

GAMBIA-PROJEKTI

Taidelähtöisen pedagogiikan toteuttamista, tutkimusta ja kehittämistä monikulttuurisessa kontekstissa



Gambia-projekti on toteutettu vuosina 2015-2017 Taideyliopistossa osana taidealojen yliopistopedagogiikan koulutusta sekä kuvataideakatemiaan opetusta. Projektin aikana on tehty neljä kenttätöskentelymatkaa Gambiaan. Projekti on toteutettu Taideyliopiston, Kuvataideakatemiaan, CERADA:n ja ArtsEqual-hankkeen resursseilla.

Tavoitteet

Projekti käynnistettiin tukemaan Xam Xamle School of Art and Design in the Gambia –taidekoulun kuvataideopetuksen kehittämistä. Monikulttuurinen yhteistyö on mahdollistanut suomalaisten ja gambialaisten opettajien, opiskelijoiden ja taiteilijoiden taidekäsitysten laajentamisen ja kehittämisen. Esiin on noussut uudenlaisia taidepedagogisia näkökulmia, menetelmiä ja oppimisympäristöjä kuvataiteen opetukseen. Taideyliopistossa projektin tuloksia on mahdollista hyödyntää arkisista taiteen käytännöistä syntyvän taidelähtöisen pedagogiikan kehittämisessä.



Yhteistyöpartnerit

- Taideyliopiston kuvataideakatemiaan opettajia ja opiskelijoita sekä taidealojen yliopistopedagogiikan opiskelijoita.
- Xam Xamle School of Art and Design in the Gambia, Gambia-collegen taideopettajiksi opiskelevia opiskelijoita, gambialaisia taiteilijoita sekä paikallista väkeä.



Tuotoksia:

- Xam Xamle School of Art and Design in the Gambia -taidekoulun opetussuunnitelma
- Monikulttuurisuutta käsittelevä luentosarja
- Materiaaliopin koulutus gambialaisista luonnonmateriaaleista
- Taideteoksia, mm. seinämaalauksia ja valokuvia
- Tutkimusartikkeleita ja -esitelmiä
- Installaatio
- Julkaisu

Lisätietoja:

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Developing arts pedagogical learning environments by researching the memories of Finnish and Gambian students and teachers in visual arts programs

This study aims to develop new kinds of culturally contextual arts pedagogical perspectives, methods, and learning environments for the learning and teaching of the visual arts. It is connected with the project "*Cross-cultural workshops of the students and teachers of the Academy of Fine Arts in years 2015-2017 in The Gambia, as a part of the teacher training and research in the Arts University Pedagogy Program*" (*Gambia Project*). In collaboration with Gambian students and teachers, the project supports the development of the curriculum and pedagogical methods in the visual arts at the Xam Xamle School of Art and Design in The Gambia, which will be opened in the Autumn of 2016. The school helps to alleviate poverty and enhance equality by building capacity and creating employment opportunities, especially for youths and women, who constitute over 60% of the community work force in The Gambia.

The study further aims to enhance arts pedagogical knowledge that can be applied to various fields of higher education in the arts at the University of the Arts Helsinki. There is a long tradition of pedagogical research in the science universities, but it is much younger in the field of arts. Although the amount of this kind of research has been growing in the higher education of music, theatre, and dance, there are not many pedagogical studies available for the fine arts. This research is interested in highlighting the essence of the pedagogical nature in the visual arts.

The memory work developed by Haug & al. (1987) has been chosen as a research method because it functions as an emancipating learning project. Thus, it also supports the participants in utilizing this research project and cross-cultural collaborative work in their own development as visual artists. In addition, Liamputtong (2010) emphasises that it is important to share research findings with the participants and their communities, so that the findings can be used in meaningful ways. This also includes those with the power to change policies and practices.

Although memory work was originally developed in a feminist context only for women, it has been utilized in many studies for both women and men. Memory work is at the same time a theoretical foundation and a method (Fraser & Michell, 2015). The process of memory work has a collaborative nature, and it aims to reveal contradictions and conflicts, unexplained absences, and taken-for-granted premises (Onyx & Small, 2001). In relation to these dimensions, the third space theory by Bhabha (1990) is applied to this study. The concept of third space is used as a tool for understanding collaboration and interaction between the Finnish and Gambian visual arts students and teachers. In this space, cultural preconceptions can be recognised, contested, discussed, and re-evaluated. This process might give rise to something new and unrecognisable in visual arts pedagogy, in both the Finnish and Gambian contexts. The Xam Xamle School of Art and Design in The Gambia offers a practical environment for making such a third space possible.

In this research we are interested in memories connected to learning the visual arts. The research questions guiding this study are: How do the Finnish and Gambian students and teachers of the visual arts programs describe their memories of learning the visual arts? How do their memories influence their studies and existence as visual artists? In addition to these research questions, we explore how these memories can be utilized in visual arts pedagogy and the development of learning environments. The cross-cultural context might create a place where it is possible to cross tra-

ditional borders and boundaries, where the Finnish and Gambian students and teachers can collaborate and learn from each other.

The first set of data was collected in December 2015 in The Gambia, by observing and recording Finnish and Gambian students and teachers working together in cross-cultural visual arts workshops and a memory workshop. Thus, the students (16) and teachers (5) attending the workshops were the participants in this study. Due to the collaborative basis of the memory work, the researchers were also attending the workshops as participants. Each participant wrote a memory on the theme of learning the visual arts. It was written in the third person, which helped the participant to create personal distance and avoid justification of the experience. The participants made a collaborative decision to write their memories anonymously. The memories were read aloud by one of the participants to the group, and afterwards there was a discussion of the memories. After the memories and the recorded discussion were transcribed, the participants had the possibility to modify the data, and in that way take part in the interpretation. The second set of data will be collected in December 2016, when the first local students have started their studies at the Xam Xamle School of Art and Design in The Gambia.

Memory work is textual work taken beyond traditional narrative analysis, and it aims to bring forward issues with power, dominance, hegemony, inequality, and the discursive practices of staging, secrecy, legitimization, and reproduction (Haug, 2000). This framework provides a critical viewpoint for analysis when researching visual arts pedagogy, and its relation to arts pedagogy and science-based pedagogy as well.

The initial research findings emphasize phenomena such as enjoyment, beauty, and multisensory experiences in learning the visual arts, which are rarely considered in pedagogical theories. Based on the initial findings, the research question has been refined: How can visual arts-based meanings be supported in pedagogical approaches and in everyday life? By exploring that question this research hopes to strengthen pedagogical theory and practices in the visual arts, and also contribute knowledge which can be utilized in other fields of the arts as well as pedagogy in general.

References

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