

EMMANUELLE BRIZUELA

BACHELOR OF ARTS, UNIVERSITY OF MELBOURNE

I am a second-year student in the Bachelor of Arts at the University of Melbourne. In the first semester of 2018, I have been fortunate enough to have an internship with the Journal of Artistic and Creative Education (JACE). I walked into this internship thinking that it would be an opportunity for me to put to practice everything I have learnt so far from my media and communications major, but I have gained so much more insight into the world of academia and arts education at the same time. 2017 marked the ten-year anniversary of the beginning of JACE and in 2018, we have transitioned to the Open Journals System. Part of my internship was to help promote the transition of JACE to OJS, so if you're reading this here, then my job has been done!

Before my internship with JACE, I had grown to accept that people did not need to be skilled in all facets. Whether that be science, mathematics, art or music, I had understood that people had their own talents and assets, and it was okay to allow these to flourish and develop *alone*. As an Arts student at the University of Melbourne, people often ask me what the purpose of my degree is and what I will be able to achieve at the end of these three years. I thought that I had played it a bit safer than others by majoring in media and communications, a rapidly growing and changing industry, thanks to the rise of technological developments. However, I have learnt that having a broad and well-rounded understanding of the world around us makes us more valuable for the workplace and can help us to analyse both our personal situations and those of the wider, global community.

As an Arts student, it is clear that I understand the importance of arts education. However, this is not limited to my time at university. I was also deeply involved in my secondary school's music program, playing in multiple bands, and immersing myself in the school's annual music festival. While having an education in culture and humanities is important, I no longer perceive this as the only way to achieve arts education in institutions.

In 2011, UNESCO decided that the fourth week of May would be International Arts Education Week. This year the UNESCO Arts Observatory housed within the Melbourne Graduate School of Education held a series of events from May 21st to 27th which explored the importance of arts education across a range of contexts. This deepened my appreciation and understanding of arts education. Something that really stood out to me over the course of the week was *collaboration*. Collaboration between educators, students and society is crucial in making the most of arts education. As I said earlier, it is great that we each have our own talents and expertise, but it is when we bring these perspectives together that we can have a stronger understanding of and connection to our landscapes.

There may be an understanding that arts education is limited to putting paint on paper, rendering a sphere in grey lead or learning how to play a few notes on a recorder in music class, but the presence of arts education is so much more important when it is looked at in consideration of the entire educational experience. Art gives us the ability to communicate and convey meaning, and for young children, art can give them a voice, a voice which might otherwise not be heard at all. As we grow up, art begins to be pushed aside, while society tells us that Science and Maths are 'smart' subjects and the students hanging around the art rooms are up in the clouds. This mentality continues to shut down the voices of the artists around us when we should be allowing art, as a form

of expression, to flourish. Not only does art reflect the self but also perceptions of reality. Art can translate a child's innocent view of the world, or it can depict the harsh realities, but importantly, it is a form of communication that children are capable of commanding. Giving students this agency throughout their education should be taken advantage of in educational institutions and further into the world.

When I attended Dr Jan Dean's and Professor Susan Wright's book launch of *Dance-Play and Drawing-Telling as Semiotic Tools for Young Children's Learning* (2018), I was enlightened and realised something that I had never considered before. Not only does dance allow children to express themselves, but it allows them to gain an understanding of what they can experience and have their opportunity to explain what they have learnt. In the past, education has been somewhat passive, with teachers standing at a blackboard while children sat in rows expected to instantly absorb what was being said. Teacher and student relationships are shifting to a more pedagogical approach and arts education enables children to have more of a voice in these relationships. It also gives them the opportunity to grow; grow in understanding, and grow in curiosity, because their perspectives are valued and catered for. At the end of the day, it is more than just an issue of remembering facts for an assessment but also learning for real-world experiences and truly understanding why the world is the way it is.

The reality is that the world is not separated into categories or sections, so we shouldn't be learning in environments that *are* separated. When Dr Kate Coleman first talked to me about integrated learning, I thought that it was something amazing and unique. Fancy learning about cells in science by learning how to draw and paint them with watercolours! After thinking it through though, I realised that art *can* be found in science, as it can also be found in literacy, and literacy in science. Yes, some people want to emphasise intelligence in different areas, saying that they're more 'right-brained' or are more 'logical' learners', but to fully understand and appreciate what we are learning requires aspects from all fields. This is where I come back to the importance of collaboration. Collaboration is not only about working together but allowing each other to contribute valuably to discover the combination that produces flourishing and cohesive results. Integrated learning shouldn't be something that is unique, but something that is seen in all schools!

Arts education also reaches out to wider society in arts institutions such as galleries and cinemas. In facilitating encounters with art, educators are able to spark conversation and discourse about what it represents. With the presence of more arts in schools, we can be having nuanced and in-depth conversations about the structure of the cell, for example, thanks to our new understanding of it. Having informed collisions from all corners can ensure that everyone can understand what is being talked about and learned.

I would like to take this opportunity to thank Dr Coleman and Dr Sallis for giving me the opportunity to work with them on this edition of JACE and the move to OJS. It has been a truly unique and exciting experience and I am so glad to have been able to work on it with you. I also hope that you, the reader, appreciate JACE's new interface, and this 2018 edition of JACE!

KATHRYN COLEMAN

MELBOURNE GRADUATE SCHOOL OF EDUCATION, UNIVERSITY OF MELBOURNE

RICHARD SALLIS

MELBOURNE GRADUATE SCHOOL OF EDUCATION, UNIVERSITY OF MELBOURNE

THE LANDSCAPE OF ARTISTIC AND CREATIVE EDUCATION IN 2018.

"To depict the landscape is to relay a perspective of experience and embodied response to atmosphere" Tracey Delphin and Abbey MacDonald, University of Tasmania.

The UNESCO Seoul Agenda (2010) calls for "a concerted effort to realise the full potential of high-quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and life-long learners of all ages" (p.2). With this agenda in mind, we invited contributing authors to consider the resonations and reverberations that emerge from this positioning within the landscape of creative and artistic education in which they were practice/sing. At the Melbourne UNESCO Observatory of Arts Education in the Melbourne Graduate School of Education, we have felt these reverberations in *studioFive* as a "resonating sound, that continues on through memory, flowing and bouncing off space. The sound is constant, it niggles and prods knowing, doing and relating, opening new possibilities with its subtle reminders" (Coleman, 2017, npn). Here in *studioFive* we have spent the year exploring and navigating the landscape we have felt and listened to. We have worked alongside, and with the leaders in arts education, and the future of arts education and arts-based practice in our classes. Through JACE, we have been invited into the feltness of the wider landscape, a landscape imagined through the seven papers in this publication. Each of the contributing authors presenting and locating their shifting, morphing, growing and in some cases regrown landscapes. Each have attended to the invitation to explore the metaphor of the land-scape. This global landscape represented in JACE 12(1) contextually places the many scenes and atmospheres of creative and artistic practice, pedagogies and research in the felt, experiential and body of the land.

For Richard and Kate, our practice, pedagogies and research are located in the *studioFive*-scape, a space designed to sustainably support both arts diversity and cultural expression through an integrated approach to creative practice, creative research and studio practices in and across the arts domains. As an integrated studio in the round, we are positioned to expand the dialogue on current and emerging issues in global artistic and creative education and contribute to the mapping of the landscape. It is here that JACE was developed a decade ago and continues to grow as a journal reflecting the growing interest in integrated and intertwined intra-, cross-, multi- and trans-disciplinary learning, teaching and research. We both practice and practise in creative and artistic education; we perform, make, write, reflect, teach, learn and *do* as creative and artistic educators in *studioFive* - we both inhabit different sites of the landscape, however the paths cross over and

are often entangled. It is through this entanglement that we can support the creative space for JACE as editors, and cultivate the different voices in the environment as we see, hear and do creative and artistic education. This process of reading, copyediting and publishing is not lost on us, that we are creating and making a work that is both the product of creative practice, but also the process of artistic education.

“Creativity comprises methods that constantly offer new possibilities, and, therefore, the creative process matters no less than the final product” Rannveig Björk Thorkelsdóttir, University of Iceland.

studioFive is connected interculturally within the UNESCO UNITWIN network of institutions and arts education faculties from Australia, Canada, Colombia, Germany, Hong Kong, Kazakhstan, Korea, New Zealand, Singapore and Thailand. As arts-based researchers in this network, we have a focus on UNESCO’s goals of protecting and supporting intangible cultural heritages, peace building, sustainability and creativity, and in the development of arts education across the globe. This edition includes two UNITWIN partner papers; Richard Sallis, University of Melbourne who invites readers to explore how ‘research-based theatre can be a highly effective way to convey research findings to teachers and students in schools’, and Ralph Buck who explores the University of Auckland’s ‘Creative Thinking Project’ with colleague Barbara Snook. Ralph and Barbara’s insightful paper brings us into arts integration practices in Australian and New Zealand classrooms, positioned within the changing face of education across these two countries. In music education we are located with David O. Akombo and Andrew J. Lewis from Jackson State University & The University of Southern Mississippi, United States of America who examine ‘whether improviser-mediated musicality leads to academic achievement in adolescents and also whether it improves the health and well-being of teenagers’. The role of teachers and curriculum in the landscape of creative and artistic education is explored by Rannveig Björk Thorkelsdóttir, University of Iceland who discusses ‘the meaning of the concept critical thinking when applied to Icelandic education from Deweyan perspective’ in the paper, Can critical thinking be taught?

As the arts in education continue to reposition themselves as a result of educational reform, digital shifts and turns, and debates surrounding intercultural practices, scholarship and policy development Australian’s Tracey Delphin and Abbey MacDonald extend an invitation to consider the sanitised landscape. In this paper, the authors interrogate ‘colonial representations of landscape in Tasmania from a perspective of practice-based research and reflective action-research’. Moving to a more northern landscape Ulrika von Schantz and Ketil Thorgersen from the University of Sweden initiate a Deleuzian investigation into the ‘possibilities and challenges of how best to extend aesthetic bodily communicative and performative spaces in relation to digital technology in drama education’. This paper is extended through another philosophical inquiry by Maurizio Toscano, University of Melbourne who examines questions concerning whether and how the ‘domains of science and science education might expand the practical and conceptual landscape available to artistic and creative educators’. Maurizio explores the nature of things and practices in science education and the relationship between the two through Heidegger’s (1971/1935-36) seminal work: *On the origin of the work of art*.

This issue reflects the landscape of the precarious position of creative and artistic education in some spaces, and more hopeful and sustainable sites of enrichment in others. This our first issue in Open Journal Systems (OJS), extends the concept and metaphor of the landscape in artistic and creative education through a range of visual, textual and performative spaces and places, and asks you to explore the emerging issues felt, realised and opened as a result of the UNESCO Seoul Agenda with us.

REFERENCES

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Landscape View from Reykjavik Harbour, 2018
Emmanuelle Brizuela