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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 *Shek 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 ...” (Lumervisum, 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 for” (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.

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