

Head, Heart, and Hands: Exploring Art Education for the Individual and Community

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Master's Thesis in Educational Sciences

Monograph-style

Autumn Term 2021

Faculty of Education and Psychology

University of Jyväskylä

ABSTRACT

Virkkunen, Ellen. 2021. Head, Heart and Hands: Exploring Art Education for the Individual and Community. Master's Thesis in Educational Sciences. University of Jyväskylä. Faculty of Education and Psychology. 83 pages.

This thesis investigated the holistic education approach of 'Head, Heart, and Hands' and its application to art education practices. This study's goal was to create a critical understanding of how this approach is realized and how it could be expanded through the consideration of the individual and community.

The study was carried out through the interviews of five experienced art educators in the United States. The data set was analyzed using deductive and inductive thematic analysis.

The findings of the study both validated and expanded upon previous understandings of the Head, Heart, and Hands approach. The findings began by validating how each individual element (the Head, the Heart, and the Hands) of the approach works both individually and interconnectedly to form a holistic teaching practice. The findings then expanded on the approach through analyzing how the individual and community could be incorporated. This showcased how individual skills acquired through the approach can then be applied to developing community and interpersonal skills. Through the analyzation of the themes and their relationships, the findings revealed how the different factors of Head, Heart, and Hands work interconnectedly alongside the individual and community to promote student engagement. When applied, this approach provides opportunities for art students to be engaged in their individual and interpersonal growth through cognitive, affective, and psychomotor growth. The hope is that the findings of this study will contribute to the ongoing discussion of arts capability for education through the critical analysis of the Head, Heart, and Hands approach.

Keywords: Head Heart Hands approach, art education, individual learning, community learning

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INTRODUCTION

This thesis addresses the 'Head, Heart, and Hands' pedagogical approach for art education. This approach proposes how to holistically meet arts' full capabilities for education through ensuring student growth and reflection in cognitive (Head), affective (Heart), and psychomotor (Hands) domains (Gazibara, 2013). These systems work both independently and collectively to form deep learning opportunities for the student, all while keeping art at the center of the lessons.

To begin with, the historical contexts of art education that make up and provide reasoning to the research problem are presented. Oftentimes in art education settings, art education may present itself at two sides: aesthetic/discipline-based approach (Dobbs, 1992) or art as a tool/art integration (Marshall, 2016). An aesthetic based approach means that art is being created for aesthetic values, with the goal of improving technical skill, while also learning about art history and developing critique skills of artistic content. This approach is often referred to as 'discipline-based arts education' (Dobbs, 1992). At the other end, art education has begun to have to prove its worth through a constant stream of underlying educational values that abide into the set school curriculum (Biesta, 2019). For example, the value and capability of art being used as a tool to teach about science, math, history, or language (Cunnington, Kantrowitz, Harnett, & Hill-Ries, 2014). Art can also be used as a tool to teach concepts such as empathy, communication, critical thinking, or resilience (Biesta, 2019). However, when using either of these methods important aspects of art education could be missing. In the discipline-based approach, the capability of art being used to teach about other topics such as such as empathy or resilience (Biesta, 2019) is missing. Then in the art integration/art as a tool approach the value of art itself is missing through the searching of validation through other means. This thesis begins by addressing both methods and their critiques and opening the question of what strengths that they provide for art education, and how they can be combined.

To address this question, the 'Head, Heart, and Hands' approach will be introduced and explained as the theoretical framework of this paper. This learning experience offers students to learn about their own emotions and develop empathy (Heart), while also developing critical thinking, dialogue, and reflection skills (Head), all through the creation of artwork (Hands). As a result of the interconnected elements of this approach, students receive opportunities for holistic learning (Singleton, 2015). This creates a balance of art for art's sake, while also acknowledging the other capabilities that art can offer for education such as building empathy, creativity, collaboration, and individual growth and development through critical dialogue. In addition, the importance of considering the individual students and community environments and how they relate to the Head, Heart, and Hands approach will be addressed. The approach itself has an individualistic nature, where the focus could be put on individual critical thinking skills, experienced emotions, or creating artworks (Singleton, 2015). These individual skills are important to develop and learn, but it should also be considered how these skills can then be taken and applied to community settings with others especially as historically art has been done in individual practice and in a community practice with relation to artworks and art history (Dobbs, 1992). Taking these individual skills and applying them to interpersonal skills could be achieved, for example, through turning critical thinking skills into critical dialogues with others. Teaching students how to understand themselves in relation to others not only benefits them in art practice but in life, as these skills they can learn through the HHH approach can be taken and applied into other elements of their lives.

Following the literature review and theoretical framework, the research methods of the study will be explained. This study conducted research through the interviews of five experienced art educators in the United States in order to create critical understanding of this approach, its limitations, and its applications. The paper will explain how the five interviews were analyzed using thematic analysis, and how the findings were developed. Following the research methods, the findings will be reported in detail followed by the discussion. Overall, this thesis aims to investigate the Head, Heart, and Hands approach

and create a critical understanding of how this approach can be applied in practice in art education for the purpose of education while also meeting the needs of individual students and community.

1 THE ROLE AND EVOLUTION OF ART EDUCATION

Art education has evolved through various means to meet the goals of art education over time. To begin discussing the theoretical framework of the Head, Heart, and Hands approach, it is first needed to discuss how it has come to be and its relationship with other largely used art education approaches. Each different pedagogical approach to art education will achieve different learning outcomes, as they each have their own unique goals, therefore forming their own emphasis on student identities and communities in relationship to art (Atkinsons, 2002). This section will begin by outlining the roots of art education in discipline and aesthetics, then discuss how art education evolved to be seen as a tool, which helped to form the approach of art integration/art as a tool. Finally, the Head, Heart, and Hands will be introduced as a proposed balancing approach.

1.1 Discipline-based Arts Education

Art education as a whole concept has its origins within Western approaches to art education which overtime helped to form the basis of 'discipline-based arts education' (DBAE). DBAE includes four main topics: art criticism, art history, art production, and aesthetics (Dobbs, 1992).

Art production aims to ensure students technical growth within art skills. It also aims to teach students the power of imagery to convey larger topics such as emotional, value, cultural, and social meanings. To do this, students learn how to manipulate materials to create an artwork that showcases which topic they hope to convey. This element of DBAE can be dated back to renaissance times, in which students would study under a master artist to learn studio production value (Dobbs, 1992).

Art criticism and history in education is taught to underline the importance of joining technical skills with a "critical appreciation and a

knowledge of the history of art and artistic styles” (Dobbs, 1992, p 14). This allows students to learn the contributions of art to society and history, while also learning how to critically analyze the artwork itself (Greer, 1993).

Aesthetics in art education is when students are taught to reflect upon the experience of art itself, through the meaning, value, and nature of art. The four main principles to discipline-based arts education showcase how the creation of art itself is the focus of this pedagogical approach while also teaching students about the critical and historical dimensions of art to ensure deeper understanding and ability for discussing the nature of art itself (Dobbs, 1992).

The DBAE approach held popularity and influence on art education for many decades as teachers reported students showcasing more capabilities of art skills and positive feedback from school administrations. However, DBAE began to be criticized throughout the 1980's and 90's as its limitations were brought to light. Several of the largest criticisms drew on social theory in education and the potential limited impact DBAE has on the development of society through art. This included the Eurocentric and male-focused emphasis on curriculum and the lack of multiculturalism, representation, and cultural pluralism (Greer, 1993). Attempts were made to modify discipline-based art education to better suit art as a part of contemporary society, but other art education approaches were already forming and gaining influence.

1.2 Art for Education as a Tool

In recent decades, views and criticism towards art education and its capability began to change. Art as just an aesthetic and discipline-based approach was criticized as being “insufficient for understanding the complexity of art and its connections to culture and society” (Chalmers, 1987, as cited in Smith, 2019, p 4). While DBAE as a framework did include room for lessons that would discuss art and the connection to society (through art criticism and history) and the ability of art to showcase complex topics (through art production) (Greer, 2013), it was not always guaranteed that it would be implemented to its fullest capabilities. As a result, the approach in which art was seen as a tool for many social

aspects beyond just aesthetics began to be formed. Art was seen and understood in education to be a tool to create unity, awareness of social issues, and enable communication (Chalmers, 1987).

This viewpoint of art as a tool was inspired by and strengthened through John Dewey's approach to art education. In "Art as Experience" Dewey writes about the nature of art's connection to real experience. This fundamental text to education is grounded in the idea that people exist through moments occurred, that then creates an overall experience that adds meaning and context to our lives. This evolves into a holistic experience as art is a powerful tool for a person to then interact with the environment through an emotional, imagined, and physical way (Dewey, 1934).

The tool-based approach to art education is grounded in the concepts of art having a unique role in assisting in the goals of education itself. For example, artmaking can be a tool to assist in the students learning about themselves, connecting with others and communities, differentiating learning materials, and improving communication through its unique language of embodying complex ideas (such as emotions or conceptual topics) in a simple manner (Hartle, Pinciotti, & Gorton, 2014). To apply this concept, art teachers should consider themselves as a creator of opportunities through life mapping, investigating background knowledge, sharing of histories, and increasing connective thinking (Marshall, 2016).

In addition, research has been done with on the potential of art as a tool to teach other subject areas and knowledge. This can be seen in the teaching of core subjects through art. For example, in the *Framing Student Success* project, where over a three-year period, students from urban and high-poverty elementary schools were introduced to rigorous arts integrated instruction. These pedagogical methods included using art methods to teach core subject matter such as math, science, language, or history (Cunnington, Kantrowitz, Harnett, & Hill-Ries, 2014). This study effectively illustrated that art can positively assist in building connections between various subjects while also creating deeper learning opportunities for children. This type of integrative art practice can also be seen in its value in contemporary art practices, such as research-based art where

artists are investigating different conceptual ideas through artmaking (Marshall, 2016).

However, when looking at the approach of using art as tool for education, there can be limitations. The underlying theme of using art as a tool itself is devaluing the importance of art, just on its own. The method also provides room for cognitive and affective learning and growth but might not be ensured if the art practice is more grounded in other subject areas.

1.2.1 Critique of the Value of Art for Other Purposes

There is the argument that art education lacks the value of art itself. There are ample justifications as to why and how art can benefit other, perhaps more valued, subjects such as math, science, history, and language or how art can teach and strengthen big concepts such as empathy, communication, self-confidence, motivation, critical thinking, or resilience (Winner, Goldstein, & Vincent-Lancrin, 2013). However, art as an experience has a lot to offer individual students and communities, even without the additional value added or extracted from it (Biesta, 2019). This opens the question of why can art education not exist for art's sake?

This is an important question to address. In many educational settings, such as the United States where this study is situated, art has been placed as a second priority to meet standardized test scores and gain funding for school systems. As a result, art has had to evolve into proving itself and its value within education, in order to remain in the picture and remain relevant in school settings. This is done in the argumentation of art for math, science, reading, or skills that can benefit a student's future work life such as communication or creative thinking (Winner, Goldstein, & Vincent-Lancrin, 2013). Without this research or argumentation of how art benefits other more valuable subjects, art remains defenseless. It reiterates the thought that, "Art is fundamentally useless- that is, without any value *beyond* art" (Biesta, 2019, p. 3). However, art is an important part of society, both in a historical and societal context, and should not be only valued through a lens of the labor market (Winner, Goldstein, & Vincent-Lancrin, 2013) or standardized learning. The question remains- how do

we include these values, such as empathy, communication, and critical thinking, that no doubt benefit students, while also keeping art at the core of art education?

This study will explore one potential answer as to what can art offer education through the Head, Heart, and Hands pedagogical approach (Gazibara, 2013). Through this approach, art is being kept at the core of art education (through the Hands), while also developing the individual students skills in Heart and Head development. These three factors when combined arguably benefit the students' identities and skills as artists and provide the skills for future life and learning in the educational system. Essentially, this method of arts education where Head, Heart, and Hands are placed at the center of lesson planning allows art to remain in art education for art's sake, but also allows art to expand and open the minds and emotional understanding of students involved.

2 HEAD, HEART, HANDS APPROACH FOR THE INDIVIDUAL AND COMMUNITY

The Head, Heart, and Hands (HHH) approach for education is a holistic and transformative approach to education (Singleton, 2015). It is holistic due to the interconnected parts of the approach working together as a whole, because of its use of the body (Hands), mind (Head), and emotions (Heart) to create deeper learning and meaning for the students. This approach also engages students in transformative learning requirements as its goal is to allow students to learn deeply and expand their world views and knowledge through the Head (Singleton, 2015).

Historically this approach has its roots in Waldorf educational philosophies. HHH comes from the theory that these three bodily systems, meaning the Head, Heart, and Hands, assist in students and human capacities for thinking, feeling and will, which in turn assists in the experiencing of the world around us (James, 2013, p 4). While the HHH approach was not founded for art specifically, art has historically been held as significant within the HHH approach as art was seen to “serve as the balance in education and as a bridge to what can make us more fully human in our thoughts, in our feelings, and in our deeds” (James, 2013, p 7). However, this holistic education method of HHH has since been researched and applied to various learning contexts outside of Waldorf schools, which will be the case in this thesis study. The specific focus of this thesis addresses how the HHH approach has been applied and used within art education.

Essentially, when lesson planning an art teacher using the Head, Heart, and Hands approach will ask themselves:

- Hands: What is the art student learning to create/make using their hands, or bodies?
- Heart: What is the student feeling while creating this artwork? What emotions are being discussed during the lesson?
- Head: What is the art student thinking about while creating this artwork? What critical thinking skills are being taught?

When these three questions are taken into consideration and used to benefit, strengthen, and add depth of meaning to lesson plans it is taking art education into the realm of deep learning through psychomotor, affective, and cognitive learning (Gazibara, 2013). In addition to the individual student learnings through these domains, Head, Heart, and Hands is said to assist in, “bridging the gap between school, community and environment, between living and learning, allows students to develop and apply knowledge and skills in the immediate context of real life” (Singleton, 2015, p 9). This shows how students have the capability in order to apply and connect their individual learnings with the community around them, if they are given the tools to do so.

The arguments of the benefits of HHH are strengthened through the research that has been done on art education, and the inherent role that creativity and emotions holds within art (Seitamaa-Hakkarainen, 2013). For example, the benefits of HHH can be extracted from research done on the benefits of art, such as crafts' impact on wellbeing, where students can be presented the opportunity to reflect (Head) on their own experiences of creating artwork (Hands), which in turn helps students to develop their thinking through emotions (Heart). Benefits of this type of self-reflection include people feeling more “grounded and capable of coping with their daily lives” (Pöllänen, 2015, p. 61).

Another argument of the benefits of HHH education is through the *engagement* opportunities that it provides students. Engagement may look and feel different for each different student. However, some characteristics of engagement include conduct, being on-task, participation, persistence in task, or visible joy. Previous studies on HHH for education argue that due to the holistic nature of body, mind, and emotional learning, students actually are more engaged and personally interested in their learnings (Singleton, 2015).

While this Hands, Heart, and Head is one solution to transformative and holistic education for students, it could be viewed as simplified on many counts as it does not quite encompass the entire complexities for how an individual reflects and engages with the world through relationships and community (Singleton, 2015). The method of HHH itself is quite individualistic as it focuses on

individual students' cognitive learnings, emotional understandings, and makings of art. While it is good for students to have their own individual learnings, the fact remains that a large aspect of art is community and understanding how one's art relates with the world and others (Dobbs, 1992). Additionally, if one of the goals of HHH is to engage students with transformative learning, as mentioned above, it's important to note this approach can be strengthened through students' individual connections to the community as they expand their world view through others perspectives. This can be put into practice through students learning how to take their individual skills in the Head, Heart, and Hand and applying them with interactions with others. For example, the skill of individual critical thinking (Head) being applied into critical dialogues with others, the individual skill of understanding emotions (Heart) being applied into developing empathy, or the skill of artmaking (Hands) being applied into group collaboration. There is room in the theory of HHH for how the transformation of individual learnings into community understandings can take place, but it is not necessarily ensured. This gap of how HHH art can serve individuals who then partake in a community is one of the motivations behind this thesis and will be addressed.

In the next sections, previous research and readings that explain each individual aspect of the head, heart, and hands will be reviewed. Then the potential impact that this has on the individual and community, as well as definitions of both will be explained.

2.1 Head

The Head portion of Head, Heart, and Hands approach refers to the cognitive learning of the student. Cognitive learning is the development of different aspects of mind function inducing perception, memory, imagination, reflection, thought and language. The growth of cognitive learnings tends to be easier to test and evaluate, and as such cognitive learning tends to be the focus and prioritized within schools (Gazibara, 2013). Art educators make the argument that art making is also inherently an intellectual and conceptual skill that can be

built and therefor provide valuable cognitive skills for students to develop and maintain (Marshall, 2016).

Art education offers unique opportunities to develop other aspects of cognitive growth in a different setting, or way than they might be used to. For example, art making that engages the Head allows students to combine the analytical and logical reasoning that is frequently used in other core subjects, with nonlinear and associative thinking that comes with creativity and experimentation (Marshall, 2016). In addition, the practice of critiques that take place in common art practice can help to strengthen the reflection and thought cognitive development of the student as a result increasing metacognition skill.

The Head portion of the HHH pedagogical approach is important to include as it assists in strengthening the other aspects of art education, in an interconnected manner. Cognitive learning (Head), alongside affective (Heart), and psychomotor learning (hands), is strengthened through reflection, or metacognition. Metacognition refers to the act of thinking about thinking, introspection, and critical reflection (Singleton, 2015). Metacognitive skills are helpful for students to develop as it can increase their abilities to ‘identify, question and re-frame underlying values and beliefs; acknowledge and challenge assumptions; recognize bias and identity fears; [and] understand strengths and weaknesses’ (Singleton, 2015, p. 6).

Metacognition skills also assists students in reflecting on the connection of art to bigger topics such as observation, critical analysis, questioning, and reflection (Marshall, 2016). In terms of art education, these cognitive skills are required in order to analyze others’ artworks, understand various viewpoints and conceptual ideas, challenge biases and powers in art, reflect on their own work in order to improve with time, be able to give reflection and critiques to others, and engage fully within the art setting. The whole point of reflection and the function of it is to be able to build upon former knowledge and experiences, create meaning, and see the relationships between the past, present, and future. It is essentially “the brain’s natural way of extracting meaning and integrating new knowledge with prior knowledge” (Singleton, 2015). This aspect of cognitive learning might show itself in art education through classroom discussions,

art project topics, learning about different artists, viewpoints, self-reflections, classroom critiques, and through the analysis of different artworks.

Art lesson plans that include the Head might encourage students to ask:

- What did I learn from the topic? What do I think about the topic?
- What are mine and others' opinions on the topic?
- How can I and others express our thoughts and ideas through art?
- What discussions did we have in class?
- What big idea/topic am I engaging with?

However, a limitation of the Head is that the various aspects of cognitive learning can be difficult to include in art lesson plans and educational settings because of time constraints or lack of perceived value. Often the curriculum provided for education is complex and in depth which requires a lot of time and only allows for some flexibility. It can be difficult to find the time to create opportunities for students to reflect, and with enough time to do so properly (Singleton, 2015). For example, within art education in the United States, where this study takes places, each state has their own curriculum as well as following the National Art Curriculum. However; the use of Head, Heart, and Hands as a method could propose a solution to this problem. While it might not always be guaranteed that art students have *enough* time to reflect properly due to curriculum restraints, this method does ensure that critical thinking and reflecting skills are being included in some capacity.

2.1.1 Art teacher as a Curator for Reflection and Representation

One method of increasing the cognitive learnings of students is through reflection, which is strengthened with proper representation of various points of views. When the 'Head' is applied into practice it may allow students to interact with each other, and process their experiences, ideas, and thoughts together. The 'Head' aims to provide opportunities for students to connect with ideas that they believe in, or also allow students an opportunity to re-evaluate what they think or know through critical reflections which are constructed through these relationships and dialogues (Singleton, 2015). As a result, art

making creates opportunities for students to share their viewpoints and thoughts, as well as take time to critically reflect on others (either other students in the classroom, or other artists of study) viewpoints and thoughts, and how they relate to themselves. This type of reflection can be strengthened through art's unique and accessible property which allows for a person's thoughts, feelings, or viewpoints to be expressed without the needs of language. This gives students the accessible tool of learning through artistic connection, interaction, and exploration (Hartle, Pinciotti, & Gorton, 2014).

Art teachers have a pedagogical role of being a curator of classroom environments to ensure that these critical reflections can take place in a safe and constructive manner. For this community learning to occur, teachers themselves should also participate in the classroom environment to allow children to feel that they are all collaborating together in order to learn through each other's diversity of language, culture, ideas, and thoughts. In other words, if the art educator would want their students to learn and think critically in a community setting, then the teacher themselves should also be taking an active role in this community and modelling it for the other students to follow (Gallas, 1994). Considering a teacher's personal worldview is important as they have the possibility of impacting the bias of the classroom environment through the teachers' inherent power that they hold (Acuff, 2013). This can come into play when cognitive learning might hold any sort of intercultural or community dialogue, and at that point it is important to acknowledge the inherent power relations that may exist within a group (Stokke & Lybæk, 2016), and proceed with sensitivity. One way to proceed with sensitivity is to ensure diverse representation of viewpoints, artists, and topics that are addressed and critically analyzed in the art classroom.

The issue of representation goes deeper than just ensuring diverse cognitive learning but plays a significant role for individual students to feel engaged and connected. For a student to engage with lessons that go beyond aesthetics into truly engaging with creation (Hands), feeling (Heart), and critical thinking (Head)- then that student needs to see parts of themselves represented in that

role as well. This begins to be an act of social justice as without this representation, a student may begin to feel that they are not valued or build on historic ideas of who belongs in artistic narratives (Kallio-Tavin, 2015). Representation includes topics such as showcasing a variety of diversity in artists and lesson inspiration (from artists of different cultural backgrounds, genders, religions, sexualities, abilities, disabilities, and race), diversity in opinions and subject matters (for example political, personal, or conceptual artwork), and diversity of big ideas and topics. This representation can come in a variety of methods such as language inclusion, artist inspiration for projects and learning, bringing guest speakers into the art room, having diversity in visuals displayed around the room, and more. When completed properly, the reason for providing representation and being a model for representation lies in the brain's ability to understand and learn from the actions of other people. This is due to the mirror neuron system, which creates understanding from others' actions and imitation. This specific cognitive process is what allows students to create social norms and intentions (Huotilainen et al., 2018).

Diversity and representation in lesson plans can also be problematic and could have a negative impact on a student's learning through the 'Head' if not completed in an appropriate manner. For example, in the past and present there have been various ideas as to what art education that showcases diversity and representation should look like. With an attempt at inclusion and representation, intercultural art education began to shift into showing others what different cultures looked like and inadvertently emphasizing the differences (Acuff, 2016). Many times, this could be seen in art projects that were themed on a culture (e.g. African, Asian, Egyptian art). This results in intercultural education that attempts to engage diversity that has a level of superficiality because it is lacking personal narrative and connections of the students. This can be a difficult situation to address due to the fact that many times this type of representation and diversity in the classroom from art educators is well intentioned but as a result in attempting to show representation, projects such as this often take away the voices of those the teacher is trying to represent. This often tells others what their culture is through creating artwork that could potentially perpetuate

stereotypes, versus allowing the students themselves to share about their own culture and lives and learning from each other and others' viewpoints (which is a goal of cognitive learning in art education). One solution to address the racist roots in art education is through celebratory cultural pluralism, where a multiplicity of perspectives must be put at the center of art education (Smith, 2019).

2.2 Heart

The heart of Head, Heart, and Hands refers to the emotional involvement and affective learning that takes place in art. Oftentimes learning is deeply influenced by feelings and this can be used in art education to create deeper learning and understanding of various subject matters. The emotions and feelings of students are a strength in any classroom setting because it is not just one aspect of a learning process rather a whole form of learning itself (Gazibara, 2013).

Another aspect of affective learning is that it can encourage students to learn more about their values, feelings, attitudes, and personal identity and perception (Gazibara, 2013). Individual students benefit from this aspect of art-making. In addition to self-affective learning, this can help to foster community growth and create relationships between students and their communities. Relationships have a powerful effect on learning through recognition of value, caring, compassion, and connection to a purpose- essentially creating a support network (Singleton, 2015). Artmaking strengthens relationships with emotions through its ability to create feelings of friendship through sharing and belonging in creative processes, and its ability to showcase personal expression and emotions that one has while creating (Huotilainen et al., 2018). Even if this support network does not occur directly in the art classroom, though it may, these skills of value, caring, compassion, and understanding connection that students can learn through art can be applied to other domains of their life.

In addition, students can learn through the 'Heart' through the different possibilities that art has to visually show emotions. This has been done in art history through the subject of artwork, mood created in an installation or sculpture, or by use of colors and color theory. This can be shown additionally in

how historically art has been able to “communicate what people know and feel about the world, others and themselves, the neural and social connections also hold the capacity of humans to create meaning and *artify* their understandings and experiences” (Hartle, Pinciotti, & Gorton, 2014, pg 291). By learning this skill of how one can transfer their experiences and emotions to art, students are given an additional tool in order to communicate their thoughts and ideas.

Art lesson plans that include the Heart might encourage students to ask:

- How do I feel about this topic? How do others feel about this topic?
- What emotions do I feel? What emotions do others feel?
- What do I care about and value as a person? What am I connected to emotionally?
- How are emotions shown in artwork? How have artists in history shown emotions in artwork?

2.2.1 Art Teacher as a Curator of Safe Spaces for Emotions

The variety of emotions that can arise during art making is necessary for educators to consider. Art has proven to create many positive emotions such as satisfaction, confidence, mindfulness, focus, and capability (Huotilainen et al., 2018). On the other side, not all the emotions that may come to light will be positive. For example, a common emotion felt in the art making process is feelings of failure and frustration when an art piece does not visually look the way a student wished it to, or even through sensory over stimulation of the material itself. These strong negative feelings oftentimes might be avoided or feared by teachers in education. However, art can be a safe space to experience these emotions and learn to deal with failure and risk in a positive way. When a student encounters failure or disappointment towards the art being created, they are offered a unique opportunity to work through and reflect on these difficulties and perceived failures (Huotilainen et al., 2018). Learning to work through failure is not a one size fits all scenario though- for some students, emotions might be empowering, but for some it can create deep feelings of vulnerability and over-exposure towards their failures (Huotilainen et al., 2018).

When strong emotions towards self-identity, mental health, or trauma arises they may present a challenge in the art education setting. The opening of such emotions can be harmful to students and the class especially if left unresolved. For example, creating projects about grief, mental health struggles, or personal distress might help some students sort through these strong emotions and process them through relaxation and empowerment (Huotilainen et al., 2018). Even if this is true for some, for others emotional topics in art could trigger even stronger emotions of vulnerability and force them to address something the student might not want to talk about yet. Therefore, it is important to remember when entering the Heart domain of the HHH approach that art teachers should be cautious. Art does have a unique opportunity to create situations that are therapeutic, but art educators are not therapists themselves.

This is where the concept of safe spaces may assist art educators. A safe space is a learning environment that is characterized by respect and safety, which students feel comfortable to be themselves and able to participate without fear of judgement or mistakes (Flensner & Von der Lippe, 2019). One method to ensure the safe spaces of the classroom are maintained when discussing the heart could be through ensuring the voluntary involvement in discussions about personal matters, and whether students wish to create artwork on deeper topics. The open-endedness of a prompt is the key here because this allows students the choice of being allowed into the conversation, but they have given their own consent. They can choose if they want to explore personal feelings, attitudes, and identity, or if they want to stay more drawn back and on a surface level to complete the assignment. Without the creation of safe spaces and environments that ensure the comfort and meet the needs of each student, it is much more difficult to engage in classroom activities and communities that address emotions. Students will feel guarded, uncomfortable, feel their ideas are devalued, and this can hurt the students' trust of teachers as well as trust between student peers (Fuss & Daniel, 2020).

2.3 Hands

The Hands portion of Head, Heart, and Hands refers to the physical presentness of the student themselves and the creation of the artwork itself. The original context behind including the Hands originally in the HHH approach is so that students can learn to experience the world through 'active doing' (James, 2013). When applied to art education, the creation of the artwork through the Hands allows students to engage with the physical materiality that exists within art. Including the Hands in a lesson plan can exist through what mediums the students are using (such as painting, creating with clay, weaving, drawing, sculpting, using digital programs), what methods students are learning through technical skills (for example paint and the specific and different techniques of watercolor painting, acrylic, oil, gauche) and how the students create (planning and systematically, or creative and intuitively).

Hands education benefits students through psychomotor learning and experimentation. It is also discussed how in neuroscience when psychomotor movements are included in education it improves learning through: "The research done by neuroscientists Henrietta Leiner and Alan Leiner. They focused their research on the cerebellum, which is of key importance for maintaining posture, coordination, balance, and movement. The part of the brain that processes movements is the very same part that processes learning. Movements and learning are thus in continuous interplay" (Gazibara, 2013, p. 76). Essentially the Hands not only is a strength for developing psychomotor learning, it also inherently helps to increase the affective (Heart) and cognitive (Head) learning of the student through the movements. This can also be seen in studies that have shown that the brain's cognitive capacity for learning was increased with the use of hands through art (Toussaint & Meugnot, 2013 as cited in Huotilainen et al., 2018, p. 4). The hands also assist in bridging a connection between body and mind. This can help with strengthening embodied, the relationship of the body in the process of thinking, which is a unique skill that art can teach (Seitamaa-Hakkarainen, 2013).

However, there are limitations to the Hands portion of the HHH approach. Oftentimes when discussing this approach, the aspect of physical disabilities or other specialized needs are left out. It is important that art education exists for all and is not created in ableism and excludes some students, while benefiting others. Some art materials hold sensory issues for students and can be adapted in order to meet the special needs of the students. For example, paint sticks versus painting with a brush, or crayons with special grips for easier grip. Another solution is through learning about creating things using technology, such as digital programs. This is why another aspect of Hands education should and does include engagement. This engagement can look different for every student but usually includes characteristics such as conduct, being on-task, participation, persistence in task, or visible joy. Engagement can be improved as well alongside teacher and peer support (Singleton, 2015).

Art lesson plans that include the Hands might encourage students to ask:

- What art did I create? How did I make it?
- What materials did I use? What do these materials look, feel, smell, taste, or sound like?
- What new technical skills did I acquire?
- How did it feel to make the artwork?
- How did the process of making the art impact what message it conveys?

2.3.1 Art Teacher as a Curator for Material Exploration

Art teachers can offer the opportunity for students to explore and engage with different materials and discover their possibilities/limitations and what they can offer to art beyond just a visual or conceptual manner (Biesta, 2019). In this way, an art teacher can consider themselves a ‘curator’ for material exploration.

This material exploration allows for students to discover how different mediums and techniques can have an influence on the artwork they create. Using collage for example, torn paper creating wispy and feathered edges can have a very different visual effect than cut paper with sharp and crisp edges. This different visual effect, the student will come to learn also influences how

the artwork is perceived and what message it tells (Hafeli, 2015). This is where art teachers have a role to expose their students to a variety of different means of expression through materiality. In terms of understanding how different materials work and allowing students to fully engage with the hands, it is important for the teacher to provide room in the creation of a project for experimentation and individual approaches to artmaking. This helps to teach the students of the surprise and possibilities that occurs when an artist works intensely, and how it is often characterized through messes, questions, and challenges that need solving (Hafeli, 2015). Similar to this manner, students learn to work with the idea of resistance as artmaking itself is characterized through materials abilities *and* limitations. There are different realities to different materials, and students gain opportunities to encounter these possibilities and limits through their material exploration (Biesta, 2019).

There are many ways to explore materials and understand the Hands in relation to art as an experience. These are seen in the traditional creative practices of art such as developing artistic ideas and concepts of art, seeking inspiration, exploring and experimenting with materials, or manually creating an object (Seitamaa-Hakkarainen, 2013). A common means of approaching art is to first start with an idea, then find a material, and then create an artwork that showcases that idea. Planning and conceptualizing a project and then creating it has been shown to help people to realize the power they have to positively affect their own lives (Pöllänen, 2015). Another method is where the material exploration and experimentation results in students' artistic ideas emerging as they are creating (Hafeli, 2015).

Funding and access to materials can be another significant limitation to material exploration. This does create a complication if a teacher wishes to expose their students to a variety of techniques but does not have funding for a kiln, for example, to teach clay. This is where art teachers have an opportunity, or a requirement in some cases, to be creative in finding more cost-effective ways to expose their students to a variety of mediums and techniques to support Hands learning, all while staying within their specific school budget. Stu-

dents can still do a great deal of material exploration and develop their technical skills without requiring high-cost materials. For example, the use of recycled materials such as newspapers, magazines, or cardboard can provide students a unique opportunity to approach artmaking with a creative problem-solving lens.

2.4 Individual and Community

In order to understand how the Head, Heart, and Hands approach is realized in education to benefits students, the individual and community will be discussed and defined in this section. Students should have the opportunities to take their individual skills that they learned in the Head, Heart, and Hand and learn how to apply them with interactions with others, as art is both an individual and community-based practice. Even if students do not wish to continue practicing in art after school, the individual and interpersonal skills that are learned from this approach can be applied to other domains of a student's life.

The term individual refers to the personalized and unique subject matters that are learned either through reflecting or considering different aspects of themselves as a person. In addition, a teacher can cater to the individual student by making sure that each students individualized learning needs are met. As a result, teachers have a responsibility to create lesson plans and teaching strategies that recognize, honor, and incorporate students' individual strengths and personal knowledge (Gay, 2018). This helps students feel seen, accepted, and safer in the classroom, so that they can engage with the HHH approach. Individuals can benefit from the HHH art education approach in various ways. To begin with HHH offers a more holistic and inclusive means of learning through the fact that the learning is not only taking place in one way, but rather through three (cognitive, affective, and psychomotor), this means that not one style of learning is being catered to and rather there are a variety of ways an individual student can connect to the lesson through their own learning styles (Gazibara, 2013).

Another benefit that the Head, Heart, and Hands approach can offer is for individuals to learn about themselves and express who they are as an individual through art making through the externalization of ideas, feelings, and responses through the “expressive media” of art (Atkinsons, 2002). When students learn about or express themselves through art, they can be engaging the head through critical self-reflection of their views and identities and how to showcase them with the Head (Singleton, 2015). Additionally, the Head can provide students with critical dialogue skills to share their views and identities. The Heart can assist students in learning about themselves through the affective learning that occurs as they learn to process their own highly individualized emotions, both difficult and positive, through artmaking (Huotilainen et al., 2018). Students can also learn about how to show emotions in the artwork they make and analyze emotions in others artworks. Finally, the Hands helps to strengthen both cognitive and affective learning through movements (Gazibara, 2013). Essentially, the act of physically creating something helps students to process their learnings, and in this case about the individual.

The term community refers to the community learning environment that is created in an art classroom, both through students with each other, and students understanding their relationships to the art world. In this case, HHH is strengthened through communities, and benefits the forming of communities through social and academic domains (Gazibara, 2013). To begin with, the role the Head plays in the community is through critical discussion and dialogue. These discussions that take place in the classroom allow students to engage with an artist’s viewpoints or thoughts, as well as understand each other’s viewpoints and thoughts. This can help to really strengthen everyone’s critical thinking skills as they are constructed through the reflection of the relationships the students have with the world around them (Singleton, 2015). Next, the Heart has an impact on the community by allowing opportunity for students to build empathy for each other, and other artists. This is due to two things; first, art has the unique property to communicate emotions people have about themselves and the world (Hartle, Pinciotti, & Gorton, 2014), and secondly through the natural variety of both positive and negative emotions that can arise from

artmaking (Huotilainen et al., 2018), allowing students to feel the emotions themselves and then understand when others are showcasing similar emotions through the artmaking process. Lastly, the Hands have an impact on the community of a classroom through both the strengthening of learning through movement (Gazibara, 2013), and the possibility for group collaborations with material exploration.

Overall, this framework has described how the Head, Heart, and Hands approach can be used and applied in art education settings. When in use, HHH can allow students to develop their own individual cognitive, affective, and material understandings through psychomotor learning. While HHH as an approach is focused on the individual student, this section has discussed how these important individual learnings may be taken and should be applied to community understandings and development.

3 IMPLEMENTATION OF THE STUDY

The methods of study will be outlined in this section of the text, beginning with the research problem and questions that this study will aim to address and answer. Next, information about the participants and their recruitment of the study will be discussed, followed by the methods of how data was gathered and interview design. Finally, the organization and analysis of the data will be explained and outlined, followed by the ethical considerations.

3.1 The Research Topic and Context

As mentioned previously, art education may present itself at two different extremes: the aesthetic based approach or the art as a tool approach. This research investigates how the Head, Heart, and Hands approach can be implemented and developed through the perspectives of art educators and whether it is sufficient to meet the potential of art education. Important to consider when discussing education is that this study was completed through the lens of experienced art educators in the United States. The perspectives of these art educators helped to provide further insights into the applications of this method and how it works to support the individual and community both in the separate aspects of HHH, and interconnectedly. This research will focus more on epistemology, and understanding the nature of the Head, Heart, and Hands approach itself, and adding to it with the goal of raising issues about the nature of the approach and its realization in education (Goertz & Mahoney, 2012).

The role of the individual and community will be explored to address the potential gap in the HHH approach, in which students should learn about themselves, their ideas, their emotions, and their artworks but also how these concepts relate to those around them. The goals of HHH do include interpersonal and community skills and development, however, are not necessarily ensured. As a result, this study aims to create a critical understanding of how the HHH approach is realized in art education, but also analyze what role the individual or community could play within this method.

The research questions underpinning this study are:

1. How is the Head, Heart, and hands pedagogical approach realized in the practice of experienced art educators?
2. What roles do the individual and community play within the Head, Heart, and Hands pedagogical approach?

3.2 Participants of the Research Process

The participants for this study were chosen through purposive sampling, which is the process whereby the researcher deliberately chooses participants that will contribute and provide useful data to the research (Tracy, 2013). In the case of this study, the purpose was to conduct online interviews with art educators who were either familiar with the Head, Heart, and Hands pedagogical approach to art education, or had experience in working with lessons that included all these elements. In addition to the educator's familiarity with this approach, they were invited to participate in the study due to their diversity of expertise, experience, and backgrounds in art education. The idea for the diversity of participants was so that they could provide a more in-depth and varied understanding of the Head, Heart, and Hands approach.

Once the participants were found they were contacted via email and informed about the study through an official research notice (see Appendix 1). They were also given a privacy notice (see Appendix 2) and consent form (see Appendix 3). Participants were asked to sign the consent form, which confirmed their agreement to participate in the study, only after reading the research and privacy notice. Participants were also encouraged to ask for any questions or clarifications if needed. Lastly, arrangements were made to hold online interviews.

All participants were chosen through purposive sampling to ensure diversity of expertise. Table 1 below provides an overview of the participants' years of experience, the setting where they teach, the focus of their teaching, and any other additional area of expertise.

Table 1. Information of the participants of the research study

	Years in Art Education	Art Education Settings	Subjects & Area of Focus	Additional Areas of Expertise
Participant 1	5 Years	School & Summer Camps	Visual Art	
Participant 2	6 Years	Schools, Museums, & Alternative Schools	Visual Art	Restorative practices
Participant 3	2 Years	Private School	Ceramics	
Participant 4	9 Years	Community Arts & Schools (Adults & Children)	Visual Art	Adaptive art education for students with disabilities
Participant 5	17 Years	Public & Private Schools	Visual Art	Cooperating teacher for pre-service teachers

As mentioned, the five participants who were chosen were all art educators who are based in the United States, and as thus the results may include US curriculum standards for art education as the basis of their reasoning and pedagogical approaches. The rationale for recruiting educators from the United

States for this study was due to the researcher's familiarity of where to find participants who would be informed of the HHH pedagogical practice, or able to contribute information to this study through lesson plans. In addition, and as mentioned in the problem and context, the Head, Heart, and Hands approach could provide some balance to the two ends of art education that exist and might be enforced further through the standardized education systems in the United States public schools.

3.3 Research Methods

The data for this study was gathered through online interviews of experienced art educators. Respondent interviews (interviews of figures who all hold similar positions in order to allow them to speak about their own motivations, experiences, and behaviors) were chosen as a research method to gather art educators personal and professional experiences with the Head, Heart, and Hands approach (Tracy, 2013). In addition, interviews also allowed for more detailed and natural discussion, in contrast to a survey or other research methods.

The interviews of the art educators were each planned to be around one hour in length. This allowed for in depth discussion between the participants and researchers, but also provided ample time to go through all the questions that were to be asked. The interviews remained online due to the current on-going COVID pandemic (ensuring the health and safety of both the participants and researcher) and the location of the research (with the participants in the United States and the researcher in Finland, the place of study).

To ensure effectiveness in gathering data relevant to the study the researcher used an interview guide (see Appendix 4). The interview guide acted as a means of stimulating the discussion rather than dictating it, which contrasts with an interview schedule (Tracy, 2013). This interview guide ensured that the interview would cover questions about all areas in the theoretical framework. As a result, the interviews were semi-structured, which means the same questions were asked of each participant, yet the interviews also allowed for the openness of discussions and questions that could follow (Tracy, 2013). This led

to both clear answers and ensuring all topics that were being researched were covered, but also led to interesting and personalized conversations and points of discussion about art education. The questions were divided into three sections. The first section addressed questions about art educators' experience and philosophy of education, which provided context to the study. The second section addressed asking questions about the specific aspects of the HHH theoretical framework, so that an understanding of how the approach is realized in education could be formed. Finally, questions about how the art educators catered to both individual students and the community were asked. This helped to provide data on how HHH works to support the individual, as well as how these skills could be applied to creating community or feeling connected to the art community.

Interviews were recorded with consent of the participants, so that the interviews could be transcribed and carefully analyzed. Upon transcription, each document was anonymized. This included deleting any mentions of names, places, or organizations that could link the participant with the data. Once transcribed, the total data set was 78 pages, with the interviews being an average of 15 pages of 1.5 line spacing at 12 size font, Times New Roman. The data was collected and stored on the university's protected drives, with each document additionally password protected.

3.4 Data Analysis

The analysis of the data was conducted using qualitative research due to its suitability for working with text data and interviews, and the fact that it would allow for more open-ended analysis of the understanding of the Head, Heart, and Hands approach (Hsieh & Shannon, 2005). More specifically the data was analyzed through thematic analysis. Thematic analysis is an analysis method where researchers analyze data through the lens of finding and grouping data into themes that are present in the data. A theme is categorized as 'something important about the data in relation to the research question and represents some level of patterned response or meaning within the data set' (Braun &

Clarke, 2006, p. 82). Thematic analysis can also be done in two different manners: inductively or deductively. Initially this study began as a deductive thematic analysis (where the analysis is grounded in an established theoretical interest in the area) because of the themes being found through the theoretical framework. However, as the analyzation process continued the thematic analysis began to shift into inductive analysis, where the themes emerged and were found within the data. The analysis of the data followed the five stages of thematic analysis as outlined by Braun and Clarke (2006).

To begin with, the analysis was started by first transcribing the interviews of the research participants. By transcribing the interviews, it allowed for the next step of breaking down the data and starting the analysis. Next, stage one of thematic analysis began, which was to familiarize and interact with the data to get a general understanding of what is present in the data. This is also known as the data immersion phase (Tracy, 2013). This was done through looking at and reading the transcriptions carefully, as well as reviewing the brief notes that were taken during the interview process. The notes that were taken by the researcher were bullet pointed lists of things that seemed significant during the interview. The notes that were taken during the interviews did not contribute to the codes that made up the themes, however; just provided some small insights for where to look in the data for different information and themes.

Next, stage two and three of thematic analysis began of generating initial codes that would then identify themes present in the data. In the initial theoretical thematic analysis, the first five themes were created deductively, meaning they came from the theoretical framework (Brown & Clarke, 2006), and searched for in the data. These initial five sets of themes were labeled as: Head, Heart, Hands, Individual, and Community. These themes are directly related to each key aspect of the theoretical framework of the study itself and can be seen below alongside a brief definition of each theme in Table 2. Each theme was also given a color in the coding process, which will be carried out and shown in the findings section to highlight where the themes are present in the data and to help the researcher in visual understanding.

Table 2. Themes deductively identified in the dataset and their definitions

Theme	Definition	Example Extract
Head	Data relating to the cognitive growth of a student, either through conceptual topics of the lessons, reflection, or how critical thinking and discussions skills were developed for students.	“It's been really helpful to have the class critiques and have students really run those and get to ask them questions about their work and their art making ...students get a chance to really think about why they did that or why they made that.” [P4]
Heart	Data relating to the affective learning of students either through the experienced emotions of students, analyzing emotions within artworks, emotion-based lesson topics, or creating empathy.	“Emotions are a really important part of art ... I don't know of a single artist who makes art without first using their emotions to do so. I also try to have that be a point of accessibility for students, like 'you don't really need to know all about art you just need to know like how it makes you feel'” [P1]
Hands	Data relating the physical process of creating artwork itself through material exploration/experimentation, or engaging with the lesson through the Hands or body.	“So in my curriculum... instead, I was trying to help the students think about different ways to use materials and how other people don't have the same materials” [P3]

Individual	Data relating to the personalized and unique learnings of individual students, either through learning about themselves, or developing individual cognitive, affective, or technical growth in art.	"Identity building- like, these projects that the students are working on, I craft to be a little open ended. Not like a yes or no kind of response, it's like- I want you to dig a little deeper into going into who you are, in that development." [P2]
Community	Data relating to the students community in the classroom, how students consider themselves within the art community as a whole, or interpersonal skills developed in the art education setting.	"We do a lot of collaboration. But that's also a fun way for me to make art with my students and like, all work together. So those have been like, I think one of my favorite moments, as an art teacher, and as an artist- working together with my students" [P4]

However, as the analysis was taking place the researcher began to respond directly with the data set, realizing there were additional important and apparent themes in the data set that should be included in the analysis. This is where the analysis shifted to also include inductive thematic analysis, where themes emerge from the data, rather than the theoretical framework (Braun & Clarke, 2006). As a result, the themes and definitions that can be seen in Table 3 were created. These themes that were found within the data set did inadvertently connect to the theoretical framework, thus making them important to include. For example, the theme of 'teacher burn out' was not a part of the theoretical framework but relates due to the importance of understanding the difficulties that may come from the HHH theory. In addition, the theme of engagement was actually found to be a large theme throughout the data, which in itself

wasn't originally a part of the theoretical framework, but actually was actually listed as one of the benefits of the HHH approach.

Table 3. Themes inductively identified in the dataset and their definitions

Theme	Definition	Example Extract
Engagement	Data relating to how students were engaged in the lesson plan through participation and personal involvement.	"Yeah, and engaged, and almost all of them [the students] participate. To me, that's a great lesson you know what I mean?" [P1]
Teacher Burn Out/Capability	Data relating to feelings of teachers' physical and emotional wellbeing in relation to lesson planning, and teaching. In addition, any data that related to the concept of burn out.	"But like those types of partnerships [referring to community/nonprofit collaboration], they provide you with the stipend and it just keeps the energy up, you know what I mean? It's just so important... they can burn you out, so it's depending on how you roll it out and where you're at. "[P2]
Adding onto State Curriculum	Data relating to how teachers added onto the art education curriculum that they were given.	"...Bringing in that curriculum of like, 'okay we gotta cover texture, we gotta cover these elements and principles' but doing it in a way that is kind of letting them [the students] lead you" [P2]

Teacher conceptualizations of HHH	Any data in which teachers explicitly discussed HHH as a concept together.	<p>“[HHH] wasn't the philosophy when I was in school...and yes, I do use it, although I don't necessarily think about it each lesson. But the lesson I just was telling you about ... they had to think about what felt special to us. So that's our heart. We had to think how are we going to show that house? That's our head and learning about the artist with our head too. And then we had to make it! ...that was our hands.” [P5]</p>
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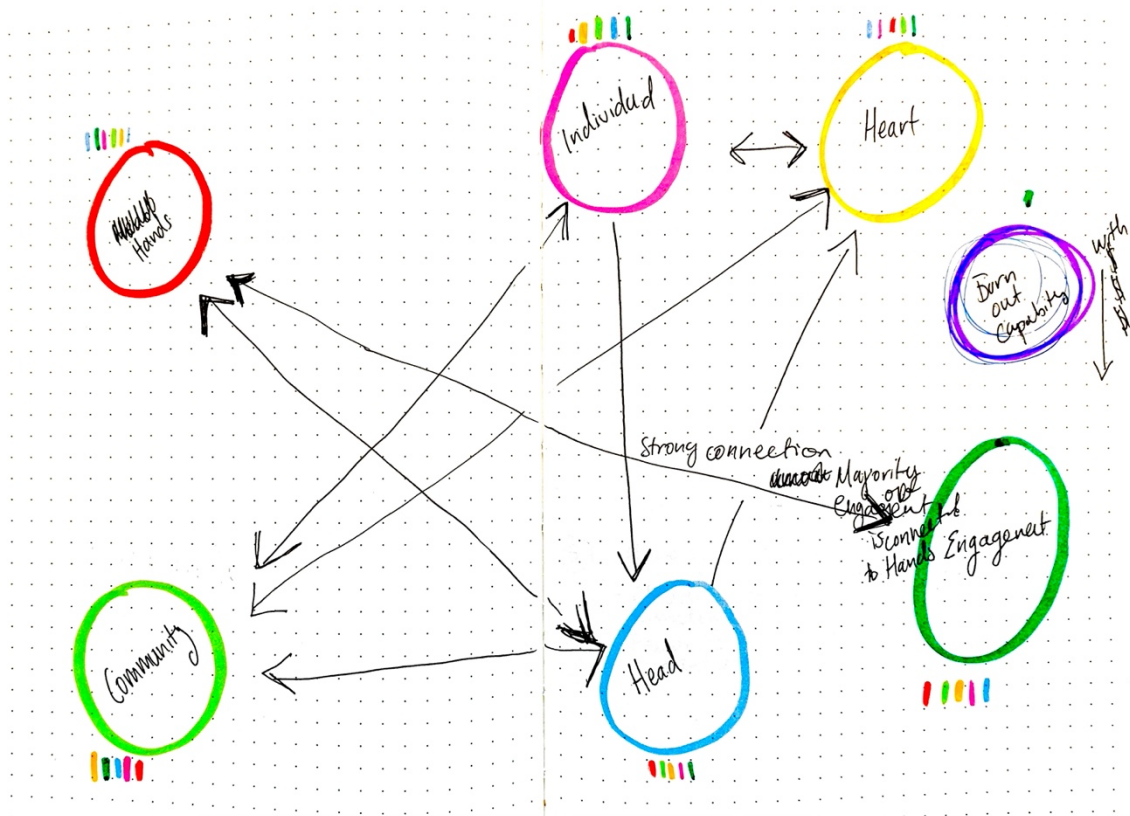
Once the second and third stage of thematic analysis was completed through deductively finding the themes in the dataset from the theoretical framework and inductively finding the themes that arose from the dataset, the fourth stage began.

The fourth stage of thematic analysis is to review and define the themes (Braun & Clarke, 2006). In order to begin the analysis of answering the research questions, the coded data was then grouped in a separate document by themes. The themes were grouped while carefully making sure to label which interview each code came from. This allowed the themes to be properly reviewed and defined individually. In addition to grouping the single themes together, instances in the data where multiple themes were present were also grouped together. Grouping of the themes was carried out so that the researcher could analyze the relationships between these different themes. This included grouping instances where all five key aspects of the theory (Head, Heart, Hands, Individual, and Community), only three key aspects (Head, Heart, and Hands), and lessons that

did not include all three or five key aspects were present. This allowed for analysis of how the theory of the HHH works both without and with the individual and community, so that the theory can be critically analyzed and understood by the researcher.

Once all the grouping of the themes were formed, the analysis of how each theme and different groupings of key aspects worked and related to the theory began. This included writing 'analytic memos' on the documents that in the end helped to carefully define the themes, understand their properties, showcase examples, and look at how they related to other codes within the data (Tracy, 2013). Next, the relationships of the themes were analyzed through looking at how the data sets overlapped together. At this point an initial thematic map (Figure 1) of the analysis was sketched and created, which is an important part of stage four. The initial thematic map allowed the researcher to visually see these relationships and analyze the data and relationship of themes. This initial map assisted in creating the final figures that can be seen in the findings section.

Figure 1. Initial thematic map



The final stage thematic analysis is to report the findings, which can be seen in the findings and discussion section of this paper. review themes (and create a 'map' of analysis, which can be seen and viewed in the findings section)

3.5 Ethical Consideration

When conducting educational research, there are many ethical considerations that need to be taken into account. The researcher completed the data protection and information security training, required by the University of Jyväskylä. This section will outline and discuss these considerations and their solutions beginning with research design, and then the treatment of research participants alongside the privacy of handling of data.

To begin with, the research design will be discussed. One area of ethical concern is research relations. This is defined as the relationships between the researcher and the *researched* (Burgess, 1989). This initial interest of Head, Heart, and Hands came from the researchers' personal experience in art education, and that being the framework of researchers teaching philosophy. This of course can create bias towards the method. Knowing this, having a critical view towards the Head, Heart, and Hands approach was important. This was kept in consideration during the literature review and framework research, as well as the analysis of the data. It was important in this case not to just take the word of the participants, but to really examine in depth how the method works, why, and its limitations. However, the issue of research relations does become stronger as there are prior professional relationships between the researcher and the participants. In some ways, the prior relationships could have helped to ensure trust from the participants and the researcher and could have contributed to the in-depth and honest conversations that were had during the interviews about various art education topics. These professional relationships also helped to inform diverse purposive sampling (Tracy, 2013), as the researcher was able to access their professional network and already be familiar with the participants work as educators. On the other hand, the prior professional relationships could have created tension as the participants were informed of the

goals of the study and might have felt an obligation to agree with the researcher or provide data that would benefit the topics. This was heavily considered before the interviews, and as a result the interview guide (see appendix 4) was formulated in a way to provide open answers that avoided bias. The methods of study were kept transparent and outlined in detail to explain how the findings came about to strengthen the credibility of the study. In addition, it will be noted where all the aspects and details of the findings came from by listing which participant interview it took place from.

Ethical issues facing the use of research participants (such as potential risks to participants, transparency of study, data management plans, and gathering of consent) were considered during the research planning process, as following the Finnish guidelines for research integrity (Finnish National Board on Research Integrity TENK, 2019). To begin with, all participants were informed clearly of the goals of the study in the research notice (see Appendix 1) and privacy notice (see Appendix 2) to ensure the ethical means of gathering data. Participants were told to look carefully at those documents before signing the consent form (see Appendix 3), which ensures proper informed consent. These notices told information such as how the data was to be kept and stored due following appropriate guidelines, their rights as a participant, and what the research will explicitly be about. In addition, these notices were submitted to the University of Jyväskylä's registry office to follow the university's research guidelines. These topics were also gone over again before the start of the interview with the participants, which allowed participants opportunities to ask any questions, and finally verbal consent was taken. All recordings of the interviews and data will be deleted after the finalization of the study.

Another ethical issue that included the research participants was ensuring anonymity, especially as they were discussing their own teaching practice, school and work matters, and individual student examples as well. The anonymity of the participants ensures the safety of the participants (Tracy, 2013), in this case it is for the safety of the educators as well as their students. As a result, locations, names, and organizations that could reveal participants identity and

personal information was removed from the data immediately upon transcription. Only the fact that they are all based in the United States will be mentioned, as it provides context to the study. The participants names will also not be used, and in any instance that they will be referred to they will be addressed as participant, number [P, X], and the numbers for the participants were given at random.

4 FINDINGS

The aim of this research is to provide deeper insights as to how the Head, Heart, and Hands approach is realized in art education through the perspectives of experienced art educators. This research also aims to critically consider whether this pedagogical approach can be used in order to meet the goals and potentials of art education. The specific research questions that will be addressed are:

1. How is the Head, Heart, and hands pedagogical approach realized in the practice of experienced art educators?
2. What roles do the individual and community play within the Head, Heart, and Hands pedagogical approach?

This section will address the findings of the data and how they relate to the answering of the research questions. The findings are divided in three sections. The first section will address the findings of how the Head, Heart, and Hand approach can be realized in practice, while answering the first research question. The second section will address the role of the individual and community within the Head, Heart, and Hands approach and the interconnectedness of the themes.

4.1 Findings of the Head, Heart, and Hands

To begin answering the first research question (How is the Head, Heart, and hands pedagogical approach realized in the practice of experienced art educators?), the practice of each individual aspect of the HHH approach will be addressed then instances of all three aspects working together in specific lessons will be analyzed. This is in the goal of creating critical understanding of how the HHH approach works both individually and interconnectedly.

4.1.1 Head for Cognitive Growth

Each individual element of the HHH approach works both on its own and interconnectedly. In the case of the Head, the cognitive learning of students in the

art classroom was found to be present in the data throughout both lesson topics and classroom discussions. Both topics and discussion work together to improve the cognitive skills required for art to analyze artworks, understand other viewpoints and concepts, and allow for critical reflections of both self/others art and ideas because of dialogues and reflections that are strengthened through lesson topics (Singleton, 2015). Lesson topics that allowed for cognitive growth of the student can be seen in Table 4.

Table 4. Findings of 'Head' for cognitive growth in art lessons

Themes for Cognitive Growth	Examples of 'Head' for Cognitive Growth	Participants who provided data
Critical thinking skills	Giving students 'big ideas' to work with which provides students time for reflection of either their own values, societal values, or the reality of the world currently. These 'big ideas' included: futures, anti-racism, black lives matter, world cultures (their artwork and its significance), sustainability, problem solving, identities, dreaming, protests, societal inequalities, street art, consumption, and homes.	[P1, P2, P3, P4, P5]
Diversity of viewpoints and perspectives	Inclusion of artists of color, female artists, artists of the LGBTQ+ community, non-western or European artists in history, contemporary artists (in	[P1, P3, P4, P5]

	contrast to only artists in history), discussions of problematic elements of some famous artists in history (ex. racism or sexism) and validation of every students opinions.	
Reflection	Through both self-reflection and classroom critiques of artwork. (For example giving feedback, pointing out what students like, and what can be improved upon)	[P1, P2 , P3, P4, P5]
Classroom discussions	Discussion that resulted from lesson topics such as societal inequalities as a project idea turning into a discussion on police brutality. Consumption as a project idea leading to discussing anxiety. Black Lives Matter as a project topic leading to a discussion on racism.	[P1, P2, P3, P5]
Artwork analyzation	Learning about art history, and then building the connections between history and contemporary art. For example, looking at Chinese dragon artworks then discussing Chinese New Year's and its cultural significance, watching a video about an art style but ensuring the pause and allow for discussion throughout.	[P1, P3, P4, P5]

As mentioned in the theoretical framework the diversity and representation of ideas, opinions, artists, and subject matters/topics are important for art educators to include as representation can provide the first step to allow students to feel as though they are a part of the community of deeper learning and gives them opportunities to expand their viewpoints. This can help to prevent students from feeling excluded if only one narrative is kept at the center of the lessons. Expansion of viewpoints and world understanding is strengthened through dialogues and discussions (Singleton, 2015), which can be seen in the themes of ‘reflection’, ‘diversity of viewpoints and perspectives’, ‘classroom discussions’, and ‘artwork analyzation’.

4.1.2 Heart for Affective Learning

The findings show how the Heart also works as its own independent element within the interconnected HHH approach. The Heart was addressed during the interviews in two main ways: either through emotion-based lesson topics, or through the students experiencing emotions while creating. Both methods provide affective learning and allow students to learn more about their values, feelings, attitudes, and personal identity through emotions (Gazibara, 2013). To begin with, students were able to learn about emotions through lesson topics. Examples of this can be seen in Table 5.

Table 5. Findings of ‘Heart’ for affective learning

Themes for Affective Learning	Examples of ‘Heart’ for Affective Learning in Lessons	Participants who provided data
Emotion analyzation skills	Students learning to analyze what emotions are included in an artwork, or how they feel about an artwork, through mood, color theory, and concepts. For example, through questions such as what do you see/ What	[P1,P4]

	do you feel? What are you wondering about?	
Emotion-based lesson topics	Such as learning about Basquiat, and emotions included in his work. Then creating self-portraits that showcase the students' emotions through writing and colors. Also creating artworks about a student's favorite place where they feel love and safety.	[P4, P5]
Responding emotionally to lesson topics	Making artworks about topics such as anxiety, grief, illness, and abuse.	[P1, P3, P5]
Experiences of 'positive' emotions in lessons	Empowerment, mindfulness, engagement, safety, resilience, pride, freedom, autonomy, comfort, connection, or love.	[P1, P2, P3, P4, P5]
Experiences of 'negative' emotions in lessons	Frustration (through their art not visually looking the way they want it to), failure (through black and white thinking of either being 'good' at art, or not) , disinterest, self-consciousness, over-stimulation (through the noise of the art classroom, or messiness of materials)	[P1, P2, P3, P4, P5]
Empathy and understanding of others' emotions	As a community doing 'emotional check-ins' to see where all the students, and teachers are at, and performing mindfulness exercises as a class	[P1, P2, P3, P4, P5]

Another way emotions were found to be included in art lessons was through the students' emotions that were experienced during creation. Emotions that are experienced in art can be positive in nature, such as satisfaction, confidence,

capability, and mindfulness. Negative emotions can also be experienced such as failure, disappointment, and frustration. However, when a student experiences these large varieties of emotions in an art classroom they are given a safer space to learn to work through these difficult emotions (Huotilainen et al., 2018). Art offers a way for students to learn how to turn 'negative' emotions into positive self-growth, for example feeling failure and frustration in artmaking and then with time seeing their art skills develop and then that feeling of failure can turn into pride or resilience. Instances in the data that included experienced emotions included the themes of 'experiences of positive emotions', 'experiences of negative emotions in lessons', and 'empathy and understanding of others'.

The role of the educator to help students process these emotions can be seen in an example provided by Participant 3 where they shared how one of their students experienced a strong feeling of frustration and shame after receiving a negative comment during a critique then left to sit in the hallway. The participant then joined the student and sat in silence and just stated that they were there for them. Eventually the student shared their emotions, and it opened the conversation of how critiques are there to help artists grow, and actually how the critique was still as a whole positive. This example of how the teacher curated a safe space for emotions also strengthens the argument that these safe spaces allow students learn to encounter and deal with difficult emotions such as failure or disappointment in a safe and effective manner (Huotilainen et al., 2018), and the act of not pushing the student to share can be viewed as a safe space in its own capacity.

4.1.3 Hands for Material Understanding Through Psychomotor Learning

In order to understand how the Head, Heart, and Hands approach works interconnectedly, each individual element needs to be understood. The findings showed that the Hands were addressed throughout the data in encouraging material exploration and experimentation. This first method of material exploration will over time teach students how different mediums and techniques can have both a visual, and conceptual influence on the artwork they create (Hafeli, 2015). As a result, students will learn that the hands play an influence on either

learning about larger topics and concepts, or that the hands can have an influence on what message the artwork conveys. However, there were also instances in the data in which the medium itself was explored either to discover a concept, or to just experiment with the medium itself. This type of material exploration encourages students to learn the surprises and possibilities that occur with artmaking through the technical and material messes, questions, and challenges that need solving (Hafeli, 2015). In these cases, the art teachers reported their interest in teaching students about different materials, especially materials that students may not have encountered before. The participants also reported how they felt the skill of teaching students to repurpose and recycle unusual materials for art was important. Motivation behind these included issues such as teaching creativity, sustainability, and problem solving. These findings are shown in Table 6.

Table 6. Findings of ‘Hands’ for material exploration and experimentation for psychomotor learning

Themes for Psychomotor Learning	Examples of ‘Hands’ in Material Exploration for Art Concepts	Participants who provided data
Teachers planning lessons by first starting with a medium then connecting it to a conceptual idea	For example, weaving & futures, stop motion videos & consumption, drawing & family, and combining them for lesson planning	[P1, P3, P5]
Teaching technical art skills	Teaching technical topics through material exploration such as texture, line, and color theory.	[P1, P2, P3]

The process of artmaking	Teaching students to ‘go through the motions of creating something’ or ‘make something and see it come to life’	[P1, P5]
Experimentation of traditional art materials	Giving students opportunities to explore new and previously unused materials, such as cyanotypes, clay, weaving with a floor loom, sewing, mask making, mosaics, model magic, basket making, printmaking, animation	[P1, P2, P3, P4, P5]
Experimentation of unusual materials for artmaking	Allowing for experimentation and exploration of unusual, or unexpected materials and how to create artwork with them such as using recycled materials such as trash, torn paper, styrofoam plates, paint scraps, cardboard, and popsicle sticks	[P2, P3, P4, P5]

4.1.4 The Application of the Head, Heart, and Hands Approach

Each individual element of the Head, Heart, and Hands approach have now been analyzed on their own to create understanding of how they work and benefit students. In order to further and completely answer the first research question now the findings will discuss how these three elements of the theory work together. These findings were gathered through instances in the data and interviews where all three of the previously discussed Head, Heart, and Hand’s themes were present. The findings showed that the HHH method, when combining all elements, helps to form holistic art education by developing the students cognitive (Head), affective (Heart), and psychomotor (Hands) learning (Gazibara, 2013). This section will highlight the different motivations that the

art educators had in order to form their lesson plans, that as a result included all elements of HHH.

To begin with, P1 recounts how they began their lesson planning process when starting their teaching practice. This example below illustrates how the teacher started with an emotional concept that they wanted their students to engage with (Head & Heart), then ended up expanding the lesson further with the Hands.

“I would pick a more emotional topic, like we’d wanna talk about our futures, and then I would take a medium, like we wanna talk about futures- I want to do weaving, and then kinda combine them. I am also an artist, so I think when I was beginning lesson planning I was approaching it like- an artist, and picking a medium, and a theme and that was awesome.” [Interview P1]

All three aspects of the Head, Heart, and Hands were present in this example. This teacher has expanded their lesson further from just discipline based arts education (which could have been just learning the technical skill of weaving) (Hands) by also connecting it with a bigger emotional (Heart) topic, in this example it was futures. It is also mentioned how the futures are a topic of discussion (Head) and a way of seeing how that topic and the medium could be connected, which is engaging the Head through thinking and reflecting.

As mentioned in the research problem, there is also the issue of using art as a tool that is needed value of art for other subjects (Biesta, 2019). In this example the teacher summarizes how they structure their art lesson plans around the value of literacy, while also expanding the lesson further through the Heart and Hands.

“The way I structure my K-2 curriculum is we read half of a story each class. For two classes we are reading the same story, and we divide it in half and we do drawings based off of that work. And it's just been a really good kind of flow in promoting literacy. Then the books I choose for that are stories that are diverse, the characters are very diverse, written by diverse authors and provide different viewpoints. I think that it's so important to see stories where that student is represented, or their culture is represented. And to kind of show just the possibilities with that curriculum.” [P2]

In this case, the educational value of literacy is the starting point to lesson planning. Jumping off from there, the Head is activated through the literature by showcasing diversity and learning about different viewpoints. The heart can be activated through the story topics, as stories are often used to learn empathy from different viewpoints, through the representation of the world and connection (Bland, 2016). Then to tie this back into art education, the students create artwork based off the story book, which engages the Hands. This method of HHH helps to keep art at the core of the lessons, while also balancing an approach of using art as a tool, which this teacher promotes through literacy. In this next example, a lesson that was developed with the starting point of the Heart is showcased.

“We did Basquiat projects, also digitally. We looked at a lot of his artwork and how kind of emotional and raw it is. And I had the students listen to a reading of, I forget the name, but it's a children's book based off of Basquiat. And how he was making art and how his mom also was in a mental institution and was institutionalized when he was just a young boy. And how that affected his artwork and his art making and like not trying to really hide that... just kind of showing them [the students] that, you know, art making can be a therapeutic process. Basquiat used his experiences to make his artwork and you can use your experiences to make your artwork. I had the students write in their portraits how they were feeling at the time.” [P4]

This example uses an artist such as Basquiat to understand how emotions play an inherent role in art. In this example students get the opportunity to learn to understand and build empathy for other artists' work, and then get to consider how their own values, feelings, and identity can play a role in their own artwork. To provide more context, this project was taking place during the on-going COVID pandemic, where students were feeling uncertainty in their lives. The participant mentioned that the written aspect in the portraits was included to provide a method for students to showcase their own feelings, and to help them process their emotions. Then the lessons topic of emotions was expanded through the head by discussing an artist in history, and through the hands by creating these digital portraits.

This type of lesson plans that include HHH could be put in comparison with another lesson plan which did not include all three Head, Heart, and

Hands. In this next example, a participant recounts what makes up a ‘good’ lesson to them.

“...Yeah and engaged, and almost all of them participate, to me that's a great lesson. There are plenty of lessons that I love, like I love the Alma Woodsey Thomas project where they draw shapes and they make little repeating lines around it, but that doesn't always get them jazzed- you know what I mean? So there are personal lessons that I think are lovely as an art teacher but I would say my favorite ones are the ones that students are all on the same page with.” [P1]

This lesson plan features the Hands through the creation of artwork and the head through the learning about Alma Woodsey Thomas, an artist in history. However, what was missing is the Heart and more personal connection to the lesson plan itself. This missing theme could perhaps explain why the student engagement was not as high as the teacher would have liked. A potential way that this lesson could have been expanded to meet all three themes could have been to draw shapes that represent their feelings about a certain topic or use colors that coordinate with color theory and emotions.

Overall, the findings in this section help to first break down and critically analyze how each element of the Head, Heart, Hands approach works individually. Then, the findings showcased the analyzation of how these individual elements then come together in order to form the holistic and interconnected teaching practice of the Head, Heart, and Hands.

4.2 Findings of Head, Heart, and Hands Approach with the Individual and Community

The second research question aims to address what role the individual and community play within the Head, Heart, and Hands pedagogical approach. The findings from this study highlight how the individual and community are not necessarily something that benefits from the Head, Heart, and Hands approach- rather they are an interconnected force that can work together to meet the goals of art educators. Meaning that while the individual aspects of HHH might have

an impact on the individual and community, the individual and community responses also have a direct impact on the ability of HHH. They work together in a complex and interconnected manner to meet certain goals of art education such as engagement, creating, reflecting, and critical thinking. This section will begin by discussing first how the individual and community can play a role in further expanding the HHH approach. Then the relationships between the themes in the data will be discussed in order to further illustrate how these elements work interconnectedly and how.

4.2.1 The Expansion of Head, Heart, and Hands Approach Through the Individual and Community

To begin with an interesting finding throughout the data was that when the participants of the study were asked about what they viewed the purpose of art education and to explain some of their favorite lesson plans- all their responses held themes of not just the Head, Heart, and Hands but also community and individual learning. For example, when asked about the purpose of art education, P1 mentioned that it was to “connect children with the visual world around them [Community], allow them the chance to practice critiquing and analyzing it [Head], as well as teach students a different means of expressing themselves [Individual] through the creation of artwork [Hands] because art can be cathartic and therapeutic and provide empowerment to students [Heart].” An important aspect of art education to this participant was that students could connect personally with the practice of art, as well as understand the community of art as a whole and how they can engage with it. This highlights the finding that the HHH approach provides a framework for holistic and transformative education (Singleton, 2015) but still *can* be expanded even further, and that it might even be missing some crucial elements of meeting the capabilities of what art education can provide students.

This finding that the HHH approach could still be expanded on still opens the question of *how*. To answer this, four specific examples of lesson plans from the interviews will be used.

Black Lives Matter Lesson Plan [P1]

This lesson plan engaged students with the art and activism community through the Black Lives Matter School Organization. Students learned about the thirteen Black Lives Matter principles (Head) then created a poster (Hands) off of them. The teacher reported feelings of both self and student empowerment and connection (Heart and Individual) through the process of the lesson.

Dream Banners [P2]

This lesson plan had students create (Hands) dream banners about their dreams for the world and what was at the heart and emotional value of what they wanted to change or see change in (Individual, Community, and Heart). In order to do this, students first learned about the work of Langston Hughes who focuses on writing and passion (Head). This project was also done in collaboration with a local art non-profit program allowing students to engage with their own city's art community.

Consumption Stop Motion Videos [P3]

In this project students were encouraged to critically think about and respond with the prompt of consumption (Head). To begin with, students discussed this topic as a group (Community). Then using this prompt students learned the technical skill of stop-motion videos (Hands) to create a project based on their own idea of consumption. Another element was that this video needed to include some sort of self-portrait, and in any style students wished. (Individual) Since the prompt was open-ended to interpretation students responded in a variety of means such as consumption of media, eating, or even the emotional topic of anxiety consuming someone (Head and Heart).

Beverly Buchanan Shacks [P5]

This project belonged to a unit titled "Community and Family". In this project students learned about the work of Beverly Buchanan, and how she created artwork based on the different homes people lived in within a southern vernacular context (Head). Buchanan put a lot of emphasis on the love that is in these homes. Then students created their own artworks using popsicle sticks, fabric, and collage supplies (Hands) that were based off a place that each individual student loved (Individual and Heart). In this project many students considered

places in their personal communities that were important to them such as family members and friends' homes (Community).

Each of these examples of lesson plans show how the Head, Heart, and Hands approach has provided an initial framework for these educators to think about their art lesson plans. However, these educators have taken the step further of expanding the Head, Heart, and Hands to meet their own further goals of individual and community learning. These examples showcase how it is possible to still expand the framework of HHH through the individual and community.

4.2.2 The Interconnected Nature of HHH and the Individual and Community

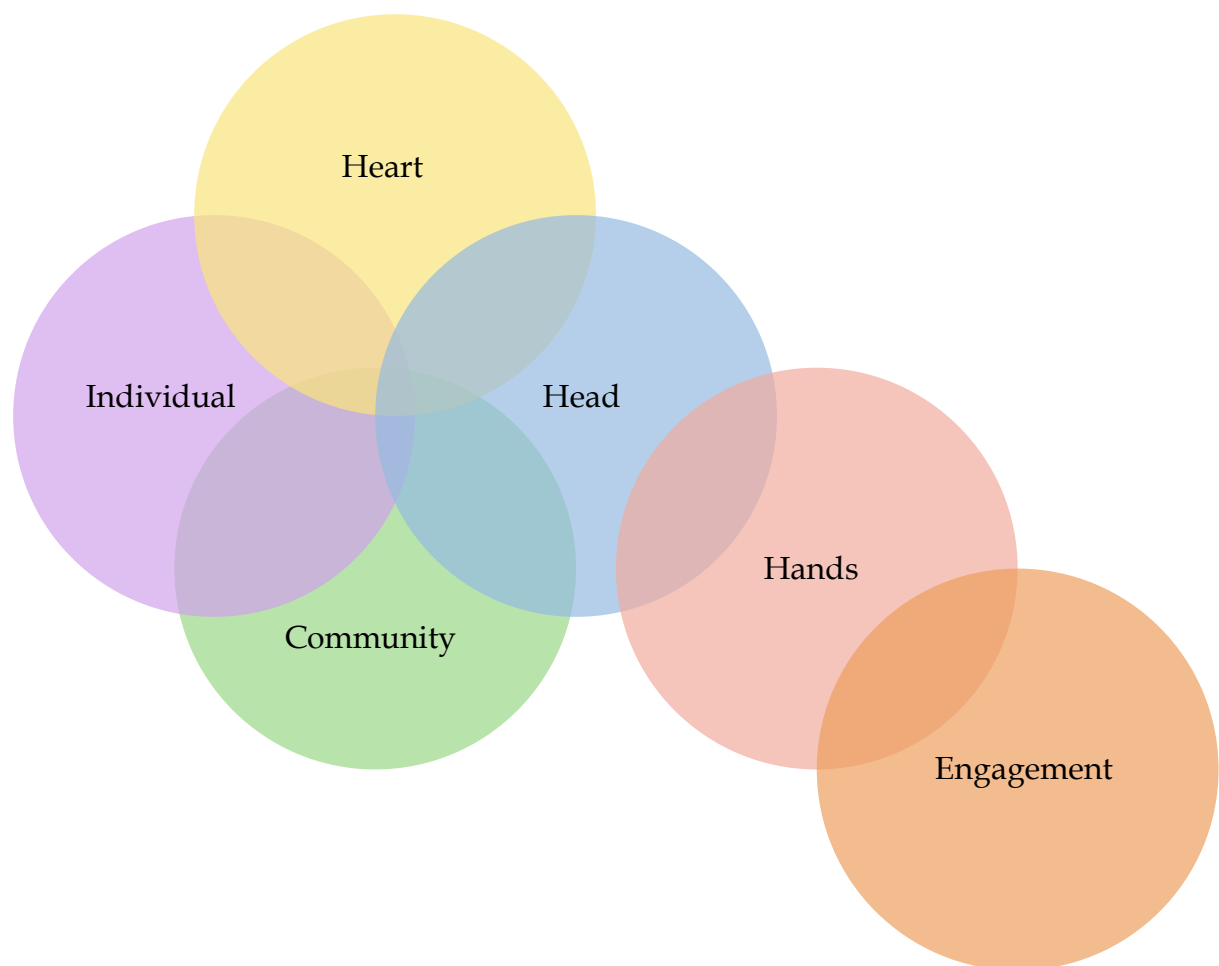
To further answer the second research question of what role the individual and community can play within the HHH approach, the finalized thematic maps that show the relationships between the themes will be used. These were based off the initial thematic map (Figure 1) that was created during stage four of the thematic analysis process (Braun & Clarke, 2006). This initial map was created by looking at the data sets grouped by theme and analyzing how the different aspects of the theory and themes interacted with each other.

To begin with, the findings of the relationships between the different themes will be reported. In order to find these relationships, the coded themes were looked at and carefully analyzed to see what areas had the strongest overlaps of coding with each other, and whether this overlap went both ways. This can be seen in the arrows which are present in the initial thematic map in Figure 1. This initial map helped to form Figure 2, which is an illustration that visualizes how the different themes relationships exist together.

What is interesting to note about Figure 2 is that it shows the strong interconnected relationship that the Individual, Community, Head, and Heart have together. This is in contrast to the Hands, which were not so strongly connected to the other aspects of the theory. Hands held a stronger overlap and relation-

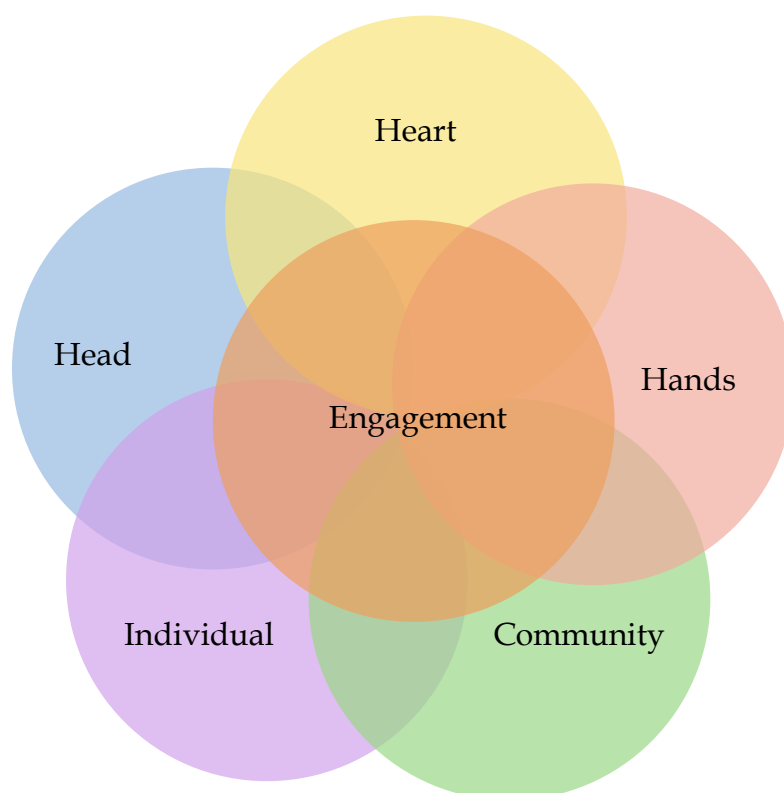
ship with the Head, but not necessarily with the other themes. When considering this it does make sense that by using your hands to make something, it might not necessarily immediately draw up emotions (Heart), unless the topic that the art is being made about (Head) is perhaps eliciting some emotional response. What is also important to note is that hands seem to be a “bridge” of sorts between all these additional themes (Heart, Head, Community, and Individual) to engagement. This finding suggests that in order to keep students engaged and interested during art lessons (with engagement being crucial for learning) then this must be done through the Hands (creating).

Figure 2. The relationships of the themes in the data set



To conclude the findings of what role the individual and community play within the HHH approach, the interconnectedness of the themes will be looked at. Even though there were some areas of stronger overlaps, which formed the relationships that made up Figure 2, the reality of the data was that the HHH overlaps heavily with considerations of the individual and community. This is due to how the analysis found that all sections of the themes and codes overlapped in some capacity and showcased how the different elements in the theory work *together* to form art education. For example, in the theme of Hands on there were also codes for the Individual, Heart, Head, and Community. This was true for all five major themes. This process can be seen in the colored lines that were put next to each major theme found in the data in Figure 1. This finding was then further illustrated in a clearer manner in Figure 3. Important to note is that this figure showcases the reality of the interconnectedness of the themes but doesn't fully showcase how they interconnect through their relationships, which can be seen in Figure 2.

Figure 3. The interconnectedness of themes in the data set



This finding and Figure 3 suggests the strong overlap of all the themes, and as a result the interconnectedness of these elements in relation to each other. Engagement, which was a previously discussed benefit of the HHH approach in section 3, seems to be a factor that ties them all together. All the elements of HHH for art education including the individual and community would not be possible if students are not engaged in the first place. There is a reciprocity within how each five elements of Head, Heart, Hands, Individual, and Community feed into providing engagement for students, as well as how engagement feeds into ensuring the goals of the five elements are being met.

5 DISCUSSION

The section will begin by analysing the results of the findings by building on the connections that the findings have with the previous theoretical framework, as well as discuss the key questions that were raised by the findings. Then the discussion will continue as limitations are outlined, as well as the opportunities that arose as a result. Finally, the discussion will discuss the future implications of this study and further areas of research.

5.1 Findings and Connections

The findings of this study both validate and expand upon previous understandings of the Head, Heart, and Hands approach for education. This section will first address how the findings of research question one strengthened and validated the theoretical understandings of the HHH approach and how it works in both individually and interconnectedly to meet the goals of holistic education. Then, this section will discuss how the findings of research question two expanded upon the established conceptualisations of HHH for art education through the inclusion of the individual and community.

5.1.1 Validation and Strengthening of the HHH Theoretical Framework

The findings for the first research question (How is the Head, Heart, and hands pedagogical approach realized in the practice of experienced art educators?) validate and strengthen upon the theoretical framework of the Head, Heart, and Hands works for education. The findings showed how these elements work together both independently and collectively to form a holistic and transformative education experience. However, while the findings did show how HHH is a suitable approach to meet the goals of art education for both developing artistic skill and using art as a tool to develop cognitive and affective skills, the findings then further revealed through the second research question of how this approach still has room to develop further.

To begin with, each individual element of the HHH approach will be discussed as the findings showed how each individual aspect of the HHH approach works on their own. The theme of 'Head' in the data, for example, highlighted the importance of cognitive growth as a key part of art education. In this case, the data mirrored the theoretical framework through specific examples of the Head, the Heart, and the Hands in action, which can be seen in Tables 4-6.

The head as a factor in HHH was said in previous research to assist in the cognitive learning of the student through reflection, discussion, (Singleton, 2015), critical analysis (Marshall, 2016), thought, and imagination (Gazibara, 2013). The theory and theoretical framework then expanded upon the issue of how to ensure reflection and representation for students so that this cognitive growth may occur. All these aspects of the 'Head' for cognitive growth was present in the findings. As seen in Table 4, the Head was shown to be an overarching theme that showcased the various aspects and pedagogical practices that contribute to cognitive growth opportunities including critical thinking skills, understanding a diversity of viewpoints and opinions, reflection, discussions, and artwork analyzation. In addition, all five participants in some capacity reported the importance of showcasing diversity and providing different viewpoints, and how it was their job to ensure that. For example, P1 stating the importance of being a culturally responsive educator and that it is crucial to consider race and structural inequalities within art education to enact social change, and this also meant teaching students to critically reflect on these issues, which can be seen in the Black Lives Matter lesson plan seen in section 5.2.1. Next, as stated in the theory, the cognitive growth of a student is strengthened through dialogues and discussions (Singleton, 2015). Examples of dialogues and discussions in the art classrooms, table five, were found through classroom critiques, self-reflection, and discussion of the lesson topics and artworks.

These findings in Table 4 also illustrate how the individual skill of critical thinking and reflection can be expanded into the community ideas of understanding others viewpoints through representation, analyzation of artworks, and discussions.

For the participants in this study, the 'Heart' aspect of the HHH approach was included to assist in the emotional involvement and affective learning of the students. This can help students to learn more about their values, feelings, and personal identity (Gazibara, 2013). All these aspects of the theory of 'Heart' are strengthened through the findings of the study. For example, Table 5 showed how the Heart played a role in lesson topics through learning to understand how artwork can induce feelings, analyzing what emotions are in an artwork, reflecting on their own emotions to create artwork, and responding to open ended topics in an emotional way. This reiterated the point that emotions in art are a common occurrence, both in a positive and negative nature. 'Positive' emotions meaning satisfaction, confidence, mindfulness, focus, and capability. In contrast, 'negative' emotions such as failure and frustration can occur but should not be avoided nor feared as they provide positive emotional learning experiences for students (Huotilainen et al., 2018). This can also be seen in the variety of emotions that can occur through art making was reiterated in the findings in Table 5 where students showing 'negative' and 'positive' emotions were analyzed, as well as the emotion check ins art teachers produced. In addition, when looking at the art teacher as a curator of safe spaces for emotions where the participants noted and discussed what their role was in these emotional situations with an underlying common theme of empathy.

The findings in Table 5 also help to showcase how the individual skills that HHH teaches (such as understanding one's own emotions, putting emotions into artwork, experiencing emotions during artmaking) can be applied to understanding empathy through discussions, seeing others experienced emotions, and analyzing others artworks.

Finally, the role of the Hands is included to ensure the engagement of the student through psychomotor learning (Gazibara, 2013). This relates to the concept that learning is best achieved through 'active doing' (James, 2013). Overall, the Hands refers to the creation of artwork and the learning that occurs through the materiality of art. Art educators have the opportunity to create opportunities for their students to learn through their hands about how materials can have an influence on the conceptual meaning of an artwork, or how materials

can bring about a conceptual idea through experimentation (Hafeli, 2015). This understanding was shared by the participants throughout the data as the use of Hands for material exploration and experimentation for art concepts, which can be seen in Table 6. In addition, the role of the art teacher as a curator of material exploration was also present from all the participants of the study through the large variety of materials and methods that teachers encouraged their students to try and learn, and the abilities that were taught of how these materials and methods can convey a message.

The findings in Table 6 show how students can develop their own individual skills in artmaking through the 'Hands' with material exploration and experimentation. The findings did not showcase outwardly how these skills can be applied to a community aspect, however; it is important to consider that the act of making individual artwork in a classroom with other students also engages students in an art making community. It would be interesting to dive further into the Hands to discover how collaborative artmaking could benefit students in community.

An important principle behind the HHH approach is how these individual elements of HHH work together in order to create a holistic learning experience. This was discussed through the instances in the interviews where teachers discussed lessons or classroom strategies that included the Head, Heart, and Hands together (but not including the individual and community) were analyzed. These can be seen in the examples that are in the findings of section 5.1.4. The examples from the participants showcase the variety of ways in which a HHH lesson can be achieved. One method was through the approaching the lesson planning with starting with one 'H', such as the Hands through picking a material, then expanding the lesson through the other 'H's'. The examples that the data provided reiterates and validates the theory that HHH works interconnectivity by engaging students in cognitive, affective, and psychomotor learning which provided holistic education (Gazibara, 2013). It also helps to validate that this theory can exist within an art education context. Overall, the findings of research question showcase how HHH is realized in art education, and how. However; the findings also began to open to question of what important aspects

of art education could still be missing in this approach, which leads to the findings of research question two.

5.1.2 Expansion of the Theoretical Framework Through the Individual and Community

The findings from section 5.2.2 helped to answer the second research question (What roles do the individual and community play within the Head, Heart, and Hands pedagogical approach?) through the analysis of the interconnected nature of the theory, and understanding the relationships present. This helped to expand upon the previous theoretical understandings of the HHH approach to education. Overall, the findings suggest that while the Head, Heart, and Hands pedagogical approach does provide a solid framework for meeting the capabilities of art education and what art can offer for students, it can still be expanded upon in order to meet the needs of the community, both in classroom and students' relationships to the art world, as well as the needs of the individual (self-discovery, ability to individualize lessons, and personal needs). In addition, the findings highlighted the interconnectedness of the five different themes (Head, Heart, Hands, Individual, and Community), which can be seen in Figure 3, and what relationships they have together, which can be seen in Figure 2. By highlighting the interconnectedness of the five different themes of and how those relate with engagement, it reiterates and strengthens the argument that HHH provides a holistic approach to education (Singleton, 2015). The individual parts of the theory, while all providing their own unique strengths and capabilities, work as a whole system together to allow the student deep learning opportunities within art. As seen in Figure 3, the system works together in a reciprocal manner, where engagement is an outward benefit of all five interconnected elements, but engagement is also a requirement for the five interconnected elements to work.

The findings in this section suggests that these art educators view the purpose of art education beyond HHH by also thinking about the potential importance of ensuring that individuals are catered to and have a chance to learn about themselves through art, and that the community setting is established in

the classroom and students learn interpersonal skills. In order to give practical examples of how HHH could be expanded through the individual and community considerations, the lesson plans in 5.2.1 were presented. These lesson plans went beyond the starting framework of HHH, and created a more in-depth learning experience for their students.

Next, the interconnectedness of the HHH approach and the individual and community was addressed. Figure 3 indicated that HHH as a pedagogical approach seems to inherently include themes of individuals and community, and that they work *together* to form art education. This contrasts with the initial research idea of HHH as a method that then has an impact on the individual and community in the classroom. However, upon starting the research process it became apparent that they did not have an ‘impact’ on the individual and community, rather they were working as an interconnected system, where they all impacted each other.

Another strong common factor was the theme of engagement. Engagement was originally a listed benefit of the Head, Heart, and Hands approach, and meant students personal involvement, interest, and participation in the lesson. The theme of engagement played a large role when considering how the different themes work together, as seen in Figure 2. This finding showcased a “bridge” of Hands that might exist between engagement and the other elements of art education including Heart, Hands, Individual, and Community. Understanding this bridge could help art educators to further understand how to keep their students engaged through the HHH approach in different aspects of art education.

One way of illustrating this “bridge” that is discussed and shown in Figure 2 is through the example of the practice of critiques. Critiques are a traditional and common practice within the art world that highlight the importance of joining technical skill development with a critical understanding of art (Dobbs, 1992). Critiques helps the individual artist learn to improve either technically or conceptually through the assistance of others (Community). This also teaches critical thinking skills (Head) as you not only learn to critically under-

stand and reflect upon your own critiques, but to give them to others. This practice can also bring a variety of emotions, such as frustration or pride, and therefore offer students opportunities to process their feelings while also developing empathy as they provide critiques. Therefore, as a practice critique are already meeting the themes of Heart, Head, Community, and the Individual. What is missing though in the most traditional form of critiques (traditional form being the group sitting or standing around an artwork while discussing it alongside the artist) is the Hands. The analysis suggests that one way to ensure stronger engagement is through the Hands, so if the teacher would want to have stronger engagement during a critique it would be a good idea to engage the hands. One example of how to include the Hands with the practice of critiques is through an example given by Participant 4:

“After their projects are finished, I'd ask them if they'd want to share. And they'd either let me know, yes, either through their device or verbally. I'd put their project on a projector so it would go up on the screen, so they didn't have to hold it up, and then they could also see their artwork nice and big. I'd have the students point out parts of their artwork that they liked [such as] colors, shapes, lines, and then either have other students come up and kind of also like find their favorite color, find their favorite shape, their favorite line, and just kind of have it be more hands on in a way. It was on my whiteboard. So they were able to draw on it.” [P4]

This example showcases how student were given the opportunity to develop their critique skills, which is inherently a part of the Head as it involves reflection and critical analysis. The Heart was brought in through asking the students to engage personally through showing their favorite parts of the artwork. Additionally, critiques can be an emotional process and that is inherently a part of the structure. However, this example showcases how engagement can be brought up through the Hands by having the artwork projected on a whiteboard, where students can physically circle what they were talking about, or add onto the artworks to help convey their critiques further.

In addition to understanding the relationships between HHH and the individual and community, this research contributed to the ongoing discussions of how art education can exist to best serve the students artistic and personal

learning. The HHH theory, with the added components of the individual and community may help to provide a solution for finding balance between art for art's sake, and the capability of art as a tool. The analysis of the data does show how the HHH approach holds key aspects of both of these approaches. To start with, the four main topics of DBAE can be seen in HHH. Art production, which ensures technical growth of the student and the power of creating something to convey a deeper meaning (Dobbs, 1992), can be seen in both the hands with material exploration and understanding deeper meanings and topics through the head. Art criticism and history relates strongly to the theme of reflections and critically looking at different viewpoints and understandings through the head. Finally, aesthetics, the understanding of art as an experience (Dobbs, 1992), can be seen as relating to the holistic nature and history of HHH itself, where the goal of education is to learn through the experiencing of the world around us (James, 2013).

In addition, Figure 2 helps to contribute to the understanding of why art has been used as a tool for education, which was the other perspective spoken about alongside DBAE. This 'bridge' helps to showcase how creating something through the Hands boost engagement in other areas such as math, science, or language. Art remains as a powerful tool for education, but it also helps to prove just why art is powerful as a subject on its own for children to learn, and why art should be valued for 'arts sake'.

5.2 Limitations and Opportunities

When completing educational research, it is always important to consider the limitations of a study. In this section the limitations of the study will be outlined, as well as some of the opportunities that arose from them.

Asking about instances of 'bad' lesson plans

The first limitation of the study lies in the interviews. Each interview used an interview guide that was created to gather the data was carefully crafted to ensure that all aspects of the theoretical framework would be covered. However,

while all the questions included proved useful and sufficient for gathering relevant data, it became apparent later in the research process that more questions could have been included. For example, one interesting finding that came out through the data sets was the instances of when not all three codes (Head, Heart, and Hands) were present. It was interesting to note that these cases were as a majority viewed negatively from the teachers' perspectives. For example, perceived bad lesson plans in the past, or mistakes they have made. This as a result provided argumentation as to why all three, and then all five aspects of the theory (Head, Heart, Hands, Individual, and Community) provided more deep learning opportunities for the students. What could have been interesting was to ask the participants of examples of lessons that they completed that they did not view as successful. This question could have provided even further argumentation for the theory, or have provided more insights on how the Head, Heart, and Hands pedagogical approach works.

Covid

This specific limitation is one that also provided a unique opportunity of understanding in the research. As mentioned, the research was completed amid the ongoing COVID-19 pandemic. The interviews took place at which time two participants were teaching fully online, one fully in person, and one hybrid learning with online and face-to-face teaching. All the teachers who participated in the study discussed their experiences in art education through both the 'before COVID times' and 'COVID times' lens. There is argumentation as to why this is a limitation, but also how it provided its own unique opportunity.

The limitation argument is that the theory itself is based on in-person learning processes. Nearly all the readings and literature that was consumed about the Head, Heart, and Hands pedagogical approach was not written through the lens of online learning, or through the pandemic. This meant that the theoretical framework was based largely on in-person experiences, research, and knowledge. However, the dataset did include examples of both in-person learning but also online learning. So therefore, the context of the theoretical framework and that of the study slightly differed.

While the different contexts of the study and theoretical framework might be considered a limitation, there is also argumentation as to why it is a unique opportunity for providing deeper insights as to how art education works. The challenges created by the pandemic encouraged all the creative ways that teachers adapted to the new learning environments and safety situations. New problems were created such as how to get materials to students, funding of said materials, and how to even reach the students through a screen. Several participants noted that it was difficult at times to even get their students to log on to come to school. The way the teachers adapted was finding new and interesting methods of engaging the students. For example, challenging students to look at objects around their homes to be subjects within their artworks. In terms of lack of materials and funding, several participants used this challenge as an opportunity to discuss sustainability by making artwork out of garbage, or recycled materials. Another solution was to find free and online programs where students can create artwork digitally, while also teaching about different professions in art such as graphic design. When hit with the difficulty of how to get students involved in critiques, participants found new solutions such as padlet critiques. There were additional creative solutions mentioned, however the point is that these creative solutions showed how the participants engaged their students in the art process of Hands, Heart, and Head in new ways, which provided a lot of depth and rich data for this study.

Own Personal Experience in the research process

Another limitation to address is the researcher's own expertise in the research process. As this was the first larger scale research completed by the researcher, it was a learning process. Quite often many changes needed to be made to the research plan and during the analysis process. These changes resulted from a new and deeper understanding as to how to complete educational research, which one needs experience to understand. Overall, the final product of the research not only is indicative of the deeper understanding of how the Head, Heart, and Hands pedagogical approach works but also in the deeper understanding of the research process itself.

5.3 Further Study

This research raised the question of the Head, Heart, and Hands approach and whether it is comprehensive enough to form and meet the possibilities of art for education. The study discovered that one possible way of expanding the HHH approach would be to consciously include the individual and community in lesson plans and classroom environments. A way to explore this finding is through a possible expansion of the study. This expansion could focus on only exploring the role the individual and community play within the HHH approach with a larger number of participants. This could help to develop an even more accurate and detailed understanding of just how the individual and community works together with the HHH approach.

In terms of future research, it could be noteworthy to do a study on the Head, Heart, and Hands approach within the local context of Finland. When starting the explorations of the possibilities of study for this master's thesis, an initial interest was to analyze how this method is being used in Finland either consciously, or if it can be found in art education classrooms. However, while exploring this idea it became largely apparent that the first step would be to develop a deeper and critical understanding of the pedagogical approach itself, and as a result this study with experienced art educators of the HHH approach took place. Now that this study provides more context and analysis of the approach, it would still be of interest to explore the HHH approach in a local context in order to develop a better and deeper understanding of how art education exists in Finland.

The hope is that this research will contribute to the ongoing discussion of different approaches and methods possible, such as the Head, Heart and Hands approach, and what they can offer to art education. Additionally, the Head, Heart, and Hands approach could help to strengthen the position of art education within a school curriculum as it keeps the importance of creating and understanding art itself at the center of the lessons, while also strengthening students cognitive and affective skills. These skills that students acquire can then

be applied to not only their potential future art practices, but to their own personal and community life skills. The hope is that by opening the understanding of how this approach is realized in art education that teachers can apply this method to benefit their students both individually and communally, and that other educational researchers can gain further insights to the complex interconnectedness of the approach and how it can be applied.

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APPENDICES

Appendix 1: Research Notice

University of Jyväskylä

Faculty of Education and Psychology



17.3.2021

RESEARCH NOTIFICATION

Name of study and controller

Hands, Heart, and Head Pedagogy for the Individual and Community- University of Jyväskylä

Request to participate in a study.

You are requested to participate in a study regarding the investigation of how the hands, heart, mind pedagogical tools can be applied in practice in art education. Furthermore, it will explore and analyze the impact that this pedagogical practice has on the individuals and community in the art education classroom, and what environments are created as a result. You are requested to participate in the study because of your position as an educator working within the field of art, and due to your educational background. This notification describes the study and participation in it. The appendix includes a description of the processing of personal data.

Participating in the study requires that you are currently working within the field of art education.

In total, around 5-10 research subjects will be requested to participate. Data will be collected from interviews.

Voluntariness

Participating in this study is voluntary. You can refuse to participate in this study or cancel your participation at any time.

Progress of the study

The research data collection period will take place during the Spring term of 2021 through online interviews for the safety of both participants and researcher regarding the ongoing pandemic. Data will be collected from around 5-

10 research participants through interviews regarding subjects experiences in the subject matter.

Research costs

No fee will be paid for participating in the study.

Research results and their announcement

This research will be gathered and analyzed for a masters' thesis study and will be published online alongside all completed masters studies.

Contact details for obtaining additional information

Ellen Virkkunen- ellen.a.virkkunen@student.jyu.fi (Researcher)

Appendix 2: Privacy Notice

University of Jyväskylä

Faculty of Education and Psychology



17.3.2021

A description of the processing of personal data for scientific research purposes (privacy notice; Articles 13, 14 and 30 of Regulation (EU) 2016/679)

1. Personal data processed in *Head, Heart, and Hands Pedagogy for the Individual and Community*- University of Jyväskylä

This research will aim to investigate and create a critical understanding of how the hands, heart, and head pedagogical tools can be applied in practice in art education. Furthermore, it will explore and analyze the impact that this pedagogical practice has on the individuals and community in the art education classroom, and what environments are created as a result. All data will be anonymized in the published thesis.

The following personal data will be collected from you: Name, email address, interview recording (possible photos or lesson plans).

The privacy notice has been supplied to all participants and those involved with the study.

2. Legal grounds for the processing of personal data for research/archiving purposes

☒ Consent given by the research subject (Article 6.1(a), GDPR)

Transferring personal data outside the EU/EEA

During this study, your personal data will not be transferred outside the EU/EEA.

Protection of personal data

In this study, the processing of personal data is based on a proper research plan, and a responsible person has been appointed for the study. Your personal data will only be used and disclosed for purposes of conducting historical or scientific research or for other similar purposes (statistics), and it is otherwise ensured that no data about you is disclosed to unauthorised parties.

Prevention of identifiability

☒ Data will be anonymised when it is generated (all identifiers will be fully removed so that no persons can be identified from the data, and no new data can be merged with the data)

☒ Direct identification data will be removed as a protective measure when generating the data (pseudonymised data, in which case persons can be later identified on the basis of a code or similar data, and new data can be merged with the data)

Personal data used in the study will be protected by means of

☒ username ☒ password ☒ registered use

An advance ethical assessment of the study has been conducted.

☒ Yes

The researchers have completed data protection and information security training.

☒ Yes

The processing of personal data *after* the study

☒ The research register will be erased by (June, 2022).

☒ The research register will be anonymised, i.e. all identifiers will be fully removed so that no persons can be identified from the data, and no new data can be merged with the data.

The data will be archived with identification data:

☒ Based on consent given by the research subject (Article 6.1(a), GDPR)

☒ Based on public interest. The processing of research data containing personal data for archiving purposes is necessary to fulfil the goal set for public interest (section 4.4 of the data protection act)

The prohibition of archiving special categories of personal data is deviated from because:

☐ The research data is processed for archiving purposes for the public good (section 6.1(8) of the data protection act). The archived research data can mainly be used to **check or confirm** factors related to the study.

☐ The data will be archived based on express consent (Article 9.2(a), GDPR)

More information about the duration and location of archiving:

Controller(s) and researchers

The controller for this study is:

a. University of Jyväskylä, Seminaarinkatu 15, P.O. Box 35, 40014 University of Jyväskylä.
Tel.: +358 (0)14 260 1211, business ID: 0245894-7. **Data protection officer of the University of Jyväskylä:** tietosuoja@yu.fi, tel.: +358 (0)40 805 3297.

Person in charge of the study: Ellen Virkkunen, +358-45-250-6181, ellen.a.virkkunen@edu.jyvaskyla.fi

Rights of data subjects

Withdrawal of consent (Article 7, GDPR)

You have the right to withdraw your consent if the processing of personal data is based on consent. Withdrawing consent does not have any impact on the lawfulness of processing based on consent carried out before the withdrawal.

Right to access data (Article 15, GDPR)

You have the right to obtain information about whether your personal data is processed, and which personal data is processed. If required, you can request a copy of the personal data processed.

Right to have data rectified (Article 16, GDPR)

If there are any inaccuracies or errors in the processing of your personal data, you have the right to request your personal data to be rectified or supplemented.

Right to have data erased (Article 17, GDPR)

You have the right to request your personal data to be erased in certain situations. However, the right to have data erased does not exist if the erasure prevents the purpose of processing from being fulfilled for scientific research purposes or makes it much more difficult.

Right to the restriction of processing (Article 18, GDPR)

You have the right to restrict the processing of your personal data in certain situations, such as if you deny the accuracy of your personal data.

Right to have personal data transferred from one system to another (Article 20, GDPR)

You have the right to obtain the personal data you have given in a structured, commonly used and machine-readable format, and the right to transmit that data to another controller if possible, and if processing is automated.

Derogation from the rights of data subjects

Derogation from the aforementioned rights is possible in certain individual situations on the basis of the GDPR and the Finnish data protection act, insofar as the rights prevent scientific or historical research purposes or statistical purposes being fulfilled or make it much more difficult. The need for derogation must always be assessed separately in each situation.

Profiling and automated decision making

In this study, your personal data will not be used in automated decision making. In this study, the purpose of the processing of personal data is not to assess your personal characteristics, i.e. profiling. Instead, your personal data and characteristics will be assessed from the perspective of broader scientific research.

Executing the rights of data subjects

If you have any questions about the rights of data subjects, please contact the university's data protection officer. All requests related to the execution of rights must be sent to the registry office of the University of Jyväskylä. Registry office and archive, P.O. Box 35 (C), 40014 University of Jyväskylä, tel.: +358 (0)40 805 3472, email: kirjaamo@jyu.fi. Visiting address: Seminaarinkatu 15, Building C (Main Building, 1st floor), Room C 140.

Any data breaches or suspicions of data breaches must be reported to the University of Jyväskylä.

<https://www.jyu.fi/en/university/privacy-notice/report-data-security-breach>

You have the right to file a complaint with the supervisory authority of your permanent place of residence or employment if you consider that the processing of personal data is in breach of the GDPR. In Finland, the supervisory authority is the Office of the Data Protection Ombudsman.

Contact for Office of the Data Protection Ombudsman: <https://tietosuoja.fi/en/home>

Appendix 3: Consent Form

University of Jyväskylä



CONSENT TO PARTICIPATING IN SCIENTIFIC RESEARCH

Hands, Heart, and Head Pedagogy for the Individual and Community Impact- University of Jyväskylä

I understand that participating in the study is voluntary, and that I can, at any time, cancel my participation in the study; however, research data collected up to that time can be used in the study.

I understand that I may be contacted regarding further research.

I understand that the personal data I have given will be merged with data obtained from registers for research purposes as stated in the privacy notice.

I have obtained sufficient information about the study and the processing of my personal data. I have understood the information I have obtained and want to participate in the study.

Signature of the participant, name in print (or electronic declaration of the participant)

Contact details:

Ellen Virkkunen, +358-45-250-6181, ellen.a.virkkunen@student.jyu.fi

If the document is signed, it will be retained in the archives of the person in charge of the study. This consent form will be retained securely for as long as the data is in identifiable format. If the data is anonymised or erased, this consent form no longer needs to be archived.

Appendix 4: Interview Guide

*Give a brief explanation who I am, what I am studying, and why I am investigating this topic. State that interviews will be recorded and stored in a secure location and that the responses will be anonymized. *Confirm that they understand and get verbal consent that they wish to participate and allow you to record the interview.*

Context Questions:

- How long have you been working within art education and what types of roles have you had?
- What do you believe the purpose of art education is?
- How do you prepare your lessons and decide what to teach?
- What have some of your favorite lessons or activities looked like?

Questions about Head, Heart, and Hands:

- Are you familiar with the Head, Heart, and Hands approach within art education?
 - Do you use it/ what are your opinions on this method?
- How do you keep students engaged and present in your lessons? (Hands)
- What kind of art methods and skills do you teach, and your students experiment with? (Hands)
- What sort of big ideas/ themes do you use in your art lessons? (Head)
- How have you seen students use critical reflection skills in the classroom? (Head)
- How have you encouraged your students to think about different viewpoints and perspectives? (Head)
- Do you include emotions and feelings in your lessons? (Heart)
 - How have you found this? Has it been easy? What difficulties have arisen?

Questions about Individual and Community:

- How have you created community in your classroom?
- What have you seen your students learn about themselves in artmaking?
- How have your students learned about others and other points of views in your lesson plans?
- What have you learned about yourself through creating artwork?
- What communities have you found through artmaking?