task
Freedom/constraints
Good results
Interdisciplinary
More aimed at the student world
More theory
Production/research process
Responsibility

Learning community
Authentic evaluation
Collaboration
Criteria
Improving peer learning
Peer evaluation
Peer learning/class discussion
Sharing via internet/outside school
Teacher as coach
Teacher as expert
Teacher as learner

Meaningful connections
Activism
Authentic contexts
Conceptual/contemporary art
Enthusiasm
More theory/demands
Popular culture
Remixing/existing material
Social goals
Societal context
Technology

Appendix 3: Code trees with identified themes in the teacher interview data

Evaluation

We want to know what you learned and experienced in the course you
took during the past weeks
Fill out the questions as extensive as possible
Success!

What is your date of birth?   ....   gender: O female O male

Name of your school/institute   ....

Branch of study/level   ....

Name of your teacher(s)   ....

Appendix 4: Learner report - student questionnaire

Part 1: open questions

Question 1 General
What did you <u>learn</u> or <u>experience</u> in the past period?
Write as many learning sentences that apply to you as possible.

Examples:
– I have noticed/seen/discovered that ….
– I have learned that ….
– I have learned how ….

Write your sentences here:

1

2

3

4

Question 2 Surprises/exceptions
You may have learned that something does <u>not</u> work or is <u>not</u> true.

Examples:
– I have noticed/seen/discovered that … is not ….
– I discovered that there are also ….
– I noticed that something can not only be done in … manner, but also in … manner.

Write your sentences here:

1

2

3

4

Question 3 General about yourself
What did you learn <u>about yourself</u> in the past period?
Write as many learning sentences that apply to you as possible.

Examples:
– I have noticed/seen/experienced/felt that <u>I</u> ….
– I have learned that <u>I</u> think that …, because ….
– I have learned that <u>I</u> am good (or bad) at ….

Write your sentences here:

1

2

3

4

Question 4 Surprises/exceptions about yourself
You may also have learned that something does <u>not</u> work, or is <u>not</u> true regarding yourself.

Examples:
– I have learned that <u>I</u> do not ….
– I was surprised by ….
– I have learned that I can do something also in … manner.

Write your sentences here:

1

2

3

4

Question 5
Was this course different from the usual courses in this subject?
Write down in full sentences.

Yes / No (circle), because …

Part 2: Closed Questions

What is your date of birth? .... gender: O female O male

		Totally disagree					Totally agree
		--	-	+/-	+	+	++
6	I have experienced the course as a whole *(as opposed to isolated lessons and assignments)*						
7	I was allowed to use other art forms than visual art during this course *(e.g: music/sound, theatre, dance, literature)*						
8	I have learned about art and artists during this course						
9	There was space for my personal knowledge and interests in this course						
10	I have learned about issues outside the arts during this course *(e.g. about the society or your surroundings)*						
11	I did research during this course *(e.g. searching and collecting information, experimenting, analyzing)*						
12	I came in contact with people outside the school during this course						
13	I was allowed to choose the materials and techniques I preferred during this course						
14	The assignments challenged me and my classmates to work independently *(e.g. collecting information, organizing, planning)*						
15	I have learned from others during the course *(not just the teacher)*						
16	I was allowed to mix different art forms during this course *(e.g. music with visual art, or dance with film)*						
17	I could give my personal opinion in this course						
18	I learned about popular culture during this course *(e.g. tv-shows, internet, comics, music video's, films, fashion, pop music, etcetera)*						
19	I collaborated with classmates during this course						
20	I tried out different ideas during this course						
21	I got feedback on my work via the Internet during this course						
22	I gave my opinion about my classmates' work during this course						
23	At the end of the course, I presented my work (to the class/to others)						
24	At the end of the course, I explained my work (to the class/to others)						
25	I assessed the work of classmates during this course						

Category	Content	Example
What did you learn during this course? (Questions 1 - 4)		
Cooperation	Learning experiences related to cooperation between students.	"I learned to cooperate"
Peer learning/group interaction	Learning experiences dealing with peer interaction (except for cooperation), like students advise, discussions and class presentations.	"I learned how to give someone a compliment"
Character/personal qualities	Learning experiences related to character and general personal qualities.	"I learned that I get easily distracted"
Freedom/independence	Learning experiences dealing with experiencing independence, having a lot of choice and the freedom to plan your own learning process.	"I learned that I could do what I wanted"
Production process	Learning experiences dealing with the way how art is produced and how a production processes is structured and organized.	"I have learned how to make a video production from the beginning"
Creativity/artistic research	Learning experiences related to creative thinking and artistic research.	"I learned that it takes a lot of time to develop an idea"
Experiencing involvement/pride/ talent	Learning experiences referring to things students liked or positive art related skills they discovered.	"I found out that I have a good eye for art"
Not experiencing involvement/pride/ talent	Learning experiences referring to things students disliked or negative art related skills they discovered.	"I learned that art is not my thing"
Digital techniques	Learning experiences related to the acquisition of art related computer techniques, like video and photo editing.	"I learned how to work with Photoshop Elements"
Audio-visual techniques	Learning experiences related to the acquisition of audio-visual techniques, like photography and film.	"I have learned how to use a camera"
Other visual techniques	Learning experiences referring to the acquisition of visual techniques other than digital and audio-visual techniques.	"I learned how to draw something in perspective"
Theatre, dance and music	Learning experiences referring to the acquisition of techniques related to dance, music or theatre.	"I learned how to make beats on the computer"
Analysing/criticizing sources	Learning experiences related to analyzing and criticizing sources.	"I learned to write an art review"
Popular visual culture	Learning experiences related to a better or different understanding of popular visual culture.	"I learned to look at commercials in a different manner"
Art	Learning experiences related to a better or different understanding of art.	"I learned that art has many different aspects"
Societal issues/ contexts	Learning experiences related to a better or different understanding of societal issues, or non-art topics.	"I learned thins about Afganistan, and the living conditions there"
Other	All the experiences that do not fit the other categories.	"I learned that I have to be at school more often"

Appendix 5: Learner report - coding schemes

Category	Content	Example
Was this course different from our regular courses? (Question 5)		
No, this was a regular course	All answers starting with "no, …."	"The course was pretty normal to me"
Yes, not specified	Answers starting with "yes, …" but without a specific motivation.	"The course was very unusual"
Yes, different subject matter	The course's theme and/or the subject matter were perceived as other than usual.	"We hardly talk about games at school"
Yes, more freedom	The course offered more freedom or independence for students than usually.	"We had to do a lot by ourselves"
Yes, more theory	The course had more theoretical components that usually.	"We discussed more artists than usually"
Yes, more aimed at social contexts	The course was more aimed at societal context than usually.	"The social critique was new"
Yes, different materials/techniques	Students used different materials or techniques during the course.	"Normally we work with our hands, not with digital equipment"
Yes, different pedagogical approach	The course had a different pedagogical or organizational structure than usual.	"We had to assess each others work"
Yes, more aimed at ideas	The course was more aimed at idea development or creative research.	"We worked on a practical project in which our ideas were central"
Yes, more collaboration	The course was more aimed at collaboration than usually.	"We had to work together with the film students"
Yes, more outside school	Students worked more outside the school during the course.	"We visited an art centre during the course"
Other	Sentences that expressed that the students were unable to answer the question, because they had no prior experiences with such course, or sentences that did not answer the question at all.	"This was the first time I took this subject"

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Remixing the Art Curriculum aims to provide an insight into design-based methodologies that can be applied to reduce the gap between formal art education and contemporary real world visual practices. The study is based on the premise that art has an intrinsic social value and that the relevancy of art education increases when it addresses both the emergent needs and interest of the student and contemporary developments in the professional art domain.

The empirical study explores the present-day practices and competencies of international artists and informal visual producers. These findings inform an updated pedagogical framework for authentic art education, which is implemented and evaluated at different schools. The second part of the dissertation discusses the experiences of 20 teachers and 302 students with the framework of authentic art education.

The paramount implication of *Remixing the Art Curriculum* is that it exemplifies how design principles of authentic art education can stimulate the design and implementation of innovative learning and teaching arrangements, which reflect on and discuss contemporary (visual) culture, challenging students to think and act more like professional creative producers.