

CHAPTER 5

by Eeva Anttila

ART EDUCATION PROMOTES THE DEVELOPMENT OF THE CHILD AND SOCIETY

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ABSTRACT

The right to culture and arts is widely recognized in international human rights agreements. In these treaties, arts and culture are perceived as phenomena of human life that are vital to civilization and democracy. In today's educational policy world, however, the value of art is not understood. In this article the author examines key philosophical and theoretical foundations for the necessity of aesthetic experience, imagination, and artistic activity for human beings and communities. She then discusses why empirical evidence on the effects of the arts is difficult to gain, and also, why seeking such evidence is problematic. She claims that the core of the problem may be in seeing the intrinsic and extrinsic value of the arts as separate. Emphasizing empirical evidence and extrinsic values has resulted in unequal access to arts even in wealthy societies. Promoting equal access to quality arts through making sure that every child has access to aesthetic experiences and artistic, cultural activities is thus, the responsibility of public education. Moreover, it is crucial that researchers, policy makers and practitioners strengthen their collaborative efforts to make quality arts education accessible to all children.

Keywords: art education; aesthetic experience; imagination; cultural rights; human development

INTRODUCTION

I believe we all have memories of moments when something out of the ordinary, out of our everyday life has made us dwell in this experience in awe. Something inside us has perhaps shifted, everyday life has become still for a moment and we have become drawn into the sphere of aesthetic experience. We continue on with our daily lives perhaps somewhat sensitized and touched.

After having experienced such a moment, I often think "What would the world be like without these moments? What would the world be like without art, and without those human beings who make it possible for us to experience beauty, to rise above everyday experiences, and without human beings who desire and search for such experiences?" I wonder also, how many human beings bypass these possibilities to experience something special, something that does not produce immediate measurable benefit? I am worried about the decreasing significance of aesthetic experience and the increasing search for economical profit. I am especially concerned about the divide between children whose need for aesthetic experiences is being nurtured, and those whose life does not include art and culture. This divide leads to a situation where the renewal of culture lies in the hands of a chosen few, and the rest remain passive, consuming instead of creating. I wonder how has it become acceptable that cultural engagement only occurs for children whose parents or guardians value art, or who seem to have artistic talent?

In my view exposure to aesthetic experience opens avenues for human growth that no other type of experience can open. This is why every child should have the possibility to experience art, and only then make further choices based on these experiences. Without first-hand experience children cannot become

aware about the nature of artistic and cultural activities. Too often it is left up to parents or guardians to open the gates to the art world. I think that it is the responsibility of the school to make sure that every child has access to aesthetic experiences and artistic, cultural activities.

WHAT IS ART GOOD FOR?

In order to advocate and justify arts education for all, we need to be able to articulate the distinctive nature of aesthetic experience and artistic activity. Liora Bresler (2011, p. 175), a specialist in music education, put the question in the following way:

Earlier in my enculturation as a musician, the dominant question revolved around “what is good art”. It was later, with my increasing fascination with the educational powers of the arts, that I became intrigued by the question of “what is art good for”.

In other words, we need to better understand how the arts engage, affect and transform human beings. I will now try to substantiate my view with theories and research on the significance of the arts for the development of the child and society. However, it is pertinent to state first that the right to the arts and culture is widely recognized in international human rights agreements, and that in these treaties, arts and culture are mentioned as concepts which have intrinsic value. They are perceived as phenomena of human life that are vital to civilization and to democracy. Thus, the educational value of the arts should not be questioned. It seems clear that in today's educational policy world the intrinsic value of the arts is not understood and that policy makers increasingly look for extrinsic values, that yield economical profits. This divide between intrinsic and extrinsic value may be at the core of the problem, and I will return to this problem shortly.

In her book, “Not for profit” the human rights philosopher Martha C. Nussbaum (2010) speaks for the value of art to human beings and societies. According to her, the study of humanities and the arts teaches respect of and consideration for other people, which are required by democracy. The arts support the growth of tolerant and understanding citizens and challenge prejudices and stereotypes. The spirit of the arts and humanities includes critical thought, daring imagination, empathetic understanding of human experiences of many different kinds, and understanding of the complexity of the world in which we live. Nussbaum warns that the reduction in the teaching of humanities and the arts at schools due to their low potential to generate economic value for the society threatens the future of democratic nations.

Martha Nussbaum is also known for her work on the so-called “Capabilities Approach”, a new theoretical paradigm for the development and policy worlds. It begins with a question: What are people actually able to do and to be? What real opportunities are available to them? The Capabilities Approach is allied with the international human rights movement, and specifically, the idea that all people have core entitlements by virtue of their humanity. The Capabilities Approach emphasizes each person's freedom of choice. Thus, capabilities are opportunities to choose and act—an integration of personal

abilities and the economic, political and social environment. This means that human beings need to have an opportunity to develop their personal abilities *and* the opportunity to use these abilities. The list of the ten capabilities that Nussbaum holds to be central for an existence worthy of human dignity includes, for, example, bodily integrity; the senses, imagination and thought; emotions; play; and control over one's environment (Nussbaum, 2011, pp. 18-20; 33-34)¹.

It seems clear to me that arts education can foster the central capabilities in many ways. The arts involve the human being holistically, touching the emotions and engaging the body, and often offer the possibility of play and control over one's environment. Imagination and play may seem futile activities for many, but are, in fact, crucial for healthy individual development, and for the renewal of culture. According to Nussbaum (2011, 36) "what play and the free expansion of the imaginative capacities contribute to human life is not merely instrumental but partly constitutive of a worthwhile human life".

Nussbaum's thinking on the importance of the study of humanities and the arts stems from as far back as ancient Greek and Roman philosophy. I find that there is a distinct link between her thinking and the educational philosophy developed by the Finnish professor Juho A. Hollo (1885–1967). According to Hollo, in holistic education imagination works as a force that combines different elements (see Taneli, 2012, p. 143). For him, education must be considered an autonomous area within society and must not be influenced by other areas of society (for example economy or religion) that may reduce a developing human being to an instrument.

In his doctoral dissertation on Hollo's educational thinking Matti Taneli (2012), argues that education is a creative process in which human beings, through their own activity, develop both themselves and their environment. This kind of education also includes the idea of surpassing the limits of the concrete reality that exists now. Here, the key power is imagination, which connects to emotions and results in intellectual synthesis, the formation of new combinations (Taneli, 2012, p. 149).

According to the ecological art theory presented by Paul Crowther (1993), a mental image precedes thinking and language. Aesthetic or sensory experiences are an integral part of what it is to be a human being, and imagination enables a creative interpretation of reality. A creative dialogue between reality and imagination is free; yet, this dialogue is situated in the concrete, observed reality and, as such, is a conscious activity. As Crowther puts it, "Our inherence in the aesthetic domain is part of our full definition as human beings" (Crowther, 1993, pp. 205-206).

According to Ellen Dissanayake (2009), the aesthetic principles and forms of non-linguistic interaction unite people and build communities. They give rise to a sense of community and to shared meanings. According to Dissanayake, the role of such interaction has been of equal importance in the development of the human species as the role of linguistic communication (Dissanayake, 2009, p. 165). Dissanayake's views support the idea that aesthetic experiences and art are characteristic of and essential to human beings and the human

community, and a lack of aesthetic and artistic experiences is harmful, especially to children. Thus, rich sensory and artistic experiences are a basic human need (Anttila, 2011, p. 164).

James S. Catterall (2009, p. i) argues that artistic experiences produce learning without conscious effort, and that this learning typically takes place in an entirely different area of the brain than conscious learning. He speaks of silence and refers to it as a process of the nervous system that we are not aware of. Silence, which the linguist Georg Lakoff and philosopher Mark Johnson (1999) refer to as the “cognitive unconscious” is likely to be a major factor in the educational power of the arts. Catterall has examined the impact of intensive involvement in the arts during secondary school on young adults’ lives and presents internal and interpersonal “conversations” of art-making and learning as an underlying factor in the favourable effects of the arts. Internal conversations are an activity in which people transform their ideas and process their emotions. Interpersonal conversations related to the interpretation of art are also a distinct, separate phenomenon, as art involves more than one truth. This liberates thinking from conventional patterns and allows the practice of creative, individual thinking (Catterall, 2009, p. 138). Art also helps people to recognize that everything cannot be understood, explained, or put into words. Thus, the importance of artistic experiences in the development of human beings extends beyond the learning of the arts.

The non-linguistic area of human experience has caught the interest of not only philosophers and art theorists, but also of neuroscientists. According to Antonio Damasio (1999, pp. 303-304), the “images” produced by different sensory channels are stored in our brains and make up the story of our selves and our lives. They reflect the interaction between the human being and the world and are as much “creations of the brain as they are products of the external reality” (1999, p. 320). In this way, neuroscientific thinking approaches the art-philosophical concept of creative, interpretive interaction between human being and the world, in which sensory observation, aesthetic experience, and imagination intertwine.

Damasio is a prominent figure in the growing scholarly field of embodied cognition. This field has been central for me in my research into embodied learning. Having studied this field for over a decade, I consider embodiment to be a focal concept in understanding the phenomenon of learning, especially learning through the arts. Embodied learning, as I see it, takes place within the entire human being and between human beings, and in connection with the social and physical reality. In order for learning to be experienced at an embodied level, and intentionally framed to be so, embodied activity needs to take place within and among learners. Embodied activity refers to actual movement and inner bodily sensations, experiences and physiological changes. In embodied learning non-symbolic sensations generated by physical action and multisensory engagement become interconnected with symbolic knowing, and lead towards complex meaning-making processes within the social and cultural world (Anttila, 2015, p. 81).

Art-making and experiences related to appreciating art have the capacity to touch us deeply, on an embodied level. Arts educators and researchers are also

increasingly collaborating with practitioners and scholars from other fields in an attempt to better understand how these foundational, often transformative experiences are formed within the fascinatingly complex embodied system – the human being.

This kind of holistic engagement may be the key to understanding the educational power of the arts. The arts, as psychiatrist Daniel Stern has compellingly argued, manifest vitality in the sense that the dynamic features of an art performance have usually been amplified, refined, and rehearsed repeatedly (Stern, 2010, p. 75). Because of their vitality, the arts engage us often quite fully. Due to this vitality, the nature of our engagement is different from our regular engagement in everyday life. Citing Liora Bresler (2011, p. 176),

The arts engage us with contents and qualities that constitute real life in an intensified and at the same time, decontextualized way. These qualities include movement and energy in dance; rhythm, orchestration, and harmony in music; shape, color, and texture in the visual arts. They point at relationships, at consonance and dissonance, conflict and resolution. Because these familiar qualities and contents are occurring in a special space where the self is not required to act in the prompt, automatic pilot way that we do in everyday life, this engagement is conducive to perception. We can then bring that perception of the familiar as strange to our everyday life, to glean more understanding.

Going back to Hollo's thinking, a broad understanding of reality requires a sophisticated sense of nuances. An aesthetic experience arises from reality, but at the same time, an illusion of reality is an indispensable condition for an aesthetic emotional effect. An illusion is the raw material of a free aesthetic experience (Taneli, 2012, pp. 148-149). In my own reflections on embodied learning, I have described this relationship between the external world and experiential knowledge as a dialogue of non-symbolic and symbolic information, in which sensations are born in organic processes but through observation, interpretation, reflection, and expression are transformed into symbolic representations: in language, numbers, diagrams, images, music, and dance.

John Dewey, a renowned educational philosopher, argues that imagination is needed for everything that goes beyond the level of direct physical response and that "recognition is perception arrested before it has a chance to develop freely" (1934, p. 52). Educational philosopher Chris Higgins elaborates on Dewey's thinking by saying that, "In moments of recognition our seeing stops short and we lose our chance to experience the uniqueness and complexity ... of the object" (Higgins 2007, p. 390). Higgins summarizes this idea as follows: "In seeing as, we fail to see more" (2007, p. 390). Seeing beyond the conventional requires and invites interaction with the object of our observation. The educational power of the arts lies in its invitation to creative interaction and a dialogue that can expand and increase our understanding (Bresler, 2011, p. 176).

Elliot Eisner (2005), a pioneer of arts education in the United States, has also written about the sense of nuances. In his thinking, connoisseurship in the arts is a characteristic that is needed in many areas of life. Connoisseurship is about understanding the significance of qualities and details as well as about attentive observation and delaying a conventional interpretation. According to Eisner, “as we learn in and through the arts, we become more *qualitatively intelligent*” (2005, p. 209).

So, holistic, aesthetic education can be understood as an attempt to transcend reality, to be in constant motion, going towards something that cannot and should not be predefined. While Hollo's and his contemporaries' humanism appears relatively human-centred in the light of current post-humanist thinking, these two orientations are connected by the idea that life is an evolving and diverse process, in which the human being is an ethical actor in relation to other people and the environment.

Previously I have reflected on the nature of the arts in the following way:

In artistic work, one can enter into a quiet dialogue with oneself. One becomes conscious of something new. An image, figure, idea, or thought emerges in one's mind and inspires and drives one forward. The resulting form gives impulses and ideas for elaboration. The connection to a prelinguistic world of experience guides our choices without words. Artistic activity gives an external form to our experiences and thus opens up the possibility of exchanging and communicating meanings that are often difficult to convey. Art is a way of analysing and interpreting human experiences and the human's relationship with the world ... Similar internal dialogues can arise when a human being meets an artwork or interprets a work created by another human being. The encounter is special . . . at the same time, complete and yet, free. (Anttila, 2011, p. 167)²

The ability to share our experiences opens up a channel for seeing and becoming seen, and for encountering otherness. While other people's experiences, their different interpretations, and other cultures may remain a mystery to us, we can still accept them as part of our world of experience. Experiencing otherness opens up the possibility of understanding others more profoundly.

Arts education has evolved in the modern and postmodern world as the arts have become specialized activities and professions, not practiced by all members of society. In a different kind of world, arts education might not be needed at all. The arts and their constructive and enriching power would be present in everyday life. In modern, developed societies, art educators are motivated by the need to pass on the nourishing experiences they themselves have experienced through art (Anttila, 2011, p. 151).

HOW ART WORKS?

Becoming sensitized to art and aesthetic experience is a special phenomenon in terms of human development. Although many philosophers and scholars have presented compelling arguments for the necessity of art for human

beings, empirical evidence with regards to this inherent, direct connection is still difficult to find. Instead, during recent years, empirical research has been able to find evidence of the indirect effects of artistic experiences on human development. By indirect effects I refer to, for example, the improvement of self-confidence, social and cognitive skills. For example, the connection between musical activities and linguistic and mathematical skills has been empirically established. Also, some researchers, for example Catterall (2009), have been able to overcome claims that any activity or hobby could generate these positive effects. Catterall (2009, 54) has been able to show that the arts provide the basis for future career success, and an active and meaningful life, especially for pupils who come from lower socio-economic backgrounds.

Brain research, especially in the field of music, has developed greatly in recent years. There is a lot of research taking place in this field of study in Finland, and the connection between musical activity and changes in specific brain areas has been well established. Research that focuses on the measurable benefits of the arts, however, often neglects the nature of the human, individual experience. This easily leads to justifying artistic or any extracurricular activities, or hobbies, by their extrinsic benefits, for example, the positive effects that they have on social skills or academic achievement. In my view, this logic neglects the complex nature of human development and the fact that human experience and development takes place at multiple levels at the same time.

This means that artistic activity may simultaneously generate primary aesthetic experiences, foster imagination, connect the individual to the social and physical reality around him/her, and trigger complex cognitive processes. Art works at multiple levels, and thus, direct and indirect effects intertwine. This is why it is not sensible to separate the intrinsic and extrinsic values of art. Instead, the quality of artistic activities and the conditions in which they take place is essential for generating any positive experiences or outcomes. It is clear that the teacher's lack of competence in the arts is a serious hindrance in creating meaningful engagements and interactions with the arts. As Bresler has put it, "one requirement has to do with the allocation of time to perceive and process: a meaningful interaction cannot be rushed" (2011, p. 176). When the environment is safe and encouraging, children can develop simultaneously in many areas and on many levels. Deep engagement is the key to learning and development. Disengaged children are at risk in many ways. Because art, imagination, and creative processes engage human beings so thoroughly, they are powerful in many ways – both as meaningful human experiences, and as avenues to learning in and beyond the arts.

PROBLEMS AND SOLUTIONS

As I mentioned at the beginning of this chapter, access to the arts and culture is unequally distributed, even in wealthy societies. According to many reports, the chances of children realizing their own potential are closely tied to their parents' education and income levels. Disparity regarding general learning abilities and cultural inclusion occurs well before school age. For example, according to a recent British study, children from low-income families have a lower likelihood of being involved in art-related hobbies or

public cultural events (Knell, 2015). Similarly, a recently published U.S. study warns of a growing opportunity gap, which reduces the chances of children from low-income families to progress in their lives and to call forth their own talents (Catterall, Dumais & Hampden-Thompson, 2012). Studies in talent development also show a link between a family's income level and the realisation of the children's talent potential (see e.g., Sanchez, Aujla & Nordin-Bates, 2013).

In her recently completed doctoral dissertation, Piia af Ursin (2016) argues that children are dependent on adults when making choices regarding their leisure activities. Tuition fees and the need to travel long distances to access leisure activities tend to impact on children's chances of making their own choices. However, obstacles to participation in the arts and cultural activities lie even deeper. According to af Ursin, social, material, and cultural resources are transferred from one generation to the next as beliefs, values, and family traditions. It is also obvious that increasing public art and cultural services is likely to simply increase the involvement of those already involved. Af Ursin also recommends that in promoting equality in cultural participation, schools should play a key role by strengthening the foundation of artistic and cultural involvement of each child and creating equal opportunities for the realization of fundamental cultural rights.

Arts education in Finland, as in many other countries, is carried out in comprehensive schools and educational and art institutions such as art schools, children's cultural centres, and museums. Comprehensive schools are the only institutions that reach all children, and the school's task is to address the inequalities that have their roots outside of school.

In the case of arts subjects, however, unequal access to high-quality education seems to persist in schools. The reasons for this are many, and, I believe, stem from the current political culture and ever more economy-driven values that steer policy making. For example, according to the evaluation carried out by the Finnish National Board of Education (Laitinen, Hilmola & Juntunen, 2011), about 35% of music teachers and 24% of visual arts teachers lack formal qualifications. In class teacher education, the time devoted to the arts and practical subjects has decreased systematically for decades. Many teacher training departments no longer reward applicants for submitting their artistic work in entrance examinations. In 2001, success in practical and arts subjects in comprehensive schools was excluded from the admissions criteria for secondary education. As a result, teacher trainees' starting level in arts subjects is haphazard, and many class teachers experience uncertainty in teaching the arts and sometimes even refuse to teach them. Incompetent teaching easily leads to disengagement and hinders learning. According to the evaluation I mentioned earlier, comprehensive school leavers' skills in the arts and practical subjects vary greatly. Their learning outcomes are poor or, at best, fair, and the differences between individuals are huge. Girls achieve dramatically better results in visual arts and music than do boys.

While the Finnish core national curriculum regulates the scope of the arts subjects and the contents of teaching, it does not currently guarantee a minimum level of teaching or learning outcomes in terms of quantity and

quality. What makes matters worse is the fact that in Finland, as in many other countries, arts education at school emphasizes music and visual arts, while dance and theatre are not included in the curriculum. Dance and theatre are extracurricular activities that only benefit a small number of pupils. In Finland only about 10% of children and young people take part in basic arts education, which is a system for arranging extracurricular arts education. About half of these students study music. The majority of public funding for basic education in the arts is allocated to music institutes that provide teaching according to an advanced syllabus, leading towards higher education in music. Despite the public financial support, pupils need to pay for their tuition, which thus mainly tends to benefit students from families with a relatively high socio-economic status.

Regional differences in the availability of basic education in the arts are huge, even within the Helsinki metropolitan area. According to a recent survey, about 15% of Helsinki's 0–18-year-olds are involved in basic education in the arts. Pupils in basic arts education are most likely to reside in districts where extracurricular arts education is abundant or easily accessible. In Kulosaari, an expensive residential area almost 40% of the children and young people study arts, whereas in Jakomäki a suburb containing a lot of social housing the number is only 3.4%. The number of girls taking part in many art forms is also noteworthy. For example, 90% of pupils in basic arts education who take part in dance are girls.

The ArtsEqual Research Initiative aims at changing this situation. This large project with a broad remit is co-ordinated by the University of the Arts Helsinki and funded by the Strategic Research Council of the Academy of Finland. With its six research teams, ArtsEqual is attempting to find solutions to problems that have arisen from the growing inequalities within Finnish society.³ The project is focused on public art and arts education services; on the one hand, their accessibility and, on the other hand, their meanings and their impact on children's well-being and learning abilities – thus, connecting the intrinsic and extrinsic values of the arts. This means that equality is also considered in terms of involvement and agency. One of the six teams, the Arts@School team that I lead, focuses on questions related to inclusion, participation and equality in Finnish schools from the viewpoint of arts education. We are looking for ways to foster every student's possibility to participate in arts education and to learn through the arts in support of his/her learning, school engagement, and well-being. We also ask, as does the entire ArtsEqual group of researchers, what if equality is the starting point, instead of the end point, for arts education? This means that each pupil is considered gifted and capable, and should have equal opportunities for developing his/her talents and fulfilling his/her dreams. It also means that every form of talent is equally valued. The team consists of specialists in arts education who are interested in equality and difference as fundamental elements of education. We are concerned about the pressures towards conformity, standardization, and normativity that seem to be increasing in contemporary society. Thus, the notions of difference and diversity frame our work (see www.artsequal.fi/en).

The growing diversity of our society creates new requirements in terms of the contents of arts education. It is important to consider what kinds

of circumstances support cultural diversity and what kinds impoverish it. In my opinion, the worst-case scenario is deepening polarization, where cultural inclusion is associated with the well-to-do and the dominant culture, and where the cultural agency of minority and underprivileged citizens becomes marginalized. We need culturally sensitive arts education, where the conceptions underlying Western art or media culture are not over-represented. In particular, reforming arts education at the comprehensive school level is essential in order for each student to have at least some form of contact with all art forms, to experience cultural inclusion, and to express their uniqueness and diversity.

CONCLUDING WORDS

Children are prepared to deal with diversity openly. In the words of 7-year-old Pihla Nikula, “All people are different. All are also important.” Pihla got the idea for the “We Different” campaign when she was visiting her mother’s office and was drawing to pass the time.

I started to draw pictures of my own hands, then I started thinking. When I coloured in the hands, they were all in different colours. Then I looked at them more carefully, and they were all quite different. That’s when I thought all people were different. I remember seeing people with like yellow hands.⁴

This example illustrates children’s holistic, sensory way of acquiring information, interpreting it, associating information with broader entities, exercising ethics, and reflecting on values. They draw, think, look, and evaluate.

Qualitative intelligence and the ability to sense nuances enable us to reach deep, human emotions. These emotions sensitize us and make us able to feel compassion and to understand others’ feelings. Thus, aesthetics and ethics are connected. The ability to experience deeply, to be touched and affected is the counterforce to numbness, indifference and toughness. This is the core meaning of arts education: to foster qualitative intelligence, the ability to understand nuances, and sensitivity. Thus, every child needs aesthetic experiences, space to exercise his/her imagination, freedom to interpret and express her/himself, and the possibility to develop his/her creative potential.

Children are our future, but it is good to remember that children are also the present. Childhood is not just a preparation for adulthood. The present moment for every child is valuable and determines the present state of our society, what we value, and what we hold dear. We should, of course, think similarly about the elderly and all “non-productive” groups in our society such as people with disabilities and the unemployed. The status and level of our civilization is measured by how human dignity and human rights are realized in all these groups.

Civilization means respect for tradition, an appreciation of how things have changed over time, and an active attitude towards creating a future. Civilization includes knowledge and experience of the many forms and functions of the arts in different cultures, at different times. It is not measurable by numbers, it does not produce profits or instant benefits.

Civilization is based upon every person's desire to learn, understand, know, and experience. This self-educational, intrinsic need is our most important asset. Nourishing this need is the lifeblood of our culture. The more we lose this need, the worse we will fare as a society, and the less joy we will find in material success. Thus, it is crucial for all of us that researchers, policy makers and practitioners deepen their collaboration to make quality arts education accessible to all children.

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BIOGRAPHY

Eeva Anttila works as a professor in dance pedagogy at University of the Arts Helsinki, Finland, and leads the MA program for dance pedagogy. She completed her Doctor of Arts degree in dance at the Theatre Academy, Finland in 2003. Her research interests include dialogical and critical dance pedagogy, embodied learning, embodied knowledge and practice-based/artistic research methods. Anttila is actively involved in national and international dance and arts education organizations and journals. She served as the Chair of Dance and the Child International (2009–2012), and has published several articles and book chapters nationally and internationally. Anttila is co-editor of the *International Journal of Education in the Arts* and a member of the editorial board of the *Nordic Journal of Dance: Practice, Education and Research*. Currently she is involved in the ARTSEQUAL research project (see artsequal.fi).

ENDNOTES

- 1 The ten central capabilities that Nussbaum claims are required for an existence worthy of human dignity are the following: (1) life, (2) bodily health, (3) bodily integrity, (4) senses, imagination and thought, (5) emotions, (6) practical reason, (7) affiliation, (8) other species, (9) play, and (10) control over one's environment (see Nussbaum, 2011, pp. 33-34).
- 2 Translated from Finnish by the author.
- 3 The six research groups of the ArtsEqual research initiative are: 1) Arts@ School, 2) Basic Arts Education for All, 3) Arts in Health, Welfare and Care, 4) Socially Responsible Arts Institutions and Artists, 5) Impacts of the arts on equality and well-being, 6) Visions – Systems Analysis and Policy Recommendations.
- 4 This story was published in a Finnish newspaper, *Aamulehti*: <http://www.aamulehti.fi/kotimaa/ekaluokkalainen-pihla-perusti-kiusaamista-vastustavan-kampanjan-toista-pitaa-auttaa/>
- 5 Published in Finnish as: Bresler, Liora (2011). *Taiteen vitalisuus ja pedagoginen voima*. In E. Anttila (ed.) *Taiteen jälki: Taidepedagogiikan polkuja ja risteyksiä* p. 175-178. Theatre Academy Publication Series 40. Helsinki, Finland. Original manuscript in English available at https://www.academia.edu/11688325/Art_as_the_great_pedagogue_Vitality_engagement_and_dialogue
- 6 Includes an abstract in English.