Discovering Children's Understanding of, and Engagement with, Music through Drawing

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Abstract

Much research has been conducted on children's perspectives of music as expressed through

visual art (Whiteman & Campbell, 2009; Creech & Hallam, 2006; Burnard, 2000; Hair,

1994). It is argued that all of the senses are engaged through listening to music, participating in musical performances, watching live performances, and various other musical activities. Combined art and music education can be a valuable approach to teaching and learning. The main focus of this study is the question of what do children's drawings tell us about their understanding of, and engagement with, music? The data consisted of a collection of children's drawings. The results indicate that for the children, 'music' means making or actively taking part in the music. The children are not passive recipients but music-makers. For school music educators this suggests that class music should be a time of active engagement with music, as this is what the children value and what they will remember as significant in their schooling.

Introduction

Before 1998 in Taiwan, music, physical education and art education in the curriculum in primary school were taught separately. After 1998, the Curriculum for Grades 1-9 Guidelines were issued by the Ministry of Education. The core competencies for the "Arts and Humanities Learning Area" emphasize three areas: visual performance, learning of aesthetics concepts, and application of knowledge through learning (K-12 Education Administration, Ministry of Education, 2014). These areas are to be taught together in an integrated manner. Likewise, the framework for learning stresses life experiences, life-long learning for arts-based abilities, and encourages participation in arts activities. An appreciation of the arts is promoted to cultivate artistic potential and for the benefits of personal cognitive and emotional development. Much research has been conducted on children's perspectives of music associated with art (Burnard, 2009; Whiteman & Campbell, 2009; Creech & Hallam, 2006; Hair, 1994). It is argued that all the senses are engaged through listening to music, participating in musical performances, and watching live performances in music drama and various other events. Combined art and music education can be a rich approach to teaching and learning (Campbell & Scott-Kassner, 2014).

The particulars of the guidelines contained several features including the policy of integrating music with both visual art and performing art. The emphasis is on children's creative performance of art and the cultivation of their initiative, independence, motivation

and positive attitudes towards music. The suite of arts and humanities learning curriculum is expected to reflect the school's character, local community, teacher professional experience and students' need. This foundation implies that children could demonstrate a variety of arts-based abilities and have used pictorial representations of what they have seen and what they know from the world around them. It should be noted that primary schooling in Taiwan is based on the western educational practices introduced a century ago by the Japanese during the Protectorate from 1895-1945 (Lee, 2002). Many of the present practice of schools in Taiwan are very similar to those found in schools across the globe. A common and long established practice in schools has been to ask children to draw images to accompany other work. It is common in Taiwan for school visitors to find examples of children's art on many walls. These drawings can be merely decorative but they can also offer insight into how children think about different issues and topics and their perception of art.

Recent research has explored children's drawings on various topics and broad concepts encompassing emotional development and social relationships. For example, the psychological development of children has been evaluated by their drawings (Holliday, Harrison & McLeod, 2009). Drawing pictures which convey ideas can reveal multiple interwoven levels of meaning (Winters, 2014). Such images have "pictorial and conceptual qualities" (Elkins, 1999) and reflect deeply held cultural meanings through depictions of social representations (de Ross, 1987). For example, understanding of gender and culture can

be reflected in children's drawings (Tay-Lim & Lim, 2013). Images convey ideas and experiential understanding "in ways verbal language cannot" (Winters, 2014, p. 2). It is this characteristic that makes drawn visual images unique. As Thomas and Silk (1990) wrote, children's drawings provide a 'window' into their thoughts and feelings, mainly because they reflect an image of his/her own mind. Furthermore, Brand and Dolloff (2002) stated, drawings were containers for our thoughts and reflect our personal stories. Bruner (1964, p. 18) maintained that drawing was a form of communication that reflects the distinctive features of the represented experience. For violin learning experience, Creech and Hallam (2006) concluded that students' drawings did convey credible accounts of the outcomes experienced by pupils, including enjoyment of music, personal satisfaction, motivation, self-efficacy, self esteem and friendship.

With respect to drawing as a useful research tool, King (1995) maintained that drawing techniques provide a relatively easy way to gather social information from and about children. Other researchers including Barraza (1999), Kendrick, McKay, and Moffatt (2005), Maxwell (2006) and Pezzica et al., (2015) also support the use of drawings to assess children's perceptions of their environment and school relationships.

Despite all the advantages of drawing in assessing children's diverse learning, especially in music activity, there were some limitations. Firstly, the researcher did not administer a musical activity. Rather the children were asked to depict learning an instrument,

participating in a music class, music classroom or an outside school experience. However, the children's responses were subjective and idiosyncratic which allowed insight into their thinking about musical engagement. A second caveat of this method was that the researcher showed a PowerPoint presentation that included images of school based music learning. This may have directly influenced what the children drew. A third limitation was that the children were not given any advice by the researcher or classroom teachers while they drew and wrote a short statement. Children were free to draw and express their ideas. A fourth limitation could be the localized research findings, given that participants in the present study came from a specific county in Taiwan. The findings in no way represent a comprehensive analysis of Taiwan and cannot be used as recommendations for the nation. However, they do offer indicative information about how children understand music making.

Method

This study employed the qualitative method in a case study design. The case study included 9-10 year old students from two primary schools from Yunlin county in Taiwan. Qualitative research is based upon an inductive strategy whereby ideas, concepts, and themes emerge from the data (Duay & Bryan, 2007; Bogdan & Biklen, 2003; Merriam, 1998). This study examined children's drawings to understand their perceptions of and engagement with music. Data comprised of children's visual images. The data was collected in two ways: (1) Children

were asked to draw a picture and write a short statement, and (2) Teachers were interviewed. Consent was obtained from the primary teachers before the beginning of the experiment.

Participants

The participants in this study were teachers and children from two primary schools in Taiwan. A limited sample of six qualified primary teachers teaching children ranging from nine to ten years of age agreed to participate. These teachers were not music specialists. Only School A employed a specialist music teacher, who taught grade three for forty minutes once per week. School A had about 750 students and School B had approximately 720 students. School A consented to five classes of student participants and School B consented to one class. Together, there was a total of n=136 children participants. All students were currently learning the musical instrument the soprano recorder. At School A the soprano recorder was taught by the music specialist and at School B it was taught by the classroom teacher. School A additionally held weekly music programs such as soprano recorder group, choir, and brass ensemble. These music programs were offered as electives and entrance was based on audition. Some of the participants in this study were concurrently undertaking these electives activities. Both schools held many public concerts and as such, students had many chances to watch and listen to other performances.

Collection of data

Children participants were given paper and art supplies to create art, which were collected after the experiment. Teacher interviews from class A, B, C, D, E and F (pseudonyms) were performed in person at the primary school. Questions were asked verbally and responses were recorded by a tape recorder and transcribed later. Teachers were interviewed individually by the researcher. Thirty minute interviews were conducted immediately following the children's drawing. Semi-structured interviews were chosen because they enable more flexibility and coverage: they allowed the discussion to move into novel areas and this revealed richer data (Smith, 2003, p. 57). A teacher interview form with open ended questions was provided to each teacher so that they could prepare prior to the interview (see Appendix A). A literature review was conducted prior to the preparation of the semi-structured interview content to ensure it encompassed current research and gaps in the literature. All participants gave prior consent to taking part in the project. Anonymity and confidentiality of answers was ensured.

Procedure

The research project was carried out over six weeks with one class participating per week. The researcher conducted the experimental study in the first lesson (8am to 9am). The experiment was conducted in the classroom where the student participants took all their lessons. Before starting the experiment, the researcher explained the purposes of the study to

the participants. The researcher prepared some pictures (for example, solo or group performances, school concert, popular concert, traditional Chinese concert) and presented these by PowerPoint to give the student participants drawing ideas. The children were asked to draw pictures of their lessons, or of concerts that they participated in or concerts at school or outside school. Each student in the class had 60 minutes to complete the picture and they could draw using their choice of color and medium. Students sat at a table with clean sheet of A4 paper. The instructions stated: "Please fill the paper with a visual image (drawings, colors, symbols) of a musical lesson or events". These instructions were not further specified so that the participants could create their own interpretations which they found personally meaningful, with either realistic or abstract images. Given the age of the students, they were old enough to complete the survey unaided and articulated their thoughts without help from their teachers. This was preferred because the data was not influenced by the researcher and instead reflects the children's' own thoughts and feelings. After drawing, the children were asked to describe what they drew by writing down a few words on the page to that effect.

Thematic analysis

These images were analyzed using thematic analysis. Bryman (2012) stated that thematic analysis was one of the most common approaches to qualitative data analysis. He identified a 'theme' as "a category identified by the analyst through his/her data … [it] must be relevant

to the investigation's research questions or research focus" (p. 580). Qualitative information was coded first and then themes were distilled at a more abstract level (Boyatzis, 1998). Thus, the process of thematic analysis was more complex than merely counting words or phrases. The focus was on identifying and describing both implicit and explicit ideas within the data (themes) (Braun & Clarke, 2006). Codes were typically created by direct reference to raw data and were used as summary markers for later analysis. For example, one code is SA01-01. The 'S' denotes student, the 'A' denotes School A , '01' denotes Class 1 and '-01' denotes Student 1. So that SA02-01 means that first student came from school A and class 2 and SB01-01 is code for first student from school B and class 1, and so on.

A single code might translate into a single theme but it was more common that a theme represented a cluster of related codes. Thematic analysis was thus asserted to be the most useful method for capturing "complexities of meaning within a textual data set" (Braun & Clarke, 2006). This form of thematic analysis was well-established (Bland, 2012; Cobb, 2012; Räty et al., 2012; Denzin & Lincoln, 2011). Inductive reasoning was used when exploring the pattern and themes evident in the data (Denzin & Lincoln, 2011). These initial categories were later reviewed in order to consolidate key reoccurring themes that emerged from the data (Daha-Oliel et al., 2012). Themes emerged as the drawings were reviewed individually and collectively (Walker, 2008). This perspective of allowing themes to emerge from drawings is well-matched to the current research (Einarsdottir, Dockett & Perry, 2009). By

analyzing the text and its thematic structure insight was gained "into its texture", and an

understanding was developed regarding how the writer made clear to us the nature of his

underlying concerns (Halliday, 1994, p. 67). Themes thus represented different windows

giving different vantage points into understanding "a participant's attempts to project his or

her perception of the reality of the experiential field onto the reader" (Halliday, 1994 , p. 67).

This project focused on the main question: how do children's drawings show their

perceptions of and engagement with music? Additional factors that influenced this included

gender, the location, type of music engagement, and cultural environment. These factors were

reflected in the themes that emerged from the data.

Trustworthiness and Authenticity

In small-scale qualitative research it is essential to address the issues of trustworthiness and

authenticity which include credibility, transferability, dependability and confirmability

(Shenton, 2004). Before considering these four issues the question of "fairness" in research

must be addressed. Lincoln and Guba (1986) defined "fairness" as a balanced view that

presents all possible concepts and the values that underpin them. There were three steps

achieving the fairness criterion: (1) provision of fairness, (2) negotiation of recommendations,

and 3) carried out with their representatives at conclusion of the data-gathering, analysis and

interpretation stage of evaluation. In this study, the teacher interviews were transcribed

verbatim and analyzed thematically. This was performed in accordance with Lincoln and Guba's (1986) proposed concept of educative authentication. This suggests that "the evaluator sought confirmation from participants about their understanding" (p. 82). By collecting both verbal and pictorial data the participating children could provide authentic representations of their perceptions (Dockett & Perry, 2004). Einarsdottir, Dockett, and Perry (2009) saw the advantages of drawing and asked children to draw, encouraging them to address issues that were relevant to them, and in a way that was meaningful for them. When engaged in conversations with children, drawing can provide a focus that enables children to interact on their own terms. For example, by having something to do when interacting with others. The findings from Einarsdottir et al. 2009 can be matched to Lincoln and Guba's (1986) "axiom" that concerns the relationship between researcher and respondent. It is argued that when properly established, it is one of respectful negotiation, joint control, and reciprocal learning. Lincoln and Guba's (1986) construct of credibility is one of most important factors in establishing trustworthiness. Shenton (2004) addressed fourteen of the provisions for establishing credibility and trustworthiness as described by Lincoln and Guba (1986). For transferability, Shenton (2004) stated that the concern often lies in demonstrating that the results of the work at hand can be applied to a wider population. The results of this small-scale study are not transferable to the wider population but the indicative findings offer insight into children's thinking. Shenton (2004) believed that to be dependable the study

should be reported in detail. The results of this study arose out of overlapping methods such as the focus group (children from two schools) and individual interviews (six qualified primary teachers). Regarding confirmability, Shenton (2004) argued that this concept is the qualitative investigator's major concern for objectivity. For example, the teachers in this study believed that it was important to understand that children's drawing might offer insight into their feelings and thoughts. This research is based on trustworthiness and authenticity of qualitative research rather than addressing the concepts of validity and reliability. This study can be considered in the context of Guba's four criteria for qualitative research in pursuit of trustworthiness.

Findings

Themes emerged from analysis including words accompanying drawings, drawings, the music learning environment, gender, a continuum of relationship with music, teachers' perspectives, and perceptual development. These themes were reflected on by the teachers and interpreted by the researcher.

Words accompanying drawings

Children's short statements were first coded (Jolley, Fenn & Jones, 2004) and encompassed a range of understandings. When listed separately there were 142 codes; the most common are

listed in Table 1.

Table 1 *Most highly used written statements accompanying student drawings*

| Four categories and other	Percentage
I participated in a musical concert/event at school	45.70%
forms of music engagement	42.20%
I participated in a musical concert/event outside school	6.30%
cultural values	4.20%
makes you have a better life	4.20%

Clusters of linked statements expressed similar meanings. These were grouped under four themes that are discussed in descending frequency. The largest cluster of statements described general musical engagement such as "I participated in a musical concert/event at school" (45.7%). The next category identified the forms of music engagement, such as playing, singing and dancing (42.2%); all of which fall under Small's (1998) concept of musicking. Small (1998) defined musicking as all the processes involved in the preparation and execution of a performance. Small (1998) suggested that these processes are "not separate processes but are all aspects of the one great human activity" (p. 11). A third category was non-school events (6.3%) and the fourth identified "cultural values" (4.2%) (see Figure 1).

Figure 1 *A person sat on a big car playing a violin with other instruments accompanying him in the rear*

The remaining responses used stereotypic cartoon characters such as a 'mushroom' playing the drum (see Figure 2).

Figure 2 *A 'mushroom' playing the drum*
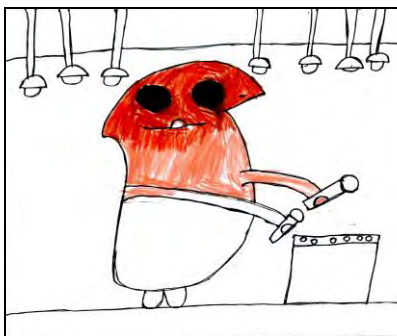
Several responses conveyed affective understandings such as music "makes me happy" (1 child); music is "fun" (2 children) and "enjoyable" (2 children). Other responses conveyed spiritual ideas such as music "makes you have a better life" (4.2%). There was considerable agreement between the themes as revealed by the words and by the pictures.

Drawings

The children's images were thematically analyzed (Huss, Kaufman & Siboni, 2014).

Children's pictures can be grouped according to task-action, task-symbolic and holistic

representations (Creech & Hallam, 2006). Task-action involved students depicting

themselves in their drawings as reacting to music and/or interacting with musical instruments.

Task-symbolic involved the use of symbolic imagery such as music notes and staff without

accompanying human figures, for example, a solitary trombone with a music stand. In

holistic drawing the illustrator used a broad perspective to associate music with the

environment, for example, one image showed a soprano recorder surrounded by musical

notation and a large rainbow. These three categorizations were applied to the 136 pictures;

123 images were classified as task-action; 12 images task-symbolic; and only 1 image

holistic. Images were analyzed to explore students' experiences of interpersonal and

intrapersonal interaction while performing/playing. Drawings were sorted by image content

and it is possible to recognize the extent of emotional engagement with the musical program.

There were 31 images which depicted "music making," sometimes combining more than

one form of engagement. These were singing (17 images), singing with instruments

accompaniment (12 images), and singing with dancing (2 images). Holiday et al., (2009)

identified four features in children's drawings: facial expressions, accentuation of body

features, colors used, and sense of self. The child's intention in drawing was significant: the picture might intentionally exaggerate or in other ways be unrealistic (Cobb, 2012). According to Holiday et al., (2009), the facial expressions that children drew were powerfully able to convey emotions. Regarding accentuation of body features, one example image showed a girl holding a microphone with her mouth open and a big smile. With respect to the colors used, many students' drawings showed the colors of the rainbow (see Figure 3).

Figure 3 *Girl playing an ocarina with the bright colors of the rainbow in the background*

Drawings that contained bright colors evoked positivity, creativity and vitality (Fury, 1996). Surprisingly many pictures did not explicitly depict the drawer. For example, some pictures depicted several students on stage without specifying which one was the drawer. This might indicate a diminished sense of self for this age (Holiday et al., 2009) or it might indicate a healthy group-based sense of identity as encouraged in Taiwanese schools.

Many classroom music instruments were depicted in the drawings (see Table 2). In total, there were 200 musical instruments drawn in a variety of settings. Images of soprano

recorders appeared most frequently (75 images, 37%), then drums (33 images, 16%), violins

and piano were equal third (17 images, 8% each). Compulsory learning of soprano recorder

had a strong impact on students.

Table 2 *Drawings of various musical instruments*

| Musical instruments	Category & Number of images
Strings	guitar (13), bass guitar (1), electric guitar (3), ukulele guitar (1)
	violin (17), cello (8), double bass (1), harpsichord (3)
Winds	soprano recorder (75)
	trumpet (1), trombone (1), French horn (1), saxophone (2), harmonic (1)
percussion	drum (33), a drum kit (6)
	maracas (7), cymbal (1), triangle (1), castanets (1), ocarina (1)
	xylophone (1), gong (1)
keyboard	piano (17), melodic (1)
other	musical glasses (1)

Most of the drawings depicted a child accompanied by musical notations (46 images).

Notational symbols were mainly decorative, for example as a border. Some drawings had no

symbols, 3 had a few (<5) and 43 had many. Most common were crotchets (34 images) and

quavers (44 images); these symbols were commonly combined (see Figure 4).

Figure 4 *Image showing a soprano recorder and recorder bag surrounded by a treble clef, musical notes, and staff notation*

One image included a treble clef as a bird and a soprano recorder coming alive, waving its hands (see Figure 5). Students also included colored lighting (13), microphones (6), speakers (3), sparkle machines (2), audiences (4), and the general stage environment (39).

Figure 5 *Image showing music notes embodying children*
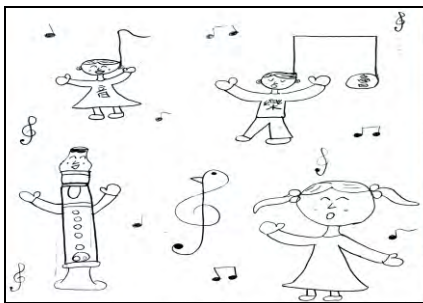
Fifty-eight images included multiple people and showed shared activity indicating that students understood that music making was a shared social activity. Most images featured children at school. Images included conductors leading violin players, singing with drum accompaniment, and a group of five singers and four instrumental players surrounded by

floating music notes. Another image showed two boys and two girls, the former played drums and violin, the latter played harpsichord and sang, performing on stage with overhead lights to a packed concert hall (see Figure 6).

Figure 6 *Children performing on the stage with lights hanging over their heads to a packed concert hall*

The music learning environment

Several images depicted specific details of the multifunction stage in the school hall. Most children depicted players with different instruments, singing or dancing, but some showed other details. Figure 7 has many details including a stage with stairs, two sparkle machines and colored lighting. Images representing school events included one with large girl figure wearing a colorful evening gown with high heeled shoes on a stage. The background of the stage was a wall of bright colors and before the singer were floating musical notes and staff notation. Many children preferred to draw musical notes to represent the sounds coming from the music concert, as if it was underway. Musical notes also commonly represented sounds from instruments playing or singing.

Figure 7 *More details on stage with stairs, and even pairs of sparkle machines and colored lighting*


Gender

Unsurprisingly the images of boys and girls were in proportion with the class profile (66 girls and 70 boys). Gender was indeterminate in only one image. More girls than boys drew themselves playing the soprano recorders. The majority of the boys and girls drew themselves solitary and smiling, in school or out of school (59 of 66 girls; 55 of 70 boys). The girls' pictures (57%) showed group performance; the boys (44%). Seven boys' pictures showed concerts outside school whereas the girls did not. The girls' images (77%) portrayed school concerts more than boys (57%). The girls' images overall contained more life-like depictions than the boys', but this might have been reflection of developmental standard rather than an indication of how they understood music.

One drawing by a boy showed a public concert with five rock stars, identified by name, and included bass, acoustic, and electric guitarists, drummer, and lead vocalist (see Figure 8).

Figure 8 *Child drew five rock stars and identified by name*
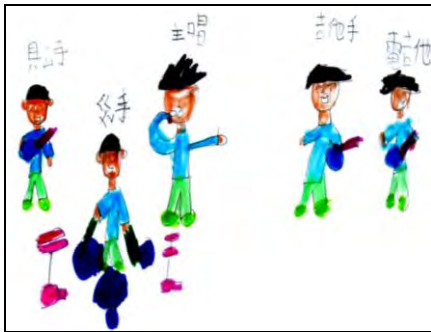
Another image depicted three boys, one blowing the soprano recorder and the other two

singing and dancing. In another drawing, three boys smiled broadly and one boy wriggled his

body which might be influenced by YouTube clips or a film (see Figure 9).

Figure 9 *Three boys flashing a big smile and one boy wriggling his body*
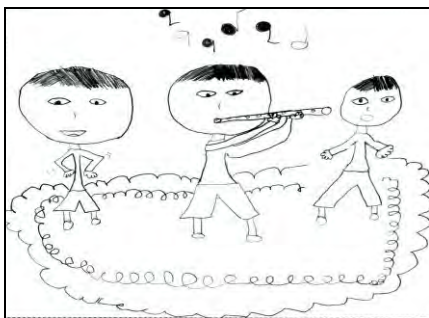
Two boys showed aspirational music making, portraying a drum kit as their preferred

instruments. One boy had black glasses and brown hair with very 'cool' facial expression,

another picture showed a school boy practicing with a drum kit. One boy presented not only

his favorite instrument – French horn – but also drew the Taiwanese flag to show his

patriotism (see Figure 10).

Figure 10 *Boy presenting not only his favorite instrument – French horn – but also drawing the Taiwanese flag to show his patriotism*
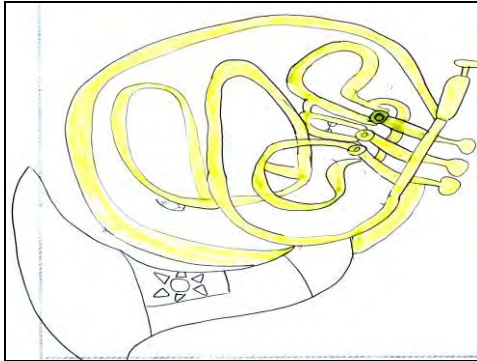
Another drew himself grinning broadly while playing the violin and a boy stood behind

him with the same facial expression. In 66 images girls drew only a female figure but two

girls' drawings were exceptions. One showed a girl who drew four boys (two singing and two

playing recorder) and a girl playing maracas (see Figure 11). Another girl drew two boys

playing recorders outside the classroom with a moon above them. Unlike the boys, no girl

drew an orchestral instrument.

Figure 11 *A girl who draws four boys and one girl making music*
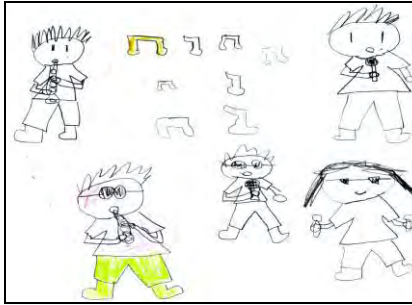
Continuum of relationship with music

Features emphasized by students were key to analysis (Bland, 2012). There was a continuum of relationship with the music stretching from "me becoming the music" through to musical depictions without an overt reference to self (see Table 3).

Table 3 *Continuum of relationship with music*

Me immersion in music	Me making music	Me listening to music	Me surrounded by music	Me but no music	Music but no me
1	85	41	47	1	11

Moving from left to right along the continuum, "me making music" there were 85 images. The next group (41) was smiling and/or engaged in listening to music. Most of these images showed concerts or events. The next 47 were smiling and/or surrounded by musical symbols. All images of 'me' were happy. Most drawings (67%) showed children making

music. The drawings were action focused; 7% had no child and focused solely on instruments. Of these 8 showed the instruments creating music; two had instruments hovering.

Teachers' perspectives

Six primary teachers aged twenty-five to forty were interviewed. Their average amount of teaching experience was 6+ years. The semi-structured interview sought their understandings of the benefits of using children's drawing to enhance perceptual development. Teachers were also asked to respond to questions regarding gender, the location, type of music engagement, and cultural environment. Their responses were recorded then sorted thematically. The resulting themes built upon and expanded pre-existing research on children's drawing and perceptual development.

Perceptual development

In this study the children created their own interpretations of what was seen and felt, producing pictures that were meaningful to themselves. The teachers were surprised by the children's abilities. Teacher A said, "I did not know our students could draw from their experiences in music making or attending concerts. I encouraged our students to attend various activities outside school, and enhanced their self expression and self-awareness." Teacher B stated, "some of my students could interpret their thoughts into picture but others

had less skill to draw." Teachers also commented on what the children chose to draw. Teacher C stated, "most of the children drew their school music experience as solitary depictions of themselves. Only a few drew two people making music together." Teacher D wrote, "most of our children had drawing experience as individuals or via group lessons at school or outside school. I believed that this meant they had more drawing skills than other students." Teacher E maintained that, "my class had lots of experience in dancing and body movement through lessons which used music. Most of my children engaged with music through dancing and body movement." Teacher F wrote, "all images portrayed school concerts but one presented a track and field stadium with four athletes and music was on during racing competition." Overall, the teachers believed children's drawing ability varied between individuals and that the subjects of the drawings directly reflected the children's experiences. For example, one image was composed of two boys and two girls. The boys played drums and violin, while the girl played harpsichord and sang. They were performing to a packed concert hall. In contrast, another student drew the people in a more defined manner. Their image showed eight boys and girls; three seem to be playing instruments and five were dancing. This image drew by a girl used symbols to identity people and their action.

The participants felt that visual images could enhance children's conceptual development. Children's visual images provide poignant insight into the students' worlds and offered a "gateway to destinations ... beyond [the researcher's] repertoire of preconceived

understandings of place and space" (Mannay, 2010, p. 108). Children's drawings can offer

insight into their feelings and thoughts. All teachers agreed that children preferred to draw

themselves and others of the same gender. Teacher B thought that two exceptions might be

because "both students had a strong music memory which they drew and this overpowered

the general tendency to draw one's own gender." Teachers A and D said that about half of the

drawings showed a performance stage, place or space. Teacher F noted that most of her

children's drawings (99.9%) presented school concerts which she attributed to her school

holding "many concerts or music activities for students to participate." Teacher E stated,

"there were thirteen pictures showing children's dancing with music or dancing with singing.

Some of images showed ballet dancers' tutu and slippers." Children engaged in music

making in different ways. Teacher B stated, "there were two pictures showing concerts held

in community settings but most reflected the reality of school music." This revealed a tension

between out-of-school and in-school music (Southcott & Cosaitis, 2015).

Analysis of drawings of various musical instruments made teachers realize they had

underestimated the children who had a much broader understanding of music than was

assumed. Teacher A said, "one picture presented a child playing an electronic bass guitar and

wearing black glasses with a fashionable hair style, dress and shoes." Every participant

agreed that all of children were familiar with the soprano recorder. Some of visual images

showed the influence of popular culture. Teacher A noted that three pictures depicted popular

concerts. Teachers C and D identified children's images that included cartoon fantasy.

Teachers C and D described, "some children's images showed the influence of the media

such as DVDs, film, and internet in homes or elsewhere." Teachers' responses confirmed the

pervasive and influential presence of visual media and the internet in homes, school and

community settings on children's understandings of reality and fantasy (Campbell & Wiggins,

2013). Regarding local culture, Teacher B stated, "one child's picture showed Taiwanese

traditional culture, depicting a vehicle carrying people playing gongs and drums who were

engaged in worshipping activity to God in front of a temple" (see Figure 12).

Figure 12 *One child's picture showing Taiwanese traditional culture*
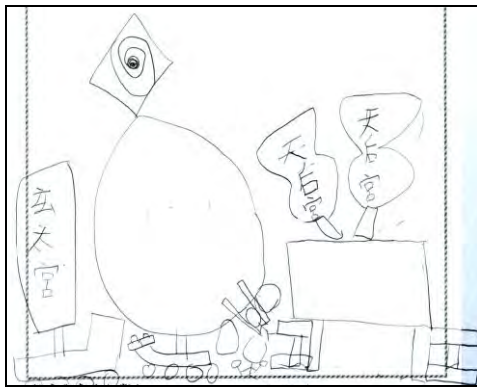
Teacher F emphasized, "most of our children's drawings showed that they participated

in school concerts or practices. Although Western culture had an undeniably strong impact, I

could still see at least one child drew themselves embedded in traditional culture."

Performances offered children opportunities to learn about the world, explore new ideas and

participate in cultural activities. Cultural activities including traditional festivals, temple festivals and aboriginal rituals are important to educate and develop children's understanding of their culture.

Discussion

The aim of study was to discover children's understanding of, and engagement with, music through drawing. The main question was "how do children's drawings show their perceptions of and engagement with music?" Gender, location, type of music engagement, and cultural environment were also explored. Overall not many children chose to express their feelings or perspective on what they drew, even through a wide variety of images were drawn. Children revealed less in writing than in drawing. This might reveal students' self-consciousness about using a medium that teachers could correct. This may reflect the broader teaching pedagogy of Taiwan where students are expected to be receptacles of what was taught, without identifying and expressing their own feelings and meanings (Pezzica et al., 2016). The absence of strict guidelines also gave rise to occasional contradictions between a student's image and its written text. For example, one child wrote, "I liked to listen to musical concerts at school which were played by older sisters and brothers" but drew "older sisters and brothers" as cartoon characters with big eyes or line eyes, specific animation hair styles, and playing strangely shaped instruments. Additionally, these drawings were given to the class

teacher for their reflection and comments. An interesting example from teacher reflections

was that teachers were surprised their students could draw upon their experiences in music

making or attending concerts. This was not dependent upon the students' drawing and writing

skills. The class teacher needs to recognize and integrate drawing and writing with musical

teaching and learning more often. Drawing and writing can reveal insight into students'

experience in their music learning perspectives. When comparing the drawings, teachers'

commented that most images reflected the reality of school music more than out-of-school.

Some of the visual images showed the influence of popular culture rather than local culture.

Teachers believed that they need a useful strategy to solve these problems, such as the teacher

could arranging once or twice per month to attend musical events or concerts outside school.

These events or concerts should involve Western, popular or local cultures.

Several themes emerged from the analysis of the drawings. Firstly, children are not only

drawing musical engagement but they are active music makers. The children demonstrate

their creativity by combining more than one form of engagement. This is supported by two

images. One image showed a recorder and recorder bag surrounded by a treble clef, musical notes,

and staff notation (see Figure 13). The boy who drew it also wrote "the recorder can play beautiful

music just like a colorful rainbow". He drew a large rainbow to present his idea. The second

significant image showed music notes embodying children: the quaver was their heads. A treble clef

was turned into a bird and a recorder had come to life, waving its own hands (see Figure 5). Secondly,

most of the images were based at school and can be found in two images: one is in the largest cluster

of statements described general musical engagement such as "I participated in a musical concert/event

at school" (45.7%). Another supportive evidence is that Teacher B stated that most images reflected

the reality of school music. A third theme to emerge was an interesting contrast described by the

following two statements: (1) under drawing theme the students demonstrated a diminished sense of

self and (2) under gender theme the students only drew themselves. The former statement describes

many images that did not explicitly depict the drawer in the writing text and there were more than one

people in the image. It could be that the student did not want to indicate himself/herself. The second

statement is self-explanatory, and encompasses images in which the students obviously only drew

themselves. A fourth theme was that children's engagement with school music can be seen in their

participation in class or school hall and heard in their playing and speaking. Children's understanding

of music can be intimated from their participation in and responses to activities, such as singing,

dancing, instrumental playing, composing and improvising with others or by themselves (Cosaitis,

2012, p. 165). Children may describe their interpretations of music in simple phrases. For example,

music "makes me happy", music is "fun" and "enjoyable". These responses can be seen under "words

accompanying drawings" theme. At the beginning of the research, the class teachers reminded their

children that they were going to see children's drawing and written statement. It might be that

children prefer to draw a smiling face for their teacher or they would try to please the teacher, and so

only draw and write positive things. The fifth theme to emerge was the difference between the

incidence of community vs. school music. The findings suggested that school has a larger influence on the children which can be found in the children's short statements and also teacher's illustration. For example, Teacher F emphasized that, "most of our children's drawings showed that they participated in school concerts or making music … we could still see at least one child depicting themselves as embedded in traditional culture." Teachers all agreed that the school provided a broad range of musical programs and activities.

The findings demonstrated that combining art with music education could offer useful insights into how children understood and engaged with music. This finding affirmed the research of Southcott and Cosaitis (2015) that showed children understood and engaged with music, and concluded that the value of drawing was very similar in schools everywhere. Children in Australia saw themselves as part of a musical world that was wider than the confines of the classroom (Southcott & Cosaitis, 2015). Creech and Hallam (2006) found that students' drawings conveyed authentic "accounts of the outcomes experienced by students, including enjoyment of music, personal satisfaction, motivation, self-efficacy, self esteem and friendship". Aspects of local Taiwanese culture were conveyed in this study. For example, there was one boy who drew a picture with a local culture event. Southcott and Cosaitis (2015) showed a boy in an open space gazing into the distance with the name of his football team in a "think bubble" above his head while he listened to his iPod. This drawing depicted the location of Australia and the use of technology for music engagement. Pictures from

Taiwanese students showed a wider range instruments, probably because the big school (which had five classes participating in this research) emphasized a broad range of musical programs and activities.

There were similarities between these two studies. In both all students were happy when they made music by themselves or in interaction with others. This was identified from their facial expressions. Enjoyment was a key reason why children were motivated to engage in certain learning activities (Hallam, 2010). Both this study and the Australia study showed a variety of children's music making. Other similarities between these two studies were that children reflected adult music such as rock guitar, rock singer, or included popular media images of girls performing. This demonstrates that children are not only influenced by classroom music, but also by popular music that they consume outside of school. It seems both students and teachers benefit from this research. Students gain much from the integration of music, and teachers should take advantage of this knowledge to extend school

Conclusion

This research has revealed how children think about music engagement by asking them to draw a picture with accompanying written statement. The words were not very revealing but the pictures showed a range of responses, mostly school related but some depicting the wider community. The pictures universally showed happy children but this might have been

reflection of the children's awareness that their teachers would see their work. To avoid this issue, students' voices should be listened to, and engaged with. This can be achieved through drawing in a non-judgmental environment. What the pictures do reveal is that for the children 'music' means making – actively taking part in music. Children also depicted themselves reacting to music and/or interacting with musical instruments. The significance of these findings is that children are not only drawing musical engagement but they are also making music (combining more than one form of engagement) through their imagination or creativity. Classroom teachers should offer support or organize different settings for children to present their musical engagements. Teachers should also encourage children to attend concerts or various activities and to take some pictures or information brochures. Afterwards, children need to reflect through drawing, writing, pottery or other activity which can enhance their perceptions of music. The children are not passive receptors but musickers. For school music educators this suggests that class music should be a time of active music engagement as this is what the children value and what they will remember as significant in their schooling.

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Appendix A *Teacher interview form*

(1) What do you think about children creating their own interpretations of their perceptions

and producing pictures that were meaningful to themselves?

(2) What do you think about children's short statements accompanying the drawings?

(3) What do you think about children's musical learning/performing environment?

(4) What do you think about portrayal of gender in children's drawing?

(5) What type of music engagement is presented in children's drawing?

(6) What do you think about children's drawing show the influence of their cultural

environment?

(7) What forms of music engagement are there (singing, dancing, playing, moving etc.)?

(8) What other pieces of information do you want to supplement?

New Audiences for Art: Lessons from Visits of Young Children to the Hong Kong Museum of Art

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Abstract

In Hong Kong, young children are not regular visitors to museums, yet local education authorities highlight the value of taking children outside of the classroom to "widen the

learning space" (Curriculum Development Council, 2006: p. 56). Among the many potential sites for learning outside of school, museums and galleries are identified as an important resource. Over the course of several small scale projects, a team of researchers sought to understand how young children's learning was catered for in a range of public and private museums in Hong Kong. The projects explored the scope and quality of preschool participation in museums, and involved observations on the nature of young children's tours to various museums. The projects aimed to gain an understanding of the situation for young children's learning in Hong Kong museums and to learn more about the various interactions that support young children's learning from museums and their collections. This paper provides a broad overview of the scope of the projects and details of young children's experiences from multiple visits to the Hong Kong Museum of Art (HKMA).

Keywords: young children; museum experiences; learning spaces; preschool participation; interactions

Background

Global perspectives on young children's learning in museums

Since the 1990s, museums around the world have focused increasing attention on audience development, and especially on developing innovative programs to introduce young children to their important collections. Research in Australia, the United States of America, Canada and Great Britain indicates that more children become regular visitors to museums, and that they learn important ideas from the collections, activities and events in these public sites of learning (Piscitelli & Penfold, 2015; Falk & Dierking, 2000; Hein, 1998; Kindler & Darras, 1997; Hooper-Greenhill & Moussouri, 2000). With the rapid expansion of the museum sector in China, there has been a significant growth of new infrastructure, but building software is another matter altogether. In China's burgeoning museum sector, '"software" covers everything from building up collections to actually running the place, including public programs, education facilities, professional training, audience engagement and research (The Economist, 2014). Indeed, software plays a crucial role in tuning in to the needs and experiences of museum audiences.

Falk and Dierking (2000) proposed a comprehensive framework for understanding people's museum experiences. This framework, the Contextual Model for Learning (CML), represents a dynamic process that occurs at the intersection of three overlapping contexts, each of which influences a visitor's museum learning experience. These contexts are

personal – the expectations and anticipated outcomes each person has for the visit; *social* –

the people the visitor comes into contact with in the museum and the socio-cultural learning

environment; and *physical* – the museum environment, including the building structure and

the type of exhibits. This holistic model of learning has been used widely and is considered as

foundational to understanding museum based learning for all ages, especially young children

(Andre, Durksen & Volman, 2016).

Collaboration and social constructivism theories form the basis of most studies on young

children's learning in museums (Mallos, 2012; Paris, 1998). Co-construction of knowledge

(where a more knowledgeable person assists a novice) is widely considered to be essential in

informal learning and is a component of cognitive, socio-cultural and motivational views on

learning. This notion of collaboration is not *only* considered as a two-way person-to-person

communication, but is also seen as one where the curator or designer provides prompts or

supports to the learner-visitor (via text, room brochures or exhibition design and installation).

Another dimension of collaborative learning involves institutional collaboration for the

benefit of learners, as in the development of school-museum programs, family-museum

initiatives and multiple museum initiatives.

Docents, including volunteer interpreters, educators, instructors and tour guides,

facilitate learning in the museum in a variety of ways including teaching structured programs,

guiding learning tours and especially in terms of interpreting exhibits. Grenier (2009)

discusses the ways in which museum docents became experts in their field and acknowledges that in many volunteer-based programs, docent "preparation is brief or insufficient for the demands of the job" (p. 142) but that "museum staff, including docents, have a positive influence on the experiences of visitors, especially if staff are well trained" (p. 143). Mitowski (2013) indicated that it was not the educational background that determined a docent's success; rather, it was the capacity to build relationships and social interactions with the visitor that was of central importance.

The context of young children, museums and learning in Hong Kong

Unlike Australia, the USA and European countries, visiting museums is not a common leisure activity for most Hong Kong families. Thus, museum visits arranged by schools are most likely to be children's initial encounter with museums, especially for preschool and kindergarten-aged young children. Community-based learning of this kind is promoted in the Hong Kong Guide to the Pre-primary Curriculum (2006) where early childhood practitioners are recommended to broaden the learning space and make full use of community resources for life-long learning. Preschools and kindergartens are encouraged to cooperate with respective districts' organizations and make use of valuable community resources to provide support for children's learning. Among various learning opportunities from community resources, the Curriculum Development Council (2016) of the Hong Kong Special

Administrative Region (HKSAR) highlighted children's development of their aesthetic sense through visits to cultural organizations.

In relation to museums, this is of importance particularly as arts and cultural participation is declining across the board in Hong Kong. Figures show decreased or static attendance to flagship institutions such as the Hong Kong Museum of History, the Hong Kong Museum of Art (HKMA), and Public Libraries (Leisure and Cultural Services Department, 2006), thereby signaling an urgent need to develop strategies for boosting patronage and improving museum services. In 2006, the Hong Kong Arts Development Council reviewed a decade of arts development. With regard to the important arts and creative agenda required to drive cultural change in Hong Kong, Chan and Shu (2006) noted that the introduction of a cultural policy agenda was a positive new direction, but one without sufficient strategic action to enable full implementation.

In recent years, to attract more young audiences to visit the museum, the HKMA launched a number of outreach learning programs. Unfortunately, those tailor-made programs focused on the traditional audience of school aged visitors, i.e. primary and secondary school students (Leisure and Cultural Services Department, 2016). As a result, the chance to reach an important and diverse audience was neglected.

The use of museums by Hong Kong preschools

There is very little systematic understanding of young children's visits to Hong Kong museums. Statistics provided by the Leisure and Cultural Services Department (2007) only revealed the overall attendance figures without a breakdown by age group. The data offered limited help to understanding young children's participation in museums and galleries. Piscitelli, Chak, Wong, Yuen and Ngan (2008) conducted a faxed one-page survey to all Hong Kong kindergartens and preschools (n = 1049). The response rate was 38.23%, with 400 kindergarten/preschools replying to the survey.

The survey consisted of five key questions:

1. Did children of your preschool make one or more visits to a museum in the academic year? If not, please state the reason(s).

2. Which of the following age groups participated in museums visits: 2-3 year olds; 3-4 year olds; 4-5 year olds; and 5-6 year olds?

3. Which museums did you visit?

4. What was the main purpose of the visit?

5. Did you use the tour guide service in any of the visits? If yes, please comment.   If not, why not?

The data shows 90% of the respondent kindergartens visited a museum during the year in question (Piscitelli et al, 2008). The findings indicate that there is extensive use of museums

by the early childhood education sector, especially for 5-6 year old children, and that these visits are mainly curriculum-related. More than two-thirds of the early childhood groups used the services of the tour guides at museums, but pointed out several limitations in the quality, availability and affordability of the touring service. Preschools and kindergartens in Hong Kong appear to have a significantly high rate of visitation to museums, but little is known about the quality, impact and content of these visits.

Young children at the Hong Kong Museum of Art

To gain a deeper understanding of the experience of young children visiting Hong Kong museums, the lead researcher recruited teachers who would involve young children in multiple visits to various museums. This study was introduced to the kindergarten teachers studying an elective course, "Promoting Children's Creativity through Art", within the in-service Bachelor of Education (Early Childhood Education) programme. One teacher indicated her interest in participating in the study with her class. Ten children, aged 5-6, visited the art museum three times during a period of six months. This paper provides a look at the social, personal and physical experiences of children's visits to the HKMA (2008-2009).

The first visit arrangement followed the usual *docent-centered practice* for preschool groups visiting a museum, whereby the preschool organized for a tour guide to introduce the

children to the HKMA and its permanent collections. The docent was a volunteer arranged by HKMA, according to their normal practice. This provided a baseline for observing standard practice for young children's museum visits. Based on the findings from the first visit, the research team provided an intervention for the second visit to provoke possibilities for *child-centered approaches* for museum visits. The research team hosted a meeting with museum staff and preschool teachers before launching the third visit. The third visit arrangement was developed collaboratively in this meeting whereby teachers, curators and children collaborated in setting the direction of the visit, adopting a *collaborative child-docent-teacher-centered approach.*

On each visit, the following information was collected: (1) Videotapes of the ways that the preschool teachers prepared the children in their classrooms for their museum visits and subsequent follow-up activities; (2) Videotapes of the entire HKMA visit process; (3) Videotapes, field notes, photographs and children's work samples relating to their learning about the museum and its collections. Special permission was obtained from the museum to take photos and videotapes for purposes of this study and for publication, and ethical clearances were collected for the museum's, teacher's and children's participation in the research.

Findings

Visit 1: Docent-centred approach

Following the usual practice of the preschool, a guided tour led by a docent was arranged.

The docent met the children in the museum foyer and took the group of children to a

permanent exhibition hall to view and discuss the exhibit, *Gems of Chinese Ceramics*.

Figure 1 *Docent, teacher and children observing a large ceramic object at the HKMA* (Pottery Watch Tower in Green Glaze; Han Dynasty (2016 BC – AD 220); Height: 130cm; Width: 48cm)

The following transcript presents the dialogue between the docent and children as they

encountered an ancient pottery sculpture in the gallery.

Docent: They (the watchmen) have a drum or tong at the back. When they see enemies coming to them, they (watchmen) will beat the drum or tong so that the people in the

village know that the enemies are coming. They would take up the weapons and get ready for the fight. You know, that is why this kind of building is called "watch tower". All these people are standing in the watch tower, watching not to let others to conquer their land. So you see, there are windows and people on four sides.

Tim: The people at the lowest level will be attacked first, right?

Docent: Yes. The people at the lowest level may be attacked. What do those people do at the lowest level? Some people may not be detected by the people in the upper levels. But those in the lowest level would see these enemies.

Joan: I saw the face of the person on the top level … Laughing.

Docent: So you put up your hands, what's wrong?

Pauline: This, this looks like a small leaf.

Docent: Oooh, is this a leaf? It is only in the shape of leaf. But it is … yes, on the roof of a house, there is some shield raised on the edge; it is a kind of decoration.　You have questions again, what is your question?

Ken: If the bad guys are chasing him, how could he go inside?

Patrick: Why there is tiny hole here?

Docent: Oh, a tiny hole. This is the door. How do people go inside? Right? There is a doorway for the people to enter. Oh, he could only make a very small entrance. Just like what you said, what if there are other people chasing a guy.　As the doorway is small, only one person can pass through at one time. Then it will be easier for the guard. If you have a big doorway, once the door opens many people can come in. You cannot protect the place anymore. But if he has only small doorway, one guard is good enough. You can defeat the men one by one when they passed through the entrance.

At the beginning of the tour, when some big objects were introduced, most of the children concentrated on the docent by maintaining eye-contact and following directions. The children were disengaged and less attentive later in the tour when they came to smaller objects, perhaps due to the installation and lighting of the exhibits: first of all, the eye level of the displays in the exhibition was relatively high for children, and secondly, only the children lined up in the front could see the exhibits that the docent was talking about.

Figure 2 *Children view small objects at HKMA*

Throughout the tour, the docent introduced ten objects to the children, occasionally with teaching aids like pictures or pottery pieces which she could show to the children and allow them to handle as they viewed the objects in the display cabinets. Although the docent asked questions to arouse the children's interest, she did not wait for the children to reply and instead spoke in a traditional lecture style, explaining the objects, their materials and meanings. This traditional style of guiding learning in museums often leaves children as passive listeners without the opportunity to exchange ideas about what they see and understand of the objects and collections, and leaves children as unequal dialogic partners (Tizard & Hughes, 2002, 153-4).

While the children lost interest and paid less attention to the docent's tour over the course of the 45 minute visit, they once again become fully engaged at the close of the guided tour as they passed by a big window offering a full view of Victoria Harbour when they left the exhibition hall. Here, they watched with interest and shared conversation in pairs or small groups as they watched the action on the ever-changing waterfront.

Figure 3 *Children viewing the ever-changing Victoria Harbour after their guided tour*

Visit 2: Child-centred approach

Following the initial visit to the HKMA, the research team and the teaching staff devised a method whereby the children could play more of an active role in guiding their own learning in the museum. Three exhibitions were identified as being of potential interest in areas not

previously visited by the children and with different orientations (decorative art; contemporary art; Chinese traditional art). The three selected exhibition galleries were:

1) Chinese Jade and Gold: Chinese Antiquities Gallery; Collecting and Inheriting;

2) Paintings and Calligraphy of the Ming and Qing Dynasties from the Xubaizhi Collection: Xubaizhai Gallery of Chinese Painting and Calligraphy and;

3) Made in Hong Kong – Contemporary Art Exhibition: Contemporary Hong Kong Art Gallery.

At the beginning of the second visit, children reviewed the floor plan of the museum and the selected exhibition galleries, and made a choice to visit one of the three selected gallery spaces. The introduction of the floor plan aimed also to give the children an idea that there were various exhibitions and exhibition halls in the museum. After the introduction, the children went to the exhibition by themselves with peers as collaborators in learning. Teachers accompanied the children into the galleries and were available to talk with children on request. The following transcript is of the conversation between the children and the teachers at the *Made in Hong Kong – Contemporary Art Exhibition* when they passed by a Chinese ink painting by Wan Qingli.

Figure 4 In the Middle of the Song No One is in Sight *(2003) by Wan Qingli (Set of fifteen hanging scrolls, ink on paper; Source: http://afraw.pixnet.net/blog/post/15599892)*

Teacher: How does the artwork look? What is it made of?

Henry: It is made of paper.

Joan: With ink.

Teacher: … with ink …

Ken: It is made of a guitar. Why it is a man?

Teacher: Oh, there is a guitar … looks like a man.

Henry: Wah, what is it? Is it a guitar-man? Why is it a man? Man-guitar!

Ken: Man-Guitar, the nose is so long, up to the sky.

Henry: Why is the nose so long that it goes up to the sky?

Teacher: The nose is so long, it goes up to the sky. Yes, what does this drawing want to say?

Ken: Oh yes, why is there a man?

Tim: These are bamboos, bamboos.

Henry: These are bamboos, bamboos. Why there is no panda?

Teacher: Really. Where there are bamboos, pandas will be there?

Ken: Not really.

Joan: Why did somebody stamp a chop here?

Teacher: Oh, why is a chop stamped here?

Joan: Yes, why did people stamp a chop there? Is it a mooncake chop?

Teacher: ... When you find your favorite piece of artwork, you can take a look at the label description near it. The first line is the title of the artwork and the second line tells you what the artwork made of.

During the tour, the teachers distributed a worksheet to the children asking them to select a favorite object and make a sketch of it while still in the area. At the same time, the teachers and researchers followed and observed the children without initiating any conversation, thereby giving children the chance to drive their own agenda in the gallery space. One child discovered an animated bird installation in the gallery that was motion activated when visitors waved their hands in front of a sensor (*Space for Lease* (2007) by Kum Chi-keung in the *Made in Hong Kong – Contemporary Art Exhibition*). She excitedly called for her peers to come and see her discovery.

Joan: (Singing) It can fly, it can fly from there.
Ken: Wah, look at this. This is interesting, very interesting.
Joan: Can you hear (the bird sings)? Let me tell Ken … Ken, Ken …
Ken: What's up?
Joan: I saw a bird flying.
Ken: Where?
Joan: There are birds of different colors. Their beaks can move. Really!!
Ken: Let's see it.
Joan: Don't run, don't run. Walk, walk … See.
Ken: A real bird?
Joan: A fake one. Say HELLO, its head can turn.
(Other children say hello to the bird and begin to watch it move.)

Likewise, other children discovered objects of personal interest, such as sculptures representing mother and child in the *Made in Hong Kong – Contemporary Art Exhibition* (see Tim's discussion, below), carved wooden figures of known animals and people, colorful gemstones and golden jewels, and photographic portraits of local people.

After the 30-minute adult-free tour, the teacher led a discussion about the children's favorite objects and the overall visit. During the discussion, many children identified more than one favorite object. One of the students, Joan, was very engaged with the activity. She not only focused on the objects in one exhibition but also explored another gallery where she selected more objects of interest.

Figure 5 *Joan and one of her favorite objects, part of an installation* Space for Lease *by Kum Chi-keung at* Made in Hong Kong – Contemporary Art Exhibition

Figure 6 *Joan explored the exhibition by herself and recorded a few objects that she liked*

However, while some children clearly had personal preferences for certain objects, not all of them could make full sense of the meaning and materials used to make the art works. In the following example, one child reveals his limited understanding of the art work to the teacher, thereby showing the limitations of leaving children to learn about objects independently on their museum visits.

Teacher: This one is your favorite object?

Tim: Yes, it is.

Teacher: How about you tell me more about the object?

Tim: There is a mother holding a child's hand, and trying to bring the child to school.

Teacher: Okay, you think she is bringing the child to school. Why do you like this object?

Tim: Because the object has different colors.

Teacher: I see. There are different colors on the people. But there are so many other people there, why did you choose this one?

Tim: It's beautiful.

Teacher: Do you know the name of this artwork?

Tim: I don't know.

Teacher: Hmmm, you don't know. Do you have any ideas how to find out the name of this artwork?

Tim: (The child walked toward the wall and looked at the label description of the art work.) "I don't know".

Teacher: It's called 人來人往 (*All Walks of Life*). You like this object?

Tim: Yes, I like it.

Teacher: Do you know why he made this object? Why the artist made this …

Tim: I don't know.

Teacher: Do you want to know why he made this object?

Tim: Yes, I want to know.

Teacher: You want to know? Do you have the way to find out?

Tim: I don't know.

Teacher: You don't know? Okay, let's think about it.

Museum-school meeting

A meeting was convened between the staff of the museum and the preschool to review the children's learning and activity during the previous visits and to plan for the final visit. Among many topics, the group discussed the intersecting and overlapping roles of the teacher and the docent in guiding children's learning. The group recognised the need for a more collaborative approach that involved both the teacher and the docent as collaborators in promoting the children's learning. Docents were seen as having a central role to play as content knowledge specialists, while the teachers were seen as process knowledge specialists with highly detailed understanding of the children's interests, social relationships and personal knowledge.

A framework for the final visit was discussed to allow a balance between children's choices and a docent guided tour. The final visit was to focus on a contemporary digital art exhibition, thus giving children a good sample of the range of visual art forms exhibited in the HKMA. A process was devised whereby the children selected three objects from the *DIGIT@LOGUE* exhibition and the docent selected one object. Teachers agreed to introduce the exhibition to the children at school and to discuss the objects/installations with the children prior to their visit. The HKMA provided information about the objects in the exhibition for the teacher to use in the classroom with the children prior to the tour. The docent was recruited on a voluntary basis, as is HKMA's usual practice.

The three artworks selected by the children were: (1) *The New Sutra of the Mountains and the Oceans* (2006) by Qiu Anxiong, a 29-minute digital animation about perpetual conflict; (2) *Deep Within* (2008) by Fung Kai Hung, a 3D computer tomography; and (3) *Musical Loom* (2007) by Kingsley Ng, an interactive installation that allows the audience to weave sound and image by controlling a light beam on the threads. The exhibit chosen by the docent was *Moxi* (2007) by Nelson Chu, an interactive painting tool which brings Chinese painting and calligraphy into digital art.

Visit 3: Collaboration

Both the docent and children's choices were the framework for the final fifty minute visit,

with the children selecting the majority of the objects to be viewed, and the docent selecting one object. The docent met the children at the foyer of the HKMA and escorted them to the gallery. The docent provided a brief explanation of their selected art works and demonstrated the hands-on, interactive elements of the works, and then introduced her choice.

The children were then given the opportunity to re-visit the exhibition, to re-explore the works and to see other works. The children were asked to make a drawing of their favorite work. The guided tour took twenty minutes and children had twenty minutes' free time in the gallery. During their free time, each child looked for objects of interest and recorded these on a worksheet.

As the teacher had discussed the exhibition with the children prior to the visit, the children could name the title of the exhibition when the docent met them at the foyer. When the docent introduced the first piece of children's selected artwork, some children came up with responses "I saw this before" and "I knew it". It is clear that the children had an agenda in mind before the visit and were excited and engaged when they encountered exhibits.

Figure 7 *Docent explaining the artwork selected by the children,* Deep Within *by Fung Kai Hung, made by anthropometric scanning*

Figure 8 *A child used the digital interface in the exhibition* Moxi *by Nelson Chu, an exhibit selected by the docent*

In the latter part of the tour, adult companions prompted children to explain their

selected artworks and gathered questions from the children that they would like to ask the docent. The group then took part in a ten-minute question and answer session. During this time, the children were attentive to the docent's comments.

Docents, teachers and children in dialogue: Distinct differences

Docents and teachers play a central role in children's learning in museums by communicating with them about the museum and scaffolding children's knowledge about art objects. The conversations between the docents and children, and between teachers and children, are quite different. In this study, as expected, teachers used their understanding about the children's art knowledge, experience and feelings to generate dialogue, but they had limited awareness of the artworks. Teachers also used reflective dialogic methods to encourage children to find answers independently. Conversations between docents and children were content-rich, focused on the materiality and meanings of the art object, and had little relationship to the children's prior knowledge, skills and experiences. Children who interacted with teachers in the museum had distinctively different experiences because the teachers asked questions that led the children to reveal their prior knowledge and interests.

Though this was a small scale study, the findings reinforce what is widely observed about learning in museums more broadly: that young children learn from their museum experiences in many ways, and that their ideas are best supported by people who will engage

with them in conversations about the world of ideas and their ideas about the world. It is widely understood that teachers, museum staff and families can join together in developing high quality programs to encourage learning, and this small scale study shows a simple method for structuring a collaborative relationship between the museum and young visitors (and their schools and families).

Creating new software for museum education in Hong Kong

This small scale study at the Hong Kong Museum of Art provided some worthy lessons for creating new software for using children's museum learning. To achieve the curriculum policy ambitions of broadening children's cultural outlook and widening the learning space beyond the classroom, there will need to be some concerted efforts to change museum and early childhood practices.

Young children's participation in Hong Kong's art museums is likely to become more important over time as both education authorities and the art museum sector develop new programs to drive increasing cultural engagement with early childhood and family audiences. Recognizing the importance of starting young and growing children up as culturally engaged citizens, both education authorities and museums need to develop new programs to overcome the limited knowledge of teachers, docents and parents in utilizing the valuable cultural and arts assets held in museums. The development of M+, the new contemporary museum of

visual culture to be opened in 2019, focuses attention on engaging the wider Hong Kong and international community in learning about arts and culture in contemporary times, with a focus on intergenerational learning and community engagement (MAG, 2006, p.52). It would appear there is a growing interest in promoting cultural citizenship in Hong Kong by recruiting young audiences into museums and making museums part of the lifeblood of society.

The development of an informed and active cultural citizenry requires new policy initiatives and new professional training programs to upskill adults in engagement strategies for novice visitors, including children, their teachers and parents. Universities, education authorities and museums should develop innovative training programs and novel programs for young children's learning in museums. At the moment, young children's learning in Hong Kong art museums follows a conventional approach, with docents leading traditional touring programs, but many best practice approaches could easily be adopted to focus on innovative child-centered learning (Weier, 2004; Mallos, 2012; Piscitelli, et al, 2004; Andre et al, 2016). Clearly, there is a need for ongoing professional learning for docents, early childhood teachers and pre-service teachers, as well as informal workshop-based learning for parents and grandparents who will be touring art museums with their young children. Professional and family learning programs need to focus content on a holistic approach to nurture cultural citizens, with strategic activities to provide adult learners with new knowledge, behavior and

skills to engage children in interactive programs, child-led tours and content-rich awareness

of creative and artistic practices. The transition from traditional conservative guiding

practices to more dynamic fully interactive approaches (Andre et al, 2016; Weier, 2004;

Mallos, 2012; MacRae, 2007) will take time, but will lead to best practice and to a

contextualized artistic understanding for young children (Falk & Dierking, 2000).

Charting this transformation from traditional art museum tours to child-centered best

practice will be an important component of cultural change, and one in which the museum,

the school, the family and the child can become more fully involved and engaged as cultural

citizens. The sector may want to initially engage with university researchers to develop the

culture of ongoing enquiry as they research and evaluate new and innovative programs and

approaches to guiding young children's learning in the art museum sector in Hong Kong.

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Implementing "Care for Others" in the Hong Kong Arts Education Curriculum Guide (Primary 1 – Secondary 6): Prospects and Directions

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Abstract

Two innovative perspectives are proposed as responses to a new values-education initiative in the updated curriculum guide for Hong Kong schools. The first innovation extends Nel

Noddings' theory of care ethics to arts education, while recognizing the social value of exploring affective domains and proposing that arts education can facilitate "care for others". The second innovation taps into the collaborative intelligence of Hong Kong-based photographers. Building upon Arthur Efland's views on the advantages of using artworks in education, the paper proposes that documentary photography can help students connect knowledge at personal, community, national and global levels. The paper highlights two photojournalists, Lam Yik Fei and Vincent Yu, whose work addresses issues central to the survival and development of humanity, and discusses how their photographs offer valuable ways of seeing human conditions. The paper is the first of its kind to recognize the potential of putting care ethics into practice through arts education, and it suggests that arts teachers can facilitate values education using documentary photography to expand understanding of interdependencies and deepen the integration of cognition, affection and action. In its most hopeful form, arts education can play a significant role in fostering love, care and solidarity in society.

Key words

art education, care ethics, values education, Hong Kong-based photographers, Hong Kong curriculum guide

Background

The year 2017 has seen significant progress in the curriculum guide for Hong Kong schools.

All the main documents including the curriculum guides for the various key learning areas

(KLAs) have been updated. The updating process, entitled "Ongoing Renewal", is a strategic

response to the overall changes that have occurred in economy, society, culture, politics and

technology in the local, regional and global contexts. This paper discusses an idea of how to

build on the educational strengths of arts education in response to a new initiative in values

education in the secondary education context.

In the Secondary Education Curriculum Guide (Curriculum Development Council, 2017a)

there are seven updated learning goals. They serve as the overarching goals of all learning

experiences and are designed to foster whole-person development and nurture life-long

learning capacities. The first two learning goals involve the ideas of enabling students to

become responsible citizens and to understand contemporary issues. The first learning goal is

"To enable students to become informed and responsible citizens with a sense of national and

global identity, appreciation of positive values and attitudes as well as Chinese culture, and

respect for pluralism in society", while the second is "To enable students to acquire and

construct a broad and solid knowledge base, and to understand contemporary issues that may

impact on students' daily lives at personal, community, national and global levels" (p. 23).

In addition, the Curriculum Guide also proposes six curriculum initiatives, of which

values education is one. Values education, as an extension of the previous moral and civic

education curriculum framework, has now become an essential part of the curriculum and it

is suggested that it be implemented through different components in KLAs including arts

education. Within the context of values education, the Curriculum Guide also identifies the

seven priority values and attitudes of "perseverance, respect for others, responsibility,

national identity, commitment, integrity and care for others" as being of vital importance for

students' development (Curriculum Development Council, 2017a, p. 27).

With arts education as one of the eight KLAs, the Arts Education Curriculum Guide

(Curriculum Development Council, 2017b) highlights four examples showing different

approaches towards implementing values education. These examples focus mainly on

nurturing "perseverance", "respect for others", "responsibility" and "national identity"

through art making and art appreciation activities. This paper aims to explore a further

approach by focusing specifically on nurturing "care for others". According to the

Curriculum Guide (Curriculum Development Council, 2017c), "care for others" is "to show

sincerely one's concern for others' situations, feelings and needs" and to include "an element

of empathy, meaning caring for the situations, feelings and needs of others" (p. 7). In this

context, the paper provides two innovative perspectives exploring the educational impact of

arts education on values education. The paper proposes the adoption of Nel Noddings' (2012,

2015) theory of care ethics as a teaching approach and the use of Hong Kong-based

documentary photography as teaching materials. The overall aim is to help enable students to become informed and responsible citizens who are equipped with a broad knowledge base that facilitates understanding of contemporary issues.

The paper will first highlight the care ethics theory and its implications in education. The focus is to provide the rationale behind the concept of a "carer citizen" and its vision to promote care, love and solidarity in society. Second, the paper will foreground several curriculum and pedagogy strategies. Third, the paper will provide a background to the transformative moments in the medium of photography, with a focus on highlighting how documentary photographers become contemporary image-makers and storytellers. Fourth, the paper will introduce two Hong Kong-based photojournalists and will discuss why their projects can provide relevant and valuable visual materials for arts teachers. Finally, the paper will reflect on the implications of applying care ethics and using documentary photography in three areas: (1) values education and arts education, (2) care ethics and arts education and (3) documentary photography and visual culture in arts education.

Care Ethics and its Implications in Education

According to philosopher and education professor Nel Noddings (2010), care ethics emphasizes the relational perspective of the human condition. This relational perspective is considered ontologically basic. As noted by Noddings (2010), "Human beings are born from

and into relation; it is our original condition" (p. 390). As a theory, care ethics is a recognized

approach to moral philosophy based largely on the experience of women (Noddings, 2012).

Care ethics first appeared in the 1980s and the theory has more recently been widely

recognized in fields such as philosophy, psychology, education, political science, library

science, business, nursing, religion and bioethics (Noddings, 2012, p. 772). There are two

ways to apply care ethics, the first being face-to-face encounters, while the second involves

creating the conditions under which "caring-for" can flourish. The former approach is first

and foremost since caring-for is found in relations that require address and response. The

latter approach is considered relevant mainly relating to "care-about" the needs and/or

sufferings of people who the carers are unlikely to meet face-to-face (Noddings, 2010, 2012).

The rationale behind the "carer citizen" concept

Care ethics has become a theoretical foundation that enables the concept of a "carer citizen".

The rationale behind the concept is to promote loving, caring and solidary relationships in

society (Lynch, Lyons & Cantillon, 2007). The notion of love, care and solidarity has

originated from a body of work including that by Baker, Lynch, Cantillon and Walsh (2004),

by Lynch, Lyons and Cantillon (2007) and by Lynch, Baker and Lyons (2009), that has built

upon care ethics and focused on the affective domains. For example, Baker, Lynch, Cantillon

and Walsh (2004) and Lynch, Baker and Lyons (2009) addressed the affective aspects of

equalities in relation to social structure and social change, whereas Lynch, Lyons and Cantillon (2007) acknowledged the significant implications of affective domains in education (Apple, 2010).

Lynch, Lyons and Cantillon (2007) conceptualized a "care-full-view of citizenship" in contrast to the "rational economic actor" model of citizens (p. 1). In the rational economic actor model, economic relations are considered more important than cultural and political relations, and the affective relations remain invisible. The care-full-view of citizenship emphasizes the development of students' understanding of the interdependencies between humans, their environments and other living creatures. The carer citizen is "essentially for a relational life as an interdependent, caring and other-centered human being" (Lynch, Lyons & Cantillon, 2007, p. 1). The authors argue that education can play a role in facilitating the students' learning about the care of self, intimate others and the unknown universal others who are relationally defined in the global economic and social system (Lynch, Lyons & Cantillon, 2007). This paper adopts the concept of a carer citizen and suggests that care ethics can provide a sustainable theoretical foundation to implement "care for others".

Curriculum and pedagogy strategies

According to the Secondary Education Curriculum Guide (Curriculum Development Council, 2017a), schools are encouraged to provide holistic learning experiences that integrate the

elements of cognition, affection and action for the promotion of values education. The attention placed on integrating the elements of cognition, affection and action runs parallel with Noddings' (2012, 2015) view on education and on teaching. Building upon Macmurry's (1964) idea that "teaching is one of the foremost of personal relations" (p. 17), Noddings (2012) elaborates on the caring relation in teaching and suggests that teachers can be teacher-carers who demonstrate their caring in everything they do through modelling, dialogue, practice and confirmation (p. 394). This paper focuses on the modelling aspect and suggests how an art-teacher-carer can create a climate in which caring-for can flourish. This section will elaborate the connection between Noddings' concept of care ethics and her argument about the purpose of education, and through this elaboration it will highlight the following three aspects of curriculum and pedagogy:

Developing students' ethical character. Noddings (2010) believes that if people approach the world through the relational ethic of caring, they will be more likely to listen attentively to others. The ability to listen is specifically important in today's globalized society where people with different values communicate with each other. Noddings (2012) also believes that it is important for teachers to cultivate students' capacity to be moved by the affective condition of others, since many feelings including sympathy are associated with caring as a relation.

Activating students' intellectual process. Noddings (2015) believes that the great aim of

education is to produce better adults, while a major purpose of teaching is to inspire students' interest so that their intellectual processes will be activated and further knowledge will be acquired. She highlights three aspects in curriculum planning. First, as noted by Bruner (1960), "a curriculum ought to be built around the great issues, principles, and values that a society deems worthy of the continual concern of its members" (p. 52). Second, as noted by Gardner (1984), a curriculum ought to "attend to both the inner needs of individuals and their responsibilities to the communities in which they live" (p. 234). Third, as added by Noddings (2015), a curriculum ought to address the recurring educational dialogue on the meaning of a "better adult" by answering essential questions: "What is human nature? Is there a given meaning of life or must each person construct her own? What is virtue? What is the relationship of knowledge to truth? What is beauty? What is patriotism?" (p. 235).

Providing connections across disciplines and in real life. Noddings (2012) also believes that teachers need to be competent and should be able to draw on knowledge from a wide range of disciplines such as literature, history, politics, religion, philosophy and the arts (p. 771). She believes that teachers should enrich their teaching and should "offer multiple possibilities for students to make connections with the great existential questions as well as questions of current social life" (Noddings, 1999, p. 215). In this context, Noddings (2012) highlights Dewey's (1963) notion of longitudinal and lateral aspects of experience and suggests that a truly educational experience must be connected to past and future educational

experiences and to other on-going life experiences (p. 776), and she also highlights Wilson's (2006) notion of disciplinary and interdisciplinary thinking by emphasizing the connections longitudinally within a discipline and laterally across disciplines.

Documentary Photography as a Visual Representation of the Social, Cultural and Personal Worlds

According to art educator Arthur Efland (2002), artworks carry educational advantages in the context of an integrated curriculum. Artworks are about ideas, yet they are expressed through aesthetic qualities. The ideas that are derived from social, cultural and personal worlds overlap with materials from other disciplines. Nevertheless, the aesthetic qualities of the ideas are concrete and sometimes motivational. This constitutes the educational strength of arts education. Artworks can serve as attractive connecting points between school subjects (Parsons, 2005). This paper adopts Efland's perspective and suggests that documentary photography can serve as attractive points for the discussion of contemporary issues, while connecting knowledge from a wide range of disciplines.

Documentary photography, especially in a photojournalistic context, has in recent years been undergoing a radical shift. A former director of the VII Photo Agency, Stephen Mayes (2014) highlights two significant transformations. On the one hand, photojournalists have redefined their roles as image-makers. On the other hand, new models of storytelling have

been replacing the fact-driven field of hard photojournalism. Mayes (2014) also identifies

several conditions that have changed the value of photography: the world in which we are

now living is fluent in visual metaphor, the dynamic online universe facilitates stories that are

time-based and told from multiple perspectives, and more importantly, photojournalists are

finding their new role as storytellers who choose to impart greater truths rather than simply

relay facts.

Documentary photography in Hong Kong is also witnessing this radical shift. This paper

highlights two Hong Kong-based photojournalists, Lam Yik Fei and Vincent Yu, as examples.

Three criteria were applied in the selection of these two photojournalists. First, they are both

Hong Kong citizens. Second, they are both well-established photojournalists with solid

experience in local and international media, having received awards in locally and

internationally acclaimed photo contests. Third, their projects address issues that are central

to the survival and development of humanity. Lam Yik Fei, in his 30s, has now established

himself as an independent photojournalist and image-maker. Vincent Yu, in his 50s, has

mixed art and reportage beyond the photojournalistic context as a senior Associated Press

(AP) photojournalist.

Data for the paper were collected through in-depth personal interviews with the two

photojournalists, and the research methods included collecting and categorizing their selected

bodies of work, identifying their key defining moments and contextualizing the value and

significance of their work. Research questions were structured around three main concerns: the original context of the photographs such as the photographer's psychological state, intent and wider body of work (Barrett, 2012); the various and specific ways photojournalists regard, use and interpret image (Sturken & Cartwright, 2009); and the way photojournalists make use of media images, texts and programmes, moving from one social area to another and circulating within and across cultures (Sturken & Cartwright, 2009).

Lam Yik Fei

Lam exemplifies how a photojournalist can redefine his role as image-maker. He founded ATUM Images and RA Production in 2016 and has been the director of photography at Initium Media in Hong Kong since 2011. After gaining solid experience in local media, he established himself as an independent photojournalist in 2011 and since then has been exploring the international arena. His self-positioning reflects the disaggregation of the consumption of information, in which "photographers fracture the advertising economy, multiply both the style and the nature of image" (Mayes, 2014, p. 33). Lam's works are distributed worldwide through Getty Images and Bloomberg News Photos, have appeared in leading publications including *The New York Times*, *The Guardian* and *Financial Times*, and have circulated through his personal website and social media such as Facebook and Instagram.

While his career reveals a new model for visual storytelling in a dynamic online environment, his works continuously strive to bring visual awareness to social, environmental and human-related issues. He describes his interest in photojournalism as originating from his passion for news (Lam, 2016). He finds a platform in photojournalism and believes in the power of visual storytelling. He defines photojournalism through the needs of the most vulnerable people (Lam, 2016). This paper highlights three of his projects as examples that reveal how a Hong Kong-based photojournalist has developed his capacity as an image-maker, forming strategic collaborations with different agencies and bringing forth visual stories of contemporary issues with global perspectives.

- "Shark Fin" (2011) was his first freelance project as an independent photojournalist. Lam reported on the shark-processing businesses in Wenzhou, China, as a response to the social and environmental issues created around shark fin consumption. Lam managed to sell the photos to various organizations. The project also marked the beginning of the collaboration with media agencies in mainland China. In this collaboration Lam perfected his storytelling skills. Compared to the media agencies in Hong Kong, those in mainland China had a different practice in that they had their own photo-editors. They would spend time communicating with their photographers and discussed areas that might be significant but that were neglected by the

photographers. Working with agencies outside of Hong Kong also paved the way for

Lam's later collaboration with international media agencies (Lam, 2016).

Figure 1 *Workers slicing up sharks and sorting body parts* (Lam, 2011a)

- "The Rootless Generation" (2011) was a self-initiated project. After attending a talk

  about the Burmese refugees on the border between Thailand and Burma, Lam was

  touched and decided to report on the situation. Burma has witnessed one of the

  world's biggest humanitarian crises (Burma Link, 2017). Over the past three decades,

  military rule and ethnic conflict in Burma have resulted in more than 100,000

  refugees while more than a million Burmese people have been forced to become

  migrant workers in Thailand (Global Action, 2017). Lam reported on the misery

  suffered by people on both sides of the border. It was also a time when the Thai

  government was planning to close the refugee camps and non-governmental

organizations (NGOs) working in the area were having difficulty raising funds (Lam,

2016)

Figure 2 *Burmese refugees working illegally at a garbage collection site near the*

*Thai border (*Lam, 2011b)

Figure 3 *Burmese refugee children receiving meals in a refugee camp* (Lam, 2011c)

- "MSF in Sierra Leone" (2014) was a collaboration project with Médecins Sans Frontières (MSF). Many international NGOs such as MSF and Greenpeace have their Asian headquarters in Hong Kong. According to Lam (2016), such NGOs have their own photo-editors and/or media-editors who believe in the power of visual images. Their ways of collaboration with freelance photographers are not unlike other international media such as Agence France-Presse (AFP), *The New York Times* and *The Guardian*. These international media organizations have their Asian headquarters and photography management departments in Hong Kong. In most cases, such media organizations will contact freelance photographers after having ideas for projects. Instead of communicating by e-mail, Lam would have face-to-face encounters with the photo-editors. This kind of direct access enables Hong Kong-based photographers to have a unique competitive advantage compared with photographers from other Asian countries. This advantage has enabled Lam's collaboration with MSF (Lam, 2016).

Figure 4 *A Médecins Sans Frontières (MSF) team responding to Lassa fever cases in Bo, Sierra Leone* (Lam, 2014)

Vincent Yu

Vincent Yu exemplifies how a photojournalist can take on a new role as a storyteller who expands beyond the photojournalistic context. Yu alternates between AP's commission work and his personal projects. Inspired in his youth by documentary photographer Henri Cartier Bresson, Yu found his passion in documentary photography and developed his career as photojournalist. Yu has been a photographer with AP in Hong Kong since 1989 and the chairperson of the Hong Kong Press Photographers Association since 2006. Throughout his career, Yu has covered major local, regional and international news events. Yu has also published photo-books such as *HKG* (Yu, 1998), *Our home, Shek Kip Mei 1954–2006* (Yu, 2010) and *Nine* (Yu, 2017), has held numerous solo exhibitions such as "Hiroshima vs Japan 311" (Lumenvisum, 2014) at the Lumenvisum gallery in Hong Kong, and has joined group

exhibitions such as "Twin Peak" at the Hong Kong Heritage Museum in 2014.

Apart from upholding high professional standards, Yu keeps seeking the newest and the best ways to express the essence of an event through photography. Yu sometimes abstracts his role as documentarian by mixing reportage and art. His photography illustrates how a documentary photographer becomes a storyteller who imparts greater truths such as "archetypes, emotions, political structures, and the nature of human experience" (Mayes, 2014, p.33). This paper highlights three of his projects as examples. They demand that viewers read images less literally and lead them to ask questions of a deep, existential nature.

- "Shek Kip Mei" (2006) was a two-year project. Shek Kip Mei Estate was a resettlement project launched in 1954 and was the first public housing estate project introduced by the British colonial government. In 2006, Yu spent time with some 200 elderly residents and documented their homes before the estate was demolished in the same year. According to Yu (2010), life on the Shek Kip Mei Estate can be interpreted as a microcosm of wider society. Yu describes how "the buildings were essentially concrete bunkers […]. A family of five to eight persons was crammed into a cubicle of about 120–200 square feet […] with over 10 households sharing a public toilet/bathroom on the same floor" (MCCM Creations, n.d.). Yu (2016) sees the Shek Kip Mei Estate as one origin of many unresolved housing problems in Hong Kong.

The collection of photos was later published in a book entitled *Our Home, Shek Kip Mei 1954–2006* (Yu, 2010). The book was well received, especially as it was published in the time when collective memory and cultural preservation became heated discussion topics in Hong Kong, and the 2000 copies produced in the first edition sold out within two years of publication. The book also marked the beginning of a series of photobook publications in Hong Kong (Yu, 2016).

Figure 5 *Skep Kip Mei Estate* (Yu, 2006)

- "North Korea" (2012) received the Award of Excellence from Picture of the Year International (POY) in 2012. POY is one of the most competitive international photo contests among others such as the World Press Photo, The Pulitzer Prizes and Magnum Photos. To be considered for POY, photographers need to submit a portfolio of fifty photos. Yu selected four of his projects: "North Korea", "North Korea − A

Hidden Nation", "Vladivostok – Daily Life" and "Red China", which together showcase the cityscapes of three transforming countries. As noted by the critic Blues Wong (2017), "North Korea" captures the monotonous North Korean life through the astonishing repetitive composition of civilians, troops of soldiers and red flags.

Figure 6 *North Korean soldiers sing at the Pyongyang indoor gymnasium to commemorate the late president Kim Il Sung's 100th birthday in Pyongyang, North Korea, 2012* (Yu, 2012)

- "Hiroshima vs Japan 311 (Soliloquize)" (2014) was a multimedia exhibition expressing Yu's personal quest for answers regarding the themes of Japan, history and disaster. In 2011, Yu travelled to Japan to do a feature on the Tohoku earthquake and tsunami of 11 March 2011. It was his first time to use a smart phone in his reportage and this allowed him to feel closer to photography than ever before. The devastation

reminded Yu of the atomic bombing of Hiroshima and subsequently led him to visit

the city. Yu (2016), describes history as seeming to repeat itself with no easy way to

find answers. The exhibition juxtaposes the reportage of the Tohoku earthquake with

his recollection of the devastation of Hiroshima. As a soliloquy, the exhibition

engenders further questions of "natural disasters, human errors, repeated history,

human nature, desire, survival, greed, the past, the present, the future, true, fake ..."

(Lumenvisum, 2014; Yu, 2016).

Figure 7 *A damaged building* (Yu, 2011)

Figure 8 *A photo replicating the photographic image of an atomic explosion* (Yu, 2012)

The application of documentary photography in teaching and pedagogical scenarios

While the previous section has highlighted how documentary photography can serve as attractive points for the discussion of contemporary issues, this section will briefly discuss how the photographs can be applied in a variety of teaching and pedagogical scenarios, especially within the constraints of time allocations and the complexity of curriculum planning and implementation.

According to the Arts Education Curriculum Guide (Curriculum Development Council, 2017b), schools should allocate 8–10% of total lesson time to music, visual arts and other art

forms at the junior secondary level, while 10–15% of total lesson time should be allocated to each of the arts elective subjects at the senior secondary level. Given the constraint of limited lesson times, this paper does not suggest replacing the time allocated in the curriculum to arts learning with care ethics content. Nevertheless, the paper does put emphasis on the potential contribution of art to values education and to the updated secondary education learning goals.

The paper adopts Efland's (2004) view on the inclusion of visual culture in arts education as a way to broaden the dominant mainstream art world:

> My reasons have to do with contemporary issues affecting society that might be accessed with greater immediacy through a broader sampling of the forms of cultural production likely to be familiar to a cross section of people from diverse social and cultural backgrounds and educational levels. (p. 239)

The paper also adopts Day and Hurwitz's (2012) view on curriculum planning as a complex undertaking that involves decision making on curriculum approaches and art curricula organizing schemes. As noted by Day and Hurwitz (2012), curriculum approaches can vary from organizing subject matter for the development of students' intellectual capacities, to putting value on the creation of students' personal meaning in learning, to fostering social change through strong involvement of the surrounding community. Meanwhile, art curricula organizing schemes can also vary from being based on the elements and principles of design, to modes of art production, to referring to social issues and trends.

Hence, there is a wide spectrum of teaching and pedagogical scenarios due to the open-ended combinations of different curriculum approaches and different art curricula organizing schemes.

This paper respects the autonomy of art teachers and believes in their professional judgement on how to deliver a well-balanced art curriculum. In such a context, the paper suggests that it is beneficial if a competent art-teacher can model himself/herself as an art-teacher-carer. Documentary photographs, such as those produced by Lam and Yu, can be vivid online visual resources for the art-teacher-carer in facilitating "care for others". If the art-teacher-carer can structure the curricula with careful consideration for increasing complexity, sequenced instruction and cumulative learning, the photographs will offer multiple and valuable ways of seeing human conditions through people, place and world events. More importantly, as the photographs address issues that are central to the survival and development of humanity, students will be enabled to develop concerns and empathy and to acquire a deeper understanding about the conditions from which the issues arise. Day and Hurwitz (2012) note that no single approach in curriculum development "will do all that we expect from our schools in helping students grow and develop and prepare for their lives in the twenty-first century" (p. 356). Nevertheless, an art-teacher-carer can play a critical role in cultivating students' capacity to be moved by the affective conditions of others and to make connections with important questions of contemporary life.

Reflections and Implications

This paper aims to build on the educational strengths of arts education in nurturing "care for others" in a secondary education context. The overall aim is to help enable students to become informed and responsible citizens who are equipped with a broad knowledge base that facilitates the understanding of contemporary issues. In the section on care ethics, the paper has highlighted how care ethics can provide a sustainable theoretical foundation and has provided the curricular and pedagogical strategies that emphasize the integration of the elements of cognition, affection and action. In the documentary photography section, the paper has highlighted how documentary photography becomes the visual representation of social, cultural and personal worlds. The projects of Hong Kong-based photojournalists have the capacity to serve as attractive entry points for the discussion of contemporary issues that have an impact on students' daily lives at personal, community, national and global levels. Although the initial focus of the paper is to nurture "care of others", the impact of introducing care ethics and Hong Kong-based documentary photography can be profound. In the following sections, the paper elaborates on three areas: deepening the impact of values education through arts education, extending care ethics to arts education and tapping into the collaborative intelligence of Hong Kong-based photographers.

Deepening the impact of values education through arts education

Values education is a new curriculum initiative in Hong Kong secondary education. This paper argues that arts teachers can help facilitate values education by deepening the integration of the elements of cognition, affection and action through curriculum and pedagogy. Care ethics reveals the social value of exploring affective domains. It provides a guiding vision to promote caring, loving and solidary relationships in society. Documentary photography expands the scope of our understanding of the interdependencies between humans, their environments and other living creatures. Arts teachers may bring impactful relational life perspectives to students if they can conduct the curriculum and pedagogy with care and sensitivity. In its most hopeful form, arts education may have a significant social role to play in fostering love, care and solidarity in society.

In this context, Nodding's (2010, 2012, 2015) insights become even more relevant. We, as arts teachers, need to keep finding a better way to answer the following questions: "How can we model the teacher-carer role in order to cultivate students' sensitivity towards the affective condition of others?", "How can we draw on knowledge from a wide range of disciplines in order to construct a broad and solid knowledge base of contemporary issues?" and "How can we offer multiple possibilities for students to make connections with the great existential questions and questions of current social life?"

There are two areas beyond the scope of this paper that are worthy of further exploration.

On the one hand, teachers have seven roles to play, namely transmitters of knowledge, facilitators of learning, resource persons, counsellors, assessors, leaders and co-leaders (Curriculum Development Council, 2017a). On the other hand, arts education has the four unique learning targets of developing creativity and imagination, developing skills and processes, cultivating critical responses and understanding arts in context (Curriculum Development Council, 2017b). Future research should consider how to enhance the capacity of arts teachers according to these seven roles and how to improve the curriculum and pedagogy by integrating the cognition-affection-action aspect into the four unique learning targets.

Extending care ethics to arts education

Although care ethics has not yet been widely applied in the field of arts education, the core values that are treasured by care ethics have been demonstrated by the artist and art educator Terry Barrett. In 2011, Barrett conducted art interpretation activities for people suffering from cancer and their caregivers when he was a second-time cancer patient himself, and the experience changed his philosophy of art interpretation. Before cancer, Barrett would seek interpretations from the participants in line with those offered by learned people in the art world. After cancer, Barrett would encourage the participants "to find meanings in artwork that are personal to them and that will change their lives" (Barrett, 2011, p. 92). He describes

the process as gratifying and discovered how he and the participants together demonstrate caring for one another by being both "carers" and "cared fors" (p. 94). He goes on to describe how through art interpretation, they all felt understood because of the care and respect they felt from each other. More importantly, he notes, the art interpretation brought comfort and joy. This process enabled Barrett to witness the curative power of art and to believe that art interpretation can help build care-based communities. This experience sheds light on a new value that is not yet common in arts education pedagogical practice.

Barrett's reflection helps us to see how care ethics can provide a theoretical foundation to explain the curative power of art. Meanwhile, it also implies that art can have an immense potential to put care ethics into practice. However, this area has not yet been fully developed in arts education. As mentioned earlier, there are two ways to apply care ethics. This paper argues that both approaches are worthy of further exploration. Barrett's (2011) art interpretation activities demonstrate the "face-to-face encounters" approach. This paper aims to demonstrate a possibility of another approach, in which the focus is to create the conditions under which caring-for can flourish.

Tapping into the collaborative intelligence of Hong Kong-based photographers

Photographic images have become an integral part of contemporary human visual experience. Documentary photography, as mentioned earlier, has been undergoing a radical shift. In a

dynamic online environment where image is beyond the limitation of the merely representational, it becomes harder to distinguish between photographic image, visual culture and fine arts. This paper builds upon Efland's views (2002) about the advantages of using artworks in education and proposes that contemporary photography is an attractive point to inspire students' interest in acquiring further knowledge about contemporary issues.

Beyond the work of the two prominent Hong Kong-based photojournalists highlighted earlier in this paper, contemporary Hong Kong photography has shown itself as a rapidly emerging cultural system displaying collaborative intelligence. The success of the Hong Kong International Photo Festival (HKIPF) is self-evident. HKIPF is organized by the Hong Kong Photographic Culture Association (HKPCA) and was founded by 19 photographers from different generations with diverse expertise including photojournalists, commercial photographers, artists etc. (Leung, 2009, 2016). Launched in 2010, the first festival invited more than 200 local and overseas artists to participate in more than 60 programmes in Hong Kong (Leung, 2012). With an aim of developing Hong Kong as a hub for the exchange and sharing of creative ideas, technical knowledge and valuable experience in photography, each biennial festival (2010, 2012, 2014, 2016) has had its own ethos. Nevertheless, there is no existing systematic research about Hong Kong photography. Tapping into the collaborative intelligence of Hong Kong-based photographers, who engage with the community in diverse ways, will bring educational advantages to local arts education development. Their

experiences and visions will bring light to the entrepreneurial spirit and provide role models for students to engage in this dynamic contemporary visual culture.

Acknowledgements

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