

Dean's Outstanding Internship Award – Certificate of Merit
院長優秀實習生獎表揚狀 (2025/26)

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Internship Reflection

1. Background

Millennium Studio is designed to help children and adults develop their own potential, creativity, self-confidence, and social as well as communication skills through learning. Various classes are offered in art and creative crafts in the studio. They believe every pupil possesses boundless potential and unique qualities. Through creative activity design and robust teaching materials, they aim to make learning more engaging and meaningful.

In the field of art education, they are also committed to transferring educational research into concrete, actionable teaching solutions that support frontline educators locally. They strive to provide local schools with grounded, innovative, and practical teaching resources, activities, and curricula. Dedicated to organising innovative teaching activities that align with current educational trends, STEAM education and intangible cultural heritage (ICH) have also been key areas of focus for them recently. While aligning with the school-based unified curriculum, they seek to develop each pupil's individual potential while fostering sound moral character and positive life attitudes.

Their strengths lie in their creativity, flexibility, and diversity; however, as they are still at an initial stage in terms of school activities, they lack extensive experience. Although they face significant competition, opportunities remain through innovative approaches and alignment with government educational policies, such as the promotion of Chinese values and culture.

2. My job nature, expected deliverables and actual self-assessed achievements

My work primarily involves the production of teaching resources and materials. For instance, I conducted research, authored articles for an educational magazine, designed activity plans and

PPT for the “Intangible Cultural Heritage (ICH) Project”, “STEAM X Roller Skating Experience Day Project”, and “Dunhuang Project”. Additional responsibilities included

photographing interviewees and collecting relevant research literature. Initially, I set two objectives as below.

2.1. Acquire Research Skills and Strategic Expertise

I anticipate producing a series of research summaries on designated topics, such as STEAM concepts, activity plans for school events and workshops (including structural planning and teaching presentations). Regarding tangible outcomes, I have mastered advanced multi-method research techniques. Progressing beyond a straightforward literature review, I undertook primary research such as interviewing practitioners of traditional Chinese arts, contextual research like understanding the historical significance of these arts and applied research like extracting STEAM principles from sporting disciplines. My research was not merely informative but experiential, as during my internship, I observed live demonstrations such as Hung Kuen and roller skating performances.

I concurrently developed strategic educational design. While the deliverable was an activity plan, the substantive achievement lay in constructing a strategic educational framework. I not only planned “what to do”, but also strategically considered: how to foster engagement among the target audience (primary school pupils)? Why would specific activities effectively convey core concepts? And I established various “scenario assumptions” to ensure smooth implementation. These PPTs (Fig.1) served not merely as visual aids but as strategic learning guides.



Fig 1. The PPTs

2.2. Build Problem-Solving Agility

The deliverable I anticipate is the identification of solutions for clearly defined problems. One challenge lies in successfully securing an interview with a highly reputable cultural custodian who may have a demanding schedule. To address such issues, I conduct thorough research into their work, carefully crafting insightful yet respectful questions to demonstrate genuine interest, thereby increasing the likelihood of a positive response. This process requires both cultural sensitivity and professional communication skills.

During my internship, I transformed foundational tasks into opportunities for professional development: progressing from information gathering to knowledge creation, shifting from resolving explicit issues to navigating complex logistical challenges, and evolving from personal time management to coordinating multifaceted projects with a forward-thinking vision.

3. Reflections on what I have learned

My work has been a profound journey. Studying Intangible Cultural Heritage, such as the cheongsam making and Hung Kuen research, has not only provided me with factual knowledge but also fostered a deep resonance with their philosophical and cultural significance. This is no abstract concept—during interviews with practitioners, this understanding crystallised into tangible reality, demanding the utmost cultural sensitivity and professional reverence. Translating such complex knowledge into educational magazine articles and primary school activity plans taught me how to distil expert information into compelling, accessible narratives tailored to diverse audiences. Additionally, documenting Hung Kuen Kung Fu masters (Fig.2) through photography honed my visual storytelling skills, enabling me to capture the essence of cultural practice.



Fig.2 Gung Gee Fook Fu Kuen
me



Fig.3 Photo of Hung Kuen master and
me

Conversely, the STEAM X Roller Skating project served as a practical lesson in applied creativity. It challenged me to deconstruct a recreational activity, uncovering its underlying physics and engineering principles. The core achievement lay in designing educational activities enabling children to experience abstract STEAM concepts tangibly. This required innovative instructional design, merging physical activity with academic learning.

Although fundamentally different, both projects refined my ability to bridge gaps, connecting past and present, theory and practice, and disciplinary knowledge. Previously, I hadn't considered that interdisciplinary activities could be so engaging. These experiences expanded my thinking, prompting me to explore possibilities for better education. This work has honed my ability to utilise creative and educational tools, developing a passion for transforming complex concepts into understandable and meaningful educational experiences.

4. Personal reflective insights, Impact and Suggestion on Personal Growth and Future Aspirations

This internship proved profoundly influential, solidifying my aspiration to become an art teacher by revealing the powerful convergence of culture, creativity and education. The process of researching and documenting ICH, such as Hung Kuen, fundamentally

transformed my understanding of art itself. I came to understand that art extends far beyond the canvas, existing as a living practice rooted in movement, craftsmanship, and communal narratives. This holistic perspective forms the core philosophy I aim to bring into my future classrooms. Transforming complex cultural content into engaging activities for primary school pupils represents the most valuable practice in pedagogical creativity. This journey taught me how to translate specialised knowledge into age-appropriate, hands-on learning experiences – a core skill for educators. More significantly, direct collaboration with cultural custodians and masters profoundly demonstrated the vital importance of cultural preservation and respect, values I aspire to instil in my pupils. Meanwhile, this STEAM initiative further demonstrated that art serves as a vital medium for teaching other subjects, rendering abstract concepts tangible.

However, this internship experience also revealed the complexities of cultural preservation, presenting numerous significant challenges. The foremost difficulty lies in the inherent tension between authenticity and accessibility. Transforming deeply traditional, often obscure skills such as Cheongsam making into activities appealing to primary school pupils inevitably requires simplifying the processes. This raises a crucial question: to what extent can simplification dilute the meaning or sacredness of the craft? I continually weighed how to make the content accessible without reducing it to mere craft activities, striving to safeguard its cultural core while ensuring resonance with a young audience.

Still, this experience constituted a masterclass in curriculum design, celebrating cultural heritage, igniting curiosity, and granting pupils insight into art's presence within everyday life. It not only solidified my professional direction but also endowed me with a distinctive interdisciplinary teaching methodology, upon which I look forward to building and refining.

5. Critical reflections of the Internship Partner

The Internship Partner holds critical significance in contemporary Hong Kong, where the tide of globalisation renders the preservation of local identity and cultural memory an urgent imperative. Their work within the realm of intangible cultural heritage is far from antiquated; rather, it constitutes vital practice in sustaining cultural continuity, providing modern society with essential anchors for self-understanding. Transcending mere preservation frameworks, the organisation proactively advances primary school inheritance programmes, directly countering the threat of cultural extinction. This ensures traditions evolve as living practices rather than historical footnotes. However, as I have mentioned, it may lead to a crisis of simplification, diluting the meaning or sacredness of the craft when it comes to school activities.

Additionally, from the interviews with practitioners and book literature, the challenges posed by economic viability proved particularly acute. Theorists speak of “preserving” culture (Gao, 2019), yet the reality is that these masters often struggle to survive on the margins of a highly capitalist economy. Their art forms are not merely skills, but precarious livelihoods. This reveals systemic challenges: how can cultural work establish sustainable economic models for practitioners? How can we move beyond one-off workshops to ensure their craftsmanship receives its due value in contemporary

markets? I believe that these initiatives of the organisation are essential foundations for the longer journey of redefining the role of cultural heritage in art education, a process that requires continuous reflection from educators and the government.

Ultimately, partner organisations serve as dynamic bridges, connecting masterful practitioners with the wider public, linking past and future, ensuring cultural heritage is not merely remembered but actively lived and evolved by the next generation.

6. Personal reflections focusing on insights drawn and theories applied in real-life

This internship experience has fundamentally transformed my theoretical understanding of arts education into a philosophy of hands-on practice. My previous conception of art centred on technical skill and personal expression, yet engaging with Intangible Cultural Heritage has opened entirely new perspectives. Wolterstorff (2015) contend that art is a social practice rooted in culture—a concept that became tangibly real as I interviewed practitioners.. I witnessed firsthand that art is not merely an object, but a vessel carrying communal identity, history, and values. This direct experience enabled me to integrate theories of cultural sustainability with the practical realities of preserving living traditions, transforming them from academic concepts into essential requirements for professional practice.

Moreover, the task of designing primary school activities directly applied constructivist learning theory (Hein, 1991). The principle that students learn most effectively through active participation and experiential learning ceased to be merely an ideal in textbooks, transforming instead into concrete challenges: how to break down the complex philosophy of Chinese culture or the scientific principles of roller skating into easily comprehensible interactive activities. The process of drafting lesson plans and presentations compelled me to bridge the gap between expert knowledge and children's curiosity, demonstrating the practical integration of pedagogical theory.

Although it faces hindrances of logistics and simplification, such as coordination of inheritors' availability while respecting their profound and the ways of conveying the essence to students. These challenges underscore that cultural work involves not only administration and creation, but more profoundly, human interaction and ethics. It demands sensitivity, patience, and a sustained critical awareness of one's own role as an intermediary.

Lastly, this valuable experience proves that effective arts education requires simultaneously embodying the roles of translator, researcher, and guide—precisely the multifaceted objectives I aspire to pursue in my future career.

References

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