

SEIJA KAIRAVUORI AND SARA SINTONEN

14. ARTS EDUCATION

Instruments of Expression and Communication

ABSTRACT

Arts and culture education has its unique role in an educational whole. In this chapter arts education is viewed as a means for children and young people to develop a secure sense of themselves, both as individuals and members of various groups within multicultural and diverse societies. Arts education constructs students' abilities and intercultural competence for confronting an increasingly unforeseen world as future citizens that learn to develop their creative potential and free, critical thinking skills. This chapter presents an outline of Finnish arts education, which consists of the following separately taught subjects: visual arts, music, crafts (textile and technical), physical education and home economics. Each of these is represented as a compulsory subject in the Finnish National Core Curriculum. Within this 'arts and skills' subject group, this chapter refers more exactly to the aims, pedagogical principles and practices of visual arts and music, which are compulsory subjects in all European school curricula at the primary level.

Keywords: Finnish arts education, visual arts, music education, secure sense

ARTS AND CULTURE IN EDUCATION

The role of arts and cultural education at school has been recently emphasized in various international contexts (see ACESE, 2009, 7). For example, UNESCO has actively led the development of policy initiatives in the field of arts education. According to the Director General of UNESCO (1999), each stakeholder has to ensure the teaching of the arts in every child's education. The Road Map for Arts Education (UNESCO, 2006) aimed to provide advocacy and guidance for this project of strengthening arts education. This document stands for arts education helping to uphold the human right to education and cultural participation, to improve the quality of education, to develop individual capabilities, and to promote the expression of cultural diversity (ACESE, 2009, p. 7).

Arts education has been given an important part in preparing children for their roles in an increasingly unforeseen world. Globalization has brought both benefits and challenges, such as advancements in technology and knowledge, challenges in

the economy, increased migration and multiculturalism. Arts education, as a part of the education system, can be viewed as a means for children and young people at school to develop a secure sense of themselves, both as individuals and members of various groups within multicultural societies (ACESE, 2009, 7). We refer a secure sense of self to mean individual and social expressivity and communicability in diverse (cultural and creative) texts and situations as both receiver and producer. In these roles the personal experiences and values of processing art strengthen the capacity for cultural participation.

Teaching the arts is said to help children and young people to learn to handle relationships between various elements. As Eisner (2002, 75–77) describes it, one learns to see the interactions among the qualities constituting the whole. For example, analysing a work of art, composing music or engaging in dance requires heightened awareness of relationships, an analysis-synthesis-process concerning the details in the whole. This ‘problem of fit’ in the arts has to be solved through personal somatic knowledge, which sets the learner in a position of authority in knowledge construction. The learner explores and decides which are the best relationships among colours and forms in image making. For example, the artistic learning process develops the ability to shift direction, or redefine the aims of a work when better options emerge (Eisner, 2002, 77–79, 82–83). This flexibility, improvisational and imaginal feature in intelligence develops forms of thinking and attitudes towards problems that are important to any field of human life.

In addition, one characteristic of arts education is that it teaches the use of various materials as mediums of expression and communication (Eisner, 2002, 79–81). Learning different techniques and skills creates understanding of the potential possibilities and limitations of the materials with which one works. Each material or combination of materials imposes its own limits; an appreciation of these limits help learners to deal with complexity in their self-regulation and thinking. Furthermore, the more experienced the learners become with various materials the more they grow up to be enlightened perceivers and communicators. As Eisner (2002, 85) states, the curriculum provides frames for reading the world. Thus, educational programmes that are effective both provide a variety of frames and develop the student’s ability to shift frames. This highlights the role of multimodal literature in knowledge construction, which is one of the guiding themes in the latest Finnish National Core Curriculum for Basic Education (2014).

The place and the number of arts subjects within national curricula is said to mirror the priority that is given to arts education at primary and lower secondary levels of education. In addition, many claim that this field of education can potentially contribute to a creative learning environment in schools, especially if arts subjects are “mainstreamed” throughout the curriculum and if sufficient numbers of hours are devoted to this teaching area (ACESE, 2009, 23). Therefore, it is our aim to discuss the principles and strengths of arts education as a part of the Finnish school system, which have made it possible to achieve remarkable PISA results in several measurable areas of educational quality.

ARTS EDUCATION IN FINNISH SCHOOL SYSTEM

The conception of arts curricula varies a lot even in the European context (ACESE, 2009, 15, 23–28). This is one of the reasons why the quality of arts education is complicated to measure or compare internationally. So far this has not been implemented in PISA, for example. In about half of the European countries, each arts subject is considered separately in the curriculum (e.g. visual arts, music, drama, dance, media arts, crafts or architecture), while in the other half, they are combined as an integrated field of study (e.g. the ‘arts’). In the Finnish school system, arts and cultural education as a whole is very unique in its nature, as it refers to the following five school subjects, which are taught separately: visual arts, music, crafts (textile and technical), physical education and home economics. The Finnish National Core Curriculum for Basic Education (2004) specifies separate objectives and core contents for each of these subjects, although they are also grouped in certain reviews of curriculum areas by the term ‘arts and skills subjects’. Each subject in this ‘arts and skills’ group has separate compulsory and optional parts in basic education. Besides the arts and skills subjects’ group, artistic and cultural themes are naturally involved in other school subjects too (for example, church art in religion and literary art in the mother tongue).

Recently, the Finnish National Board of Education implemented a large national evaluation of teaching and learning arts education in basic education. According to this research (see Jakku-Sihvonen, 2011, p. 9), pupils’ attitudes towards arts and skills subjects (crafts, visual arts, music and physical education) are clearly positive, more positive than towards mathematics, mother tongue and literature or Swedish as a compulsory language. Jakku-Sihvonen proposes (2011, 9), that this finding should be taken into consideration in attempts to develop Finnish schools by enhancing pupils’ experiences of happiness and enjoyment.

In the Finnish National Core Curriculum the arts and skills play an important role in basic education. It is not only the question of cognitive development in other dimensions, or a break from the demands of academic subjects or pure enjoyment, but also, for example, in improving reading and learning, in understanding Finnish traditions and culture and as part of individual and social growth (v. Garber, 2002). If the curriculum is read and analysed as a cultural statement, the arts education curriculum appears to have a strong influence on the whole educational system and thinking in Finland.

Giving all the arts and skills subjects a compulsory status in the curriculum – even if this means small numbers of lessons for some arts subjects – is quite a unique choice in the European context. This situation is mirrored in Europe only in Norway and the Flemish Community of Belgium (ACESE, 2009, 26). This uniqueness could be partly explained from a social perspective: art and culture education in Finland is strongly influenced by individual freedom acts and laws; these freedoms are stated in the Constitution. The most important constitutional rights from the point of view of arts education are freedom of expression (also relating to people’s self-

expression) and freedom of the arts. Young people engaged with the arts and the personal experiences and values of art making are more likely to be an integral part of a communicative society and to culturally develop as individuals.

On this basis, the structure of the present Finnish curriculum for basic education gives voice to the diverse nature of arts and skills in a school-learning environment. This richness that every pupil can share in their basic education gives different pupils plenty of opportunities to find their personal strengths as learners. It is a choice for cultural equality, everyone's right to actively share and pass on a multiform cultural heritage, too. However, the total number of lessons devoted to arts education in the Finnish curriculum is only comparable with the average level within the European countries (ACESE, 2009, 29–31).

Arts education in Europe is mostly delivered by class teachers (generalists) at the primary level. In the majority of European countries, class teachers receive training in arts pedagogy as well as specified pedagogy in more than one arts subject. The most selected subjects are visual arts and music, which are compulsory subjects in all European school curricula at the primary level (ACESE, 2009, 16). After grade 7 in Finland, compulsory visual arts, music and crafts education usually become optional courses in grades 8 and 9. Home economics begins in grade 7 as a compulsory subject and continues as an optional subject in grades 8 and 9. The only subject in the 'arts and skills' subject group, which is compulsory throughout the basic education is physical education. Arts in grades 7–9 are usually taught by specialist subject teachers. Subject teachers in arts and skills subjects are educated in separate universities in co-operation with teacher education units (this includes textiles and technical craft teacher education as well as physical teacher education). In the higher educational programme, the compulsory teachers' pedagogical studies are arranged in co-operation with universities that have the statutory right to give degrees in educational science.

In this chapter, we will mainly focus on visual arts education in the Finnish school system. We will also introduce some general principles of music education, which also has the status of a compulsory subject at the primary level in the European context. The primary level is important in our case as well, because most compulsory arts and skills lessons are taught in grades 1–6 by class teachers in Finnish basic education.

AIMS OF VISUAL ARTS AT SCHOOL

In Finland, visual arts have been part of basic education for more than a century. During its long history as a compulsory school subject it has reconstructed its identity in interaction with several paradigm shifts in arts and in learning. The subject called "Drawing" [piirustuksen opetus, also kuvaanto] changed its name in the 1950's to "Visual skills" [kuvaamataito] and from 1999 on to "Visual arts" [kuvataide]. Nowadays, the lively discussion on the identity of this school subject highlights the role of all forms of visual culture, including visualization,

digitalization and technological development (Pohjakallio, 2005; Pohjakallio et al., 2015; Kallio-Tavin & Pullinen 2015). This self-reflective process surrounding the school subject is a natural consequence of the constantly changing and challenging nature of arts and visual culture as phenomena in society. This on-going change in arts and culture also calls for pedagogical sensibility to reconstruct the aims of arts-related learning.

Today, the main task of visual arts instruction in basic education is to guide the pupils to inquire and express multifaceted cultural reality by means of art. The aim is to support the construction of the pupils' identities, cultural knowing and the sense of community by making and interpreting images. Understanding the manifestation of visual culture in society – the art world, the environment and other kinds of phenomena of visual culture – is emphasized. The key objective of teaching is to develop the pupils' personal relationship with art and their critical thinking skills. On this basis, pupils are encouraged to actively influence their everyday living environment and the society. The visual arts have been given an important role in creating a foundation for appreciating and understanding the visual world of cultural heritage. One of the main purposes is to develop abilities in multi-literacy utilising both visual and other forms of representations (Finnish National Board of Education, 2014).

After giving these general aims for visual arts instruction the Finnish National Core Curriculum for Basic Education organises and concretises further the planning of instruction by grouping objectives into four themes: (1) *Visual perception and thinking*, (2) *Visual production*, (3) *Interpretation of the visual culture*, and (4) *Aesthetic, ecological and ethical value judgement* (Finnish National Board of Education, 2014). Accordingly, pedagogically important starting points for artistic learning are the visual world of the everyday environment, sensory observations, mental images, and personal experiences. Often visual arts lessons begin with discussions based on the pupils' own visual sub-cultures, personal experiences or instant observations of the studied phenomenon in the arts or visual culture. Teachers are guided to actively link the current subject areas to experiences that are meaningful to the pupils. This important link is typically strengthened by giving pupils the opportunity to collaborate in the planning phase together and freedom to construct personal solutions in visual production.

Visual exercises, various self made images or other visual products, are at the heart of every learning process, which often starts with planning and sketching. Freedom of expression and learning by doing are valued, since the objectives of visual arts teaching are to develop the imagination and promote the pupil's skills in creative problem solving, critical thinking and investigative learning (Finnish National Board of Education, 2014). As a natural continuation to these values, personal learning experiences are often discussed and documented, for example, in portfolios during the lessons. Pupils learn to appreciate and evaluate both the process and the product of art learning and they learn to use concepts of the visual world. Thus, the identity of visual arts as a school subject throughout the curriculum is not

constructed on the basis of domain specific contents of the subject area alone, rather on its own part in educating creative, investigative learners who will also become responsible citizens.

The main objectives in visual arts are divided into three sections (grades 1–2, grades 3–6, and grades 7–9, Finnish National Core Curriculum for Basic Education, 2014). During the first two years, the pedagogical approach is playful and the main purpose is to construct fundamental skills in visual expression and culture, as well as to become familiar with materials and the characteristics ways of working in art. Later in grades 3–6 and 7–9, the role of visual culture and media technologies increases in the teaching and learning process. The purpose is to deepen pupils' understanding of images as instruments of expression and communication in visual culture and improve their skills for interpreting them. Overall, the pedagogical approach is action oriented in visual arts, meaning that every learning situation must provide opportunities for pupils to interact, to work and experience art together in a way that deepens their personal relationship with art and visual culture.

CONTENTS OF VISUAL ARTS

The Finnish National Core Curriculum for Basic Education introduces the visual arts with the following three core contents, which all serve as starting points for exercises in visual perception, production, interpretation and value judgement. Each of the three core contents is described here briefly in the context of grades 3–6 (Finnish National Board of Education, 2014), which are usually taught by class teachers;

1. *Pupils' own visual sub-cultures*

- exploring pupils' self-made images and visual sub-cultures familiar to them
- reflecting visual culture as a way of participation in a community and in an environment

2. *Environmental visual cultures*

- introducing different kinds of surroundings (natural and built environments), designed objects and products, media cultures and virtual worlds
- investigating the pupils' expanding living environment and media's roles in it

3. *Art worlds*

- introducing visual art from different cultures, environments and ages
- reflecting various conceptions of art, types of art and ways of acting in the art world

Cultural visits are formally included in the school curriculum for visual arts. Usually this means visits to museums, art galleries or other forms of exhibitions. Such visits are systematically integrated into the curriculum whenever the relevant teaching topic arises. According to a recent evaluation, Finland represents the

minority of European countries, in which the link between museums and the education system is rather well developed and formalized (ACESE, 2009, 37). However, recent research (Laitinen, 2011, 151) showed that according to in-service teachers, in 15% of schools, these cultural visits had not yet been realised. According to pupils' opinions, in over 40% of schools these visits had not been arranged. Although the curriculum values this kind of art teaching and learning, not every school or area has equal opportunities to implement it in practice.

Taken together, the present national core curriculum constructs a rich and diverse identity for visual arts as a school subject and links the pupils' visual expression and thinking with all the other core contents. The teachers' pedagogical thinking is relied on in the implementation of this diversity. In addition, various publishers have produced guide-books for teachers and text books for pupils in the visual arts. Many of these books have been made in co-operation with in-service teachers and teacher educators and they are well in line with the general curriculum thinking (for example, Piironen & Forsman, 2006; Suvanto, Töyssy, Vartiainen, & Viitanen, 2004; Heinimaa, Perttilä, Tammioja, & Viitanen, 2007). Student teachers have already become familiar with current learning materials during their teacher training periods in teacher education programmes.

DYNAMICS OF INTERNAL INTEGRATION IN VISUAL ARTS

One of the crucial questions for a high quality of learning and teaching in visual arts is whether teachers are able to integrate the three core contents described above in their practice. According to the Finnish National Core Curriculum for Basic Education (Finnish National Board of Education, 2014), teachers are expected to take into account internal integration in their teaching so that the objectives for expression, skills and knowledge are realized simultaneously in visual exercises. The purpose is to integrate different content areas in various combinations in each exercise and not to leave any of them out or disconnected from the whole. As a result of this internal integration principle, teachers have the possibility of creating larger thematic wholes in knowledge processing, which toughens up the relaxed atmosphere in art learning.

However, media and visual communication still seems to have some challenges in terms of integration in school learning. For example, 54% of ninth grade pupils reported that they had had no opportunities to process digital images during their visual arts lessons at school (Laitinen, 2011, 118). In addition, 62% of the pupils claimed that they had never made video films at schools (Laitinen, 2011, 118). Nonetheless, media and visual communication was the content area in which pupils managed best in tests (Laitinen, 2011, 130), which as a coexistent result might reflect the role of informal learning environments in the pupils' everyday lives. Another aspect worth noticing is that in young pupils' thinking, the teaching of media and visual communication is perhaps concretely linked to use of certain technical equipment or instruments, while in teacher's pedagogical thinking important contents of media

and visual communication can be processed in many other ways as well. Instead of underlining the management of single techniques or instruments, our curriculum emphasizes the development of pupils' visual thinking and expression.

Thus, the principle of internal integration in teachers' pedagogical thinking is much more complicated than confirming whether every content area in the curriculum is implemented in practice. A high quality of internal integration results in meaningful wholes, multifaceted exercises in the direction of several simultaneous objectives. The level of quality is based on teachers' professional understanding of what is relevant for both their pupils and the diverse nature of the subject domain.

This professional understanding of the visual arts subject domain has been developed in Finnish discussion by several researchers. For example, based on Efland's work (1983/1998, 1995), Räsänen (2008) introduces four different models of visual arts teaching, which open new possible levels for integrative pedagogical thinking by a visual arts teacher. Each model is based on a combination of four elements. The varying elements are the conception of art, conception of learning, conception of a child's visual development and conception of interaction in the teaching-learning process. Each model has a different key idea in art teaching, which puts the elements together. Alternative key ideas are labeled "Self-Expression", "Form", "Imitation" and "Visual Culture". For example, in the 'Imitation model', the conception of art is mimetic, which values imitation skills in making and learning art. Teachers might guide a learning process which emphasizes visual perception as a central theme. While in the "Self-Expression model", the idea of art is premised on free and creative expression of thoughts and emotions, not necessarily using any figurative elements in visual communication. The teacher's role and the learner's focus in art learning are completely different in these alternative approaches. Thus, dynamic internal integration means that teachers are capable of varying their background thinking when planning visual exercises over a school year. As a result of eclectically combining different approaches in art teaching pupils get a secure sense and deeper understanding of what art is and visual culture as a learning environment in life.

SECURE SENSE THROUGH SOUND AND MUSIC

Music has a long history in the Finnish school system, although the term music has only been used in this context mainly from the 1960's. Earlier this subject was called "singing" [laulu] which indeed was the primary content of the subject. The transformation from singing to music was driven by a wider shift in society; urbanization, advances in modern technology and sound production, and the proliferation of popular music among other things.

The main aim in school music of the 21st century is to encourage learners to engage in musical activities and challenge them to express themselves by using music and sound. As in visual arts, the key objective of teaching is to develop

learners' deeper understanding and personal relationship with music (as a part of culture, as an art form) and sound (both natural and technological).

Music teaching is highly action oriented in Finnish schools, and the background philosophy lies in the idea of learning-by-doing. This rarely includes individual instrument training but group playing and practising several 'school instruments' (rhythm instruments, recorder, xylophone, keyboard, guitar, bass, drums).¹ The traditional Finnish instrument, the five-string kantele, is also played in many classrooms all over the country.

The main content and learning objectives in music education are divided into three sections (grades 1–2, grades 3–6, and grades 7–9, Finnish National Core Curriculum for Basic Education, 2014).

Each section includes the learner-centred viewpoint for sound and music perception, production and interpretation:

Grades 1–2: Musical joy and participation, social cohesion, learning basic concepts through action, sound and music production

Grades 3–6: Various actions with and through music, creative sound production and music composing, developing thinking skills and conceptualisation

Grades 7–9: Comprehensive learning in music, constructing emotions and experiences, music as communication and affection, critical thinking and technology in music

Musical action in the classroom typically reflects the modern music cultures allowing, from the students' point of view, a very open and updated perspective to music in general. In practice, this means also singing and playing songs and music (and other sound material) children and young people are familiar with. This approach opens the possibilities for learners to realize music's links to different times, cultures and societies. The meaningful experiences gained through making and listening to music constitutes a foundation for understanding and conceptualizing music. Very often this is also the route to learners' own sound experiments and music production. Music making and learning through action also gives many opportunities for developing pupils' various social skills such as co-operation, patience, responsibility, pluralism, and cultural sensitivity.

Although musical action has been captivated in the implementation of music in the classroom and has been emphasized lately in Finnish music education (Juntunen, 2011), listening to music also plays an essential role in music teaching, as Hyvönen (2011, 14) remarks. According to Hyvönen, listening to music as an aural experience constructs the concept of music as a living, dynamic cultural form.

In Finnish schools, music is typically taught by a class teacher in grades 1–6 and a subject teacher in grades 7–9. The music teacher's role in the school community also often involves the planning and implementation of school festivals. During the past decades school shows have been a characteristic component of the Finnish school system, and they are still important parts of the school tradition especially during

Christmas time and in early June (at the end of the school year). Music then has an integral part in celebration as well as cultural knowledge and tradition.

It can be stated that music education in Finnish schools is based on social interaction, musical communication and sound experiments. At its best, music in schools strengthens children's and young people's personal development, active listening skills and competence as musically thinking members of a creative society.

HANDS-ON ART FOR CLASS TEACHER STUDENTS

In this section, we introduce some arts pedagogical ideas realized in class teacher education at the University of Helsinki. We base our two examples of visual arts and music education on current discussion about the nature of the learning process in arts. In recent decades in Finland, the learning process in arts teaching has often been premised on the experiential learning model adapted originally from Kolb (Kolb, 1984; Sava, 1993; Räsänen, 1997, 2000). The learning cycle starts with concrete personal experiences of the phenomenon. The process continues with reflective observations, which make possible the abstract conceptualisation of experiences. The new understanding of the phenomenon creates new perspectives for active experimentation by doing, which again creates new personal experiences of reflective observation. What is crucial for learning about the arts is that the cyclic model combines the learning of skills and knowledge, observation and action, as well as personal and social, rational and emotional, material/concrete and abstract in the construction of knowledge.

In class teacher education, teacher educators face great challenges in trying to master the described diversity of curriculum thinking in the rather short time devoted to studies of didactics in arts and skills subjects. For example, at the University of Helsinki the basic course in didactics of visual arts is 5 study points. At the same time, researchers have stated that there is concern about the rather narrow views of visual arts among students in generalist teacher education (Räsänen, 2005; Collanus, Kairavuori, & Rusanen, 2012). In addition, according to the Finnish National Board's research, the outcomes in visual arts learning at the end of the basic education are, at most, of an average level (Laitinen, 2011, 150). Therefore, it is necessary to strengthen studies in visual arts and its didactics within class teacher education in order to improve the quality of visual arts learning and teaching in schools (Laitinen, 2011, 152). Overall, consideration should be given to providing sufficient resources for visual arts instruction in order to enable implementation of the whole curriculum (Laitinen, 2011, 153).

Thus, educating competent teachers of arts includes vital personal experiences and shared reflective observations in order to conceptualise and understand the core didactics in arts, and its teaching practice. Class teacher students are positioned as active, responsible learners of the artistic processes in order to boost competence, authority and accountability in pupils' art learning at school. For example, to access the dynamics of internal integration in the planning of each visual exercise, students

take part in a process of making a big comic strip album together in the basic course of didactics of visual arts. Students are asked to innovate their own way of recycling some elements from a work of art representing the Finnish Golden Era in art history. Each of them chooses one work of art to study and to use in telling their personal story. Every student learns to apply some fundamentals of comic strips and the technical skills needed in visual expression and communication.

The album process serves as an example of internal integration, creating a larger learning process, which combines objectives for expression, skills and knowledge simultaneously in one visual exercise. Furthermore, the process combines the aims of different curriculum content areas as well. The theme of the album is within the frame of the content area known as 'Art worlds'. The comic strips represent the content area called 'Environmental visual cultures'. By drawing the comics themselves, the students enter the content area termed 'Pupils' own visual sub-cultures'. Other levels of internal integration join in the process, when students learn to integrate different ideas of art; art as mimetic skills (realistic master paintings from the Finnish Golden Era) and art as personal expression and social communication within popular culture (the comics world in contemporary art and in the everyday visual environment). The personal experience of the album process is monitored pedagogically together step by step by studying the phases of the artistic process from planning to products. Experiences of success and problems faced at different phases are analysed and discussed together, which is an on-line-construction of visual arts pedagogy in interaction with personal experience and social knowledge. This process opens the pedagogical discussion on the principles of pupil assessment as well. The process experienced by pupils serves as authentic learning material for discussion of the learner's active role in assessment, which is a supportive and guiding force in art learning.

Respectively in music, shared processes and hands-on learning (as the basis for developing pedagogical thinking and theory construction) for class teacher students could be carried out in the compulsory course (5 cp) on music didactics. For example, the following idea of a 'paper symphony' is based on shared, artistic expression as well as creative and collaborative music making. With modern digital technology, sounds can be easily recorded and edited. In the classroom many different sound experiments can be implemented by using the free digital sound recording and editing program called *Audacity*. One example is the paper symphony.

The paper symphony is based on the students' discovery of sounds made by many different types of paper (e.g. baking paper, tissue, various wrappings, cardboard, packaging material). Students can invent and test how to produce different acoustic sounds by touching and processing materials in several ways. After discovering different sounds, students will be asked to pick one of their favourite sounds produced by their paper techniques. Each student will record his/her own sound with Audacity (short samples) to the same project file. After recording many samples the idea is to 'compose' a symphony together by using this 'raw paper sound material'. This can be done by organising and editing the sound samples. The editing process requires

negotiating and testing the order and quality of the sounds: Which are parallel sounds; which of them will come first; which sounds will follow; and how can the rhythm and dynamics of the symphony be constructed? In addition to arranging sounds, the sounds will be used as effects as well. The basic structure of the paper symphony can follow the classical symphony model consisting of three parts: fast – slow – fast.

Expressivity and communicability can also be seen as part of a shared target – an effort to integrate art subjects within class teacher education. For example, circumstances allowing, the comic strips that students produce can act as a manuscript for a digital story where the paper symphony forms the basis for a soundtrack. Integration between the arts and skills subjects and also with other school subjects seems to be a recommended future trend by the education authorities (Laitinen et al., 2011, 243).

ARTS EDUCATION VISION: WE HEAR THE FUTURE

If the place and the number of arts subjects within national curricula is said to mirror the priority that is given to arts education, another mirror is the content of those subjects. The quality and functionality of the curriculum also needs to be considered as mirroring culture and society. Our cultural futures will certainly have to deal with a more globalized and digitalized situation than ever before. The concept of arts is changing too. The one vital element behind the success story of Finnish schools is the capability and willingness for transformation within each art subject – yet honouring the tradition and heritage. We are not setting frames which are too rigid for reading the world, and in the reading processes we value diverse cultural and creative texts and situations. The teaching substance and pedagogical practices are not set in stone. The transformation within the arts is expressed with comprehension of the needs of cultural change.

Within the progress of digital technologies and especially interactive media, art needs to be seen more as a social skill. Hopefully, the basis of the information and knowledge society will be founded on human, social and creative capital. People engaged with the arts, with the personal experiences and values of art making are most likely to be better prepared and mentally equipped for this challenge. The foundation of basic education needs to forge a broad enough front to ensure that the students will be able to develop cultural, multimodal, creative and artistic thinking, knowledge and expertise, as well as social interaction and communication.

These principles actually follow the Seoul Agenda by UNESCO (2010). The Seoul Agenda is a guide for the member states to implement the action items in a concerted effort to realize the full potential of high quality arts education. According to the agenda, states could renew educational systems through art education, achieve crucial social and cultural objectives, and ultimately benefit children, youth and life-long learners of all ages. The Seoul Agenda includes three goals for the development of arts education in general. It seems that the Finnish arts education has followed

these principles throughout the last few decades, and systematically developed the curriculum and its implementation from these perspectives:

Goal 1: Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education.

Goal 2: Ensure that arts education activities and programmes are of a high quality in conception and delivery.

Goal 3: Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world (UNESCO, 2010).

We strongly believe in arts education. The matter of cultural creation is no longer solely in the hands of experts or authorities. Arts education can be understood as one of the core elements in a shared process of culture renewal; Arts education could be considered as a basis for the whole cultural and social orientation of empowered future educators and learners. From this point of view, opportunities to develop arts education in general schooling has become one of the priorities for future educators and education policy makers. This vision implies a different kind of attitude, thinking, and integration, including viewpoints that many people in education are not accustomed to. In the background of miracles are often good, forward-looking choices.

NOTE

- ¹ Besides compulsory music education, Finland has established a national network of publicly supported music schools offering voluntary music learning (especially instruments) for children and adolescents. This network is one explanation behind the global respect and admiration of Finnish (classical) music artists (see Heimonen, 2004). The same kind of publicly supported school network also exists in visual arts education.

REFERENCES

- ACESE. (2009). *Arts and cultural education at school in Europe 2009*. Brussels: European Commission. Education, Audiovisual & Culture Executive Agency (EACEA P9 Eurydice). Retrieved from http://eacea.ec.europa.eu/education/eurydice/documents/thematic_reports/113EN.pdf
- Collanus, M., Kairavuori, S., & Rusanen, S. (2012). The identities of an arts educator: Comparing discourses in three teacher education programmes in Finland. *International Journal of Education Through Art*, 8(1), 7–21.
- Efland, A. (1983/1998). *Taidekasvatuksen Opetussuunnitelmia Tutkimassa* (V. Wuori & M. Räsänen, Trans.) [Curriculum Inquiry in Art Education: A Models Approach]. Helsinki: Taideteollinen korkeakoulu, Taidekasvatuksen osaston opintomoniste.
- Efland, A. (1995). Change in the conceptions of art teaching. In R. Neperud (Ed.), *Context, content, and community in art education: Beyond postmodernism* (pp. 25–40). New York, NY: Teachers College Press.
- Eisner, E. W. (2002). *The arts and the creation of mind*. New Haven, CT & London: Yale University Press.
- Finnish National Board of Education. (2014). *Perusopetuksen opetussuunnitelman perusteet 2014* [National Core Curriculum of Basic Education 2014]. Retrieved December 18, 2015, from http://www.oph.fi/download/163777_perusopetuksen_opetussuunnitelman_perusteet_2014.pdf

- Garber, E. (2002). Craft education in Finland. Definition, rationales and the future. *International Journal of Art and Design Education*, 21(2), 132–145.
- Heimonen, M. (2004). The development of Finnish music schools: A legal perspective. *Nordisk Musikpedagogisk Forskning Årbok*, 7, 117–131.
- Heinimaa, E., Perttilä, H., Tammioja, S., & Viitanen, P. (2007). *Kirja Kuvista 1–2* [A Book of Images 1–2]. Helsinki: WSOY.
- Hyvönen, L. (2011). Minkälaista osaamista musiikin kuuntelutehtävät paljastavat? [What is learnt in music listening tests?] In S. Laitinen & A. Hilmola (Eds.), *Taito- ja Taideaineiden Oppimistulokset – Asiantuntijoiden Arviointia* [Learning Outcomes of Arts and Skills Subject Group – Experts’ Evaluation] (pp. 13–25). Opetushallituksen raportit ja selvitykset 2011:11. Tampere: Juvenes Print – Tampereen Yliopistopaino Oy.
- Jaku-Sihvonen, R. (2011). Oppimistuloksia arvioidaan koulutuksen kehittämisen perustaksi [Assessing learning outcomes to develop educational system]. In S. Laitinen & A. Hilmola (Eds.), *Taito- ja Taideaineiden Oppimistulokset – Asiantuntijoiden Arviointia* [Learning Outcomes of Arts and Skills Subject Group – Experts’ Evaluation] (pp. 6–12). Opetushallituksen raportit ja selvitykset 2011:11. Tampere: Juvenes Print – Tampereen Yliopistopaino Oy.
- Juntunen, M.-L. (2011). Musiikki [Music education]. In S. Laitinen, A. Hilmola, & M.-L. Juntunen (Eds.), *Perusopetuksen Musiikin, Kuvataiteen ja Käsiyön Oppimistulosten Arviointi 9. Vuosiluokalla* [Assessment of Learning Outcomes of Music, Visual Arts and Crafts in Grade 9] (pp. 36–95). Helsinki: Finnish National Board of Education.
- Kairavuori, S., Rusanen, S., & Collanus, M. (2008, September 5–8). Positioning teacher identities in arts and crafts education in Finland. Paper on CD-Rom: Congress Paper. In *Proceedings of Presentations. 32nd InSEA World Congress Osaka*. Osaka: InSEA.
- Kallio-Tavin, M., & Pullinen, J. (2015). (Eds.). *Conversations on Finnish art education*. Helsinki: Aalto ARTS Books.
- Kolb, D. (1984). *Experiential learning. Experience as the source of learning and development*. Englewood Cliffs, NJ: Prentice Hall.
- Laitinen, S. (2011). Kuvataide [Visual arts]. In S. Laitinen, A. Hilmola, & M.-L. Juntunen (Eds.), *Perusopetuksen Musiikin, Kuvataiteen ja Käsiyön Oppimistulosten Arviointi 9. Vuosiluokalla* [Assessment of Learning Outcomes of Music, Visual Arts and Crafts in Grade 9] (pp. 96–157). Helsinki: Finnish National Board of Education.
- Laitinen, S., Hilmola, A., & Juntunen, M.-L. (2011). *Perusopetuksen Musiikin, Kuvataiteen ja Käsiyön Oppimistulosten Arviointi 9. Vuosiluokalla* [Assessment of Learning Outcomes of Music, Visual Arts and Crafts in Grade 9]. Helsinki: Finnish National Board of Education.
- Piironen, L., & Forsman, A. (2006). *Kuvien Kirja. Kuvataideopetuksen Käsikirja Perusopetukseen* [A Book of Images. A Handbook for Visual Arts for Basic Education]. Helsinki: Tammi.
- Pohjakallio, P. (2005). *Miksi Kuvista? Koulun Kuvataideopetuksen Muuttuvat Perustelut* [Why Visual Arts? Changing Grounds for Visual Arts at School]. Publications of the University of Art and Design, Helsinki, A 60. Jyväskylä: Gummerus.
- Pohjakallio, P., Kallio-Tavin, M., Laukka, M., Lundgren, T., Valkeapää, L., Vira, R., Vuorisalo, M., & Tyyri-Pohjonen, S. (Eds.). (2015). *Kuvis sata. Kuvataideopettajien koulutus 1915–2015* [Visual Arts One Hundred Years. Educating Visual Art Teachers 1915–2015]. Helsinki: Aalto ARTS Books.
- Räsänen, M. (1997). *Building bridges. Experiential art understanding: A work of art as a means of understanding and constructing self*. Helsinki: Publication series of the University of Art and Design, A 18.
- Räsänen, M. (2000). *Sillanrakentajat [Bridgebuilders]*. Helsinki: Publications of the University of Art and Design, A 28.
- Räsänen, M. (2005). Multi-rolled and skilled teachers of art. *International Journal of Education Through Art*, 1(1), 53–63.
- Räsänen, M. (2008). *Kuvakulttuurit ja Integroiva Taideopetus [Visual cultures and integrative art teaching]*. Publications of the University of Art and Design, Helsinki, B 90. Jyväskylä: Gummerus.
- Sava, I. (1993). Taiteellinen oppimisprosessi [Artistic learning process]. In I. Porna & P. Väyrynen (Eds.), *Taiteen Perusopetuksen Käsikirja* [Handbook of Basic Arts Education]. Suomen Kuntaliitto: Opetushallitus.

- Suvanto, T., Töyssy, S., Vartiainen, L., & Viitanen, P. (2004). *Kuvan Tekijä. Taide ja Visuaalinen Maailma*. [The Art Maker. Art and Visual World]. Porvoo: WSOY.
- United Nations Educational, Scientific and Cultural Organisation (UNESCO). (1999). *Appeal by the director-general for the promotion of arts education and creativity at school as part of the construction of the culture of peace*. Retrieved from http://portal.unesco.org/culture/en/ev.php-URL_ID=9747&URL_DO=DO_TOPIC&URL_SECTION=201.html
- United Nations Educational, Scientific and Cultural Organisation (UNESCO). (2006, March 6–9). *Road map for arts education*. The World Conference on Arts Education: Building Creative Capacities for the 21st Century, Lisbon. Retrieved from http://portal.unesco.org/culture/en/ev.php-URL_ID=30335&URL_DO=DO_TOPIC&URL_SECTION=201.html
- United Nations Educational, Scientific and Cultural Organisation (UNESCO). (2010, May). *The Seoul agenda. Goals for the development of arts education*. Second World Conference on Arts Education, Seoul. Retrieved from http://portal.unesco.org/culture/en/ev.php-URL_ID=2916&URL_DO=DO_TOPIC&URL_SECTION=201.html

Seija Kairavuori
Department of Teacher Education
University of Helsinki, Finland

Sara Sintonen
Department of Teacher Education
University of Helsinki, Finland