Cultural hybridity and visual practice: Towards a transformative-repair multicultural pedagogy for visual arts education

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CULTURAL HYBRIDITY AND VISUAL PRACTICE: TOWARDS A TRANSFORMATIVE-REPAIR MULTICULTURAL PEDAGOGY FOR VISUAL ARTS EDUCATION

By

KIM LE

The written component of a Creative Project submitted in partial fulfilment of the requirements of the Award of Master of Education (Visual Arts Education)

Faculty of Community Services, Education and Social Sciences

Edith Cowan University
Western Australia

November 2004
DECLARATION

I certify that this exegesis does not incorporate without acknowledgement any material previously submitted for a degree or diploma in any institution of higher education; and that to the best of my knowledge and belief it does not contain any material previously published or written by another person except where due reference is made in the text; or contain any defamatory material.

Signature.

Date, 6 April 2005

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ACKNOWLEDGEMENTS

Thank you to Dr Geoffrey William Lummis for his consistent support and encouragement to enable me to complete the thesis successfully, to Dr Judith Dinham for advice during the preparation of my thesis proposal and to Dr Anthony Monk for his advice when I established my thesis.
Abstract

This research project examines how transitional multiculturalism, cultural hybridity and transformative-repair are practiced by a professional artist-researcher and novice artists. Transitional multiculturalism and cultural hybridity are examined through a series of artworks by a Vietnamese-born artist-researcher. This series of artwork, which reflects 35 years of creating art in both Vietnamese and Australia, demonstrate a personal engagement with issues of cultural diversity, upbringing, and related aesthetic studies. The intention of this exhibition is to chart the characteristics of the artist’s expression, which is culturally hybridised.

This part of the study aims to identify those artistic conventions associated with specific visual traditions that have been incorporated into the artist-researcher’s paintings. The main influences identified originate from both Eastern arts traditions (Viet nam, Japan and China) and Western visual arts traditions.

This study also aims to identify how to use artistic conventions associated with the expression of one’s culture and ancestry, which may continue to improving one’s knowledge in different traditions and history across diverse aesthetic systems of hybridity.

Information and understandings gained from the first part of this research will provide insights, which will have relevance to secondary school visual arts learning areas.

The transformative-repair model of multiculturalism is examined through a visual arts project conducted by secondary school students. More specifically, this part of the study aims to identify principles, approaches and content for transformative-repair, experiences of two students of culturally diverse backgrounds (African and Vietnamese) who are currently engaged in this culturally diverse Australian society.

The Western Australian Curriculum Council (1998) identifies the way shared values and attitudes play an important role in shaping our understanding of ourselves as individuals as well as our life-world. The Council’s curriculum framework emphasises
values that will enhance the learning opportunities within school communities. Further, society gains from every individual life and should maximise the opportunities for all persons to contribute to the common good.

Today, the world continues to become more accessible to Australia through media, visiting exhibitions, affordable international travel and immigration. Visual arts educators should be aware of contemporary expression and the links between traditional techniques and eclectic styles, in order to accommodate and enhance educational outcomes of students with diverse cultural backgrounds. In addition, visual arts educators should demonstrate how works of art vary according to time and place as well as encouraging students to apply historical and cultural understandings to create and respond to diverse visual arts forms. (Curriculum Council, 1998, p.51 & pp.324-325)

Finally, the artist-researcher will create an exhibition of work that reflects her personal engagement with issues of cultural diversity. Secondary school visual arts project based on the transformative-repair model of multiculturalism, will be described.
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INTRODUCTION

Outline of the study

Australia: Cultural and educational contexts

Australia appears to be a relatively new country as it only became an entity when it was federated in 1901; it is actually a new nation with a rich blend of the old and the new. It is consist of a very ancient culture of the indigenous Aboriginal people plus a majority of English speaking people of Anglo and Celtic descent and the diverse range of migrant groups who began a significant transformation of the broadening of the cultural landscape since 1947 (Andreoni, 1992).

Australian culture is constantly undergoing change and therefore, if formal education is to be effective, the total school environment may need to change to reflect a commitment to multicultural education. For this to occur, it involves working with students who are different in terms of customs, traditional beliefs, age, gender and socio-economic class. Sleeter and Grant, 1988 (cited in Gollnick & Chim, 1990), refer to this commitment as education that is multicultural. Callengee-Morris and Stuhr (2001) refers to multiculturalism as a school reform movement. Researchers believed that unless a person understands his/her own cultural traditions, they are unlikely to understand the cultural traditions of others. In a culturally diverse society, understanding the range of cultural traditions can strengthen the fabric of society.

Diversity

A diverse range of cultural traditions and the appropriation of imagery from a wide range of sources characterize Australian contemporary visual arts. For example, the unique works of artists such as John Young, Imants Tillers and Patrick Pound demonstrate cross-cultural influences, which include notions of subject matters, aesthetic standards, genre of expression and material uses. Today, hybridity is shown in every respect, from expressive ideas through to literary associations chosen by various artists. This process results in cultural duality and/or diversity, an inheritance that is Australian in the broadest sense. (Wright, 1998)
Smith (1994) mentioned two approaches for teaching *multicultural visual arts education*. These were *transformative* and *repair multiculturalism*. The transformative method is like a reconstruction. In this approach, selected elements of various cultures are collected to form a new hybridity in visual arts practice. The *repair* method reflects an improved student self-image by the study of their particular ethnic heritage.

The Curriculum Framework (1998) recognises that values underpin and shape the curriculum. The Curriculum Council has determined that core shared values should be explicitly articulated within its Curriculum Framework. *Value* according to Dewey (cited in Petts, 1999, p.70) “is an aesthetic experience involving the consummation of a felt response, and the successful adaptation to a particular environment”. Humans share a common neurophysiology, which accommodates a capacity to feel the world and consider new challenges. Aesthetic experience (sense/perception) is critical, adaptive, a felt response and reveals values in our life world.

**Significance of the study**

The focus of this study is to identify how *I* as the *artist-researcher*, with a culturally diverse Vietnamese background create artworks, which reflects *my* diversity. I will demonstrate how my artistic expression responds to my new Western Australian environment as a migrant and whether the theory of *cultural hybridity* is evident in my expression. Using a case study methodology approach, I will examine how my culturally diverse background is reflected in my visual practice. In particular, I will examine elements gathered from different traditions and demonstrate how they form a *hybrid style*. In addition, I will demonstrate how visual arts experience from old and new cultural heritages appears as expressive constructs in my contemporary artworks. I will also exhibit selected works from other personal pedagogical stages, which benchmark my progress towards hybridity, as well as demonstrating a process of personal transformative repair.

The artist-researcher is also interested in the essentedness of culture and aesthetics in education. Sahasrabudle (1992) advocates a shift in orientation from formalist methods of instruction to one of *empowerment* for students. She sees all education as a process
Teaching helps students connect a world of ideas and experiences, of places, spaces, cultures and civilizations. Zimmerman (1990) acknowledged that in visual arts teaching, teachers need to prepare strategies, which incorporate appropriate learning styles for the specific cultural background of students, both aesthetically and culturally.

The components of the study

This study endeavours to demonstrate how to appreciate different aesthetic experiences from different cultures, as well as showing how to interpret cultural elements in the artist’s own works. The focus of the study includes three components.

Firstly, the artist-researcher will explore the expression of cultural complexity in her artwork using action research methodology.

Secondly, selected retrospective artworks will be examined to show how aesthetic elements from different culturally-determined artistic traditions are reflected in the visual narrative.

Thirdly, a new visual arts education approach will be proposed for secondary students. This approach will support secondary students from diverse cultures with aesthetic traditions different from mainstream Western Australia.

The study will identify how the interrelation of cultural elements, appear in artworks. This will include: customs; aesthetic experience; the incorporation of traditional ways of expression in my work through Vietnamese aesthetic nurtured in my childhood; as well as neighbouring cultural influences specifically from China and Japan. In addition, cultural influences from Western sources during my teenage years, will also be acknowledged.

The artist-researcher will create a project plan accommodating visual arts experiences for Western Australian secondary students from culturally diverse backgrounds. In the study, the artist-researcher will explore how the transformative-repair multicultural approach is engaged by selecting purposeful materials and culturally sensitive strategies. These are identified below:
• Subject matters associated with particular customs (eg. Mice Wedding, see appendix 5)

• Aesthetic standards incorporating traditions (eg. Champa Sculpture: The use of symbol of Champa philosophical view of the world. The illusive stories of which were extracted from the Ramayana poems, see the chart, p.21)

• Diverse ways of expression (eg. Jealousy, see appendix 5)

• Stylistic conventions (eg. a specific style reflects cultural factors at the time, for example, the Ly Dynasty and the Tran-Ho Dynasty, see the chart p.21)

• Mixed media and traditional materials (eg. rice paper, ink using calligraphy pen, shell powder, extracted flower powder, included in my visual inquiry work).

• Motivations for making visual artworks (eg. show unique customs, traditions, expressions which link to visual arts. The cultural factors which link viewers to a particular ancestry).

The planning project will be a tool for visual arts secondary teachers and will include creative activities to enable students to absorb unique cultural consideration in a visual expressive context.

The researcher’s intention is to produce a planning document that includes elements from a given student’s primary culture, to aid comprehension of their new life-world in Australia. The project will improve student knowledge of their cultural values and the values of others thus enhancing confidence to express ideas.
Research question

To what extent is cultural hybridity expressed in the artist-researcher’s work? This will follow a descriptive self-analytical approach.

Visual Arts Planning Document

The artist-researcher will provide a planning document for secondary visual arts teachers, which fosters a transformative-repair pedagogy. This will accommodate a reflective action research approach.
Personal context

Autobiography: art practitioner and educationalist

In this account of my artistic journey, I wish to establish that my background and education is culturally diverse. In addition, I will explain the direction of my current artwork and pedagogical interests associated with visual arts at the secondary level. There is a time-line of my life beginning with Appendix 11, page 101.

Hanoi: Vietnam

I was born in Hanoi Vietnam, my mother was a grand-daughter of the Minister for Education Ham Vu-Pham, her father was a lawyer during The Le Dynasty (last dynasty) and worked with French Government (Nguyen, 1999). My mother was a lecturer in Art Design. My father was a physics and mathematics teacher. I was nurtured and educated in Buddhist disciplines, receiving a broad general knowledge from both my mother and father. In my family, we spoke both French and Vietnamese. We enjoyed classical music and visited many galleries.

Between three to twelves years of age, I often received folk paintings as gifts on special occasions. I was interested in the images, because they looked so beautiful and so different from real life in Hanoi. This folk art opened a new visual world for me to compare the day-to-day life, as I thought and dreamt about the images. I also loved reading stories about fairy-tales (Russian, Hungarian and Bulgarian), as well as stories about gods and heroes from the ancient world of the Mediterranean. When I had opportunities, I told my friends stories, I always changed the stories each time. I repeated the story telling with new variations to other friends who also loved to listen. My friends would later do what I assigned them in my role play as a teacher.

Visual arts pedagogy in Vietnam

In Vietnam at this time, students who were passed the exams for visual Arts scholarships, had commitments to complete the normal high school program courses for Tertiary Entry Examination and the Visual Arts Special Programs which were set up by the University of Fine Art.
When I was 13 years old I went to the Fine Art College. At first, I studied the visual history of different countries. This included the ancient and classical visual arts of China, Japan, Europe (with a focus on French works). This was a five years full time commitment (1970-1975), from 7:30am to 12:00pm. I studied other non-art subjects in the afternoons. During this time I studied the different heritages with a lot of studio practice often instructed by specialist foreign artist-teachers.

Art history, human anatomy and perspective in landscape, were visual content areas separate to other compulsory subjects (ten years). This learning experience included five years at the Fine Art College and a further five years fulltime at the University for Visual Arts, to complete a Bachelor of Arts (Visual Arts) as a scholarship student.

Vietnam and Multiculturalism

Folk art was studied during the first year at the college. I had to analyse how the arrangements of visual elements was to be treated in this art form and focus on spatial relationships and how to use metaphors in Vietnamese folk art (I was 13 years old).

Art history and arts practice during this-ten year period required me to study Asian, European and Western genre including: German expressionism; African history and Australian Visual arts (Heidelberg School – 1960). I remember very well that Tom Roberts was the subject of my presentation of shearing to illustrate the Australian outback. I also had to show particular influences in my artwork (I was 14 years old).

The drawing unit was a heavy load during my ten years of study. For two months in a year I had to go to a venue with a chosen issue in industry, farming or multiculturalism (Vietnam has 54 sub-cultures). In the first phase of drawing I had tried to capture what was out there with impressions. The visual diary was an inquiry to reflect the real life of people around me.

The second phase of the syllabus, concentrated on drawing models with charcoal, pencil, pastels, tempera, gouache and oil paint, working on large sizes of 60 x 90cm. Each piece was finished after four weeks with five hours working time every morning. I studied with male and female models for four years at college, focusing on realism and romanticism. In addition I also studied four years at university exploring Western
expressionism with *pragmatic methods*. The last two years of this phase of study emphasised German Expressionism; I also looked at the Italian works of the High Renaissance.

**Exhibition**

Within this first nine years of study, I had absorbed the expressive idea of many cultures. In the tenth year and final year, I was free to create my own projects. This was a year of criticising and finding out *who are you* through one's expression. At the end of the last year, I presented a solo exhibition for my bachelor degree.

**Teaching Experiences: Vietnam and Australia**

After a year of full-time training as a tertiary teacher, I worked for five years in two different Vietnamese universities in the Visual Arts Departments (Ho Chi Minh City). I had a solo exhibition every year until 1991. I came to Australia in 1992, and retrained as a secondary visual arts teacher, as well as continuing my art practice. I have exhibited in numerous group exhibitions and received a number of prizes for landscape subjects (appendix 11 includes main prizes).

**Artist's statement**

As life never stands still, so too does the expressive form in visual arts needs to adapt to change through a variety of practices. We create using the elements and principles of *art and design*, focusing on the aesthetic beliefs we hold. In the beginning of the 21st Century, contemporary artists tend to express what they feel by using diverse methods. Gombrich, discusses the subjectivity *form* in visual arts through the context of the physical beauty and the intrinsic beauty of contemporary art noting that:

>The trouble about beauty is that tastes and standards of what is beautiful vary so much...What is true of beauty is also true of expression. In fact it is often the expression of a figure in the painting which makes us like or loathe the work. (Cited in Woodfield, 1996, pp.66-67)
The study of multiculturalism in visual arts has been a fascinating subject for me since I was seventeen years old. My first visit was to a radically different culture, a Thai tribe in Vietnam. The people of the tribe taught me some of their traditions, language, art, architecture and literature, which were completely different from my culture. I believe that when you absorb a different culture, you create a dual interest in life in both your own-life world and the life-world belonging to the other people.

My current work portrays conflicting aspects within my personal situation. I enjoy discovering the intricacies of life, using symbols from the Perth landscape and human figures. In this context, I discover more by working with hybridity through the influences of diverse expression from Western-Europe and Vietnamese-Asia. The artistic experience of my long association with my own hybrid art, sees an expressive experimentation with every day subject matters using form, colour and movement.

I explore metaphysical and symbolic ideas through my artworks. My work invests in aesthetic experience, adapting to change through the integration of styles as hybridity. Expression moves my sensual delight and my actual love of the art journey itself.
Literature Review

Ethnic cultural background

An ethnic cultural group is a racially distinct group living within a larger society. When used to describe such a group, the term carries with it a web of political and social implications. The role of ethnic groups varies from society to society, depending on the structure of the social system and the relative power of the groups. When an ethnic group is allowed to exist within the context of a larger society, the resulting social system is called pluralistic. The structure of the society as a whole affects the role the ethnic groups play in it. The degree of social mobility of a member of an ethnic group depends on whether the society in which he or she lives is closed or open. A closed society is one in which an individual's role and function can theoretically never be changed. An open society, on the other hand, allows the individual to change his or her role with corresponding changes in status. An open society permits different social groups to vie for the same resources, so that their relations are competitive. In an open society the rankings of an individual according to his or her social group has less weight than the rank that the individual attains for themself. (Encyclopaedia Britannica, 1998)

Sturhr et al. (1992) explains that using ethnic cultural backgrounds in teaching visual arts empowers learning. Student and teacher abilities are recognised and mobilise diverse knowledge, experiences, skills and values in an educational context. This is collaborated in forming a culturally responsive learning process where the student's own culture and behaviour are valued and utilised. The valuing of a specific ethnic cultural background support student understandings, challenging the value systems of the dominant ideology, as well as those of their own and other cultural groups.

Acculturation

Two major types of acculturation may be distinguished based on two classes of conditions under which change take place. A free borrowing and modification of cultural elements may occur when people of different cultures maintain an interchange without the exercise of political domination of one group by another. These new elements may be integrated into the existing culture in a process called incorporation. The second type of acculturation takes place when one culture establishes dominance.
over another through political control. This type of culture change involves selection and modification, but the process is more varied and the result more complex, because they result from the interference in one cultural system by members of another. The processes that operate under conditions of directed change include assimilation, the most complete replacement of one culture by another. The process sees cultural fusion and cultural elements differing from both precontact cultures as well as reaction against aspects of the dominant culture (Encyclopaedia Britannica, 1998).

Cultural hybridity

By the beginning of the 20th Century many cultural anthropologists such as Franz Boas, (a German-born American) and a number of his students (Ruth Benedict, Alfred, Kroeber, Mead and Edward Sapir) had already begun to turn towards what might be called a more pluralistic viewpoint. The origins of the world's diverse cultures and people and their language had become matters of great interest in Western Europe. The interrelation of culture and personality as exemplified in the cultural value systems of both traditional and modern societies has become the subject of extensive research. Studies in culture and personality have developed in many directions of research. Such a view was distinguished by a marked relativism. For example, each culture represented an original development conditioned as much by its social as by its geographical environment. In addition, by the manner in which it used and enriched the cultural materials that came to it from neighbours or others' (through diffusion), or from its own creativity (through invention and adaptation). Ruth Benedict and anthropologists of the second half of the 20th Century, found that the analysis of social change became essential research. Interests shifted from African people, to people from India, South East Asia, Latin America and the Pacific Ocean Islands. These places undertook programs of economic development and industrialisation, which have made possible greater in studies of group relation and how they are impact on visual arts. (Encyclopaedia Britannica, 1998)

Silvers (1999) advocates that art expression is transcultural, meaning that it is a collection of practices that transcend cultural boundaries. Visual arts is cross-cultural, meaning that products are appreciated from various cultural contexts. Moreover, some of these products are bicultural, because elements taken from more than one culture can
be traced. The fact that artistic traditions cross-fertilise each other offers compelling testimony to diverse groups of people and diverse cultures.

The term cultural hybridity in this study is concerned with an extension of Western attention towards Asian cultures and their literature. It is understood that Western influences in Asian art, as well as Asian art influences in Western art, are centuries-long embedded and integrated in visual arts practice. In contemporary Australian visual arts, a new dynamic sees an increasingly integrated expressive process. This is due to the presence of young first generation and recent immigrant artists from neighbouring South East Asia. These artists are becoming an increasingly vital part of Australian cultural life. The term cultural hybridity sees Australians as “all in essence part of the living diasporas, all at some still recent historic remove, new arrivals in an alien land and hybrid through a process of absorption and assimilation within its now highly complex pluralistic culture”. (Wright, 1998, p.6)

Multiculturalism in visual arts education

Multiculturalism in visual arts education, subscribes to pluralism as a description for liberation and a model for teaching visual arts from other than the dominant culture’s point of view. Collins and Sandell (1992) (cited in Smith, 1994, p.14) positioned four multicultural goals, which help to introduce the conceptual complications of multiculturalism.

- **Attack multiculturalism**
  The dominant culture is criticised by contrasting it with others.

- **Escape multiculturalism.**
  The dominant culture, regarded as malevolent is neglected in favour of the study of other more intense or more satisfying cultures.
- **Transformative multiculturalism.**
  The best elements of various cultures are selected and gathered together to enhance human life. This is a form of social reconstruction.

- **Repair multiculturalism.**
  The self-images of students are improved by the study of their ethnic heritage.

Smith (1994) noted that most advocates of multiculturalism are usually pluralists. He reminds his readers that visual arts education has a multicultural heritage. According to Smith, the *attack approach* is very difficult to turn into positive action within a pluralistic society. The *escape approach* demonstrates the critical examination of idealisation of other cultures that can never be undertaken. Every culture including the dominant culture has its negative side. A culture may be aesthetically appealing, however the harmony of parts and pervasive identifiable quality in the approach, cannot be the characteristics of an open pluralistic modern society. *Transformative multiculturalism* is a form of social reconstruction. In this case the worth of cultural values and heritage are determined by political power. The *repair approach* is probably the simplest and most practical. This method is reflected in visual arts education history where teachers show the cultural heritage (of culturally diverse students) in a positive light. The students' self-identify are strengthened through *self-identification* within the culture presented. The *repair and transformative approach* have a goal which includes increasing knowledge of diverse aesthetic systems.

**Multicultural visual arts policy in Australia**

The term *multiculturalism* and *multicultural education* began to appear in academic literature during the early 1970s. In November 1978 the policy of multiculturalism and an image of a multicultural Australia were formally endorsed by the Fraser Federal Government, agreeing that Australia is “at a critical stage in developing a cohesive, united, multicultural nation.” (Bullivant, 1985 pp. 16-18) This was rapidly followed in 1979 by the School Commissions Committee on multicultural education. The emphasis was placed on *understanding* the various cultural aspects of ethnic groups resident in Australia.
According to Andreoni (1992, pp. 19-24 & 31-41), the National Association in Visual Arts study, reports that the various policy approaches in Australia could be categorised as phases: “assimilation, integration and multiculturalism”. The multicultural policy phase began with the Galbally Report, tabled in Federal Parliament in English and nine other languages. This phase was largely dominated by activities in education. Multicultural visual arts policy was also implemented. (Rowse 1985), discusses the new visual arts institutions:

We begin to lose our need for a concept of cultural deprivation. We replace it with a concept of plurality. Instead of thinking of people’s lives as deprived and lacking we can think of them as having capacities and traditions which deserve support. (Cited in Andreoni 1992, p.54)

As part of this policy, visual arts institutions were expected to support multiculturalism as process and reconsider conceptualisation of aesthetics, excellence and the way in which standards were handled. In the visual arts, multiculturalism was expressed and identified in women’s art, community art and industrial art. Other sub-groups saw a particular focus when specific needs became evident. Cultural identifiers were seen in Aboriginal, Asian and European visual expression. (Andreoni, 1992)

Key issues in visual arts in education

During the second half of the 20th Century, Australia transformed itself from a settler society into a modern pluralistic nation. Central to this was a strong migration policy based on assimilation. However according to Lumby (1995, p.20) “it became clear that Assimilationism was failing – migrants proved unsurprisingly reluctant to jettison their rich cultural heritage”. Lumby stressed that in 1973, the official policy of multiculturalism as a way of looking at Australian society, required us to recognize that we each can be a real Australian without necessarily being a typical Australia. In 1980, cultural diversity tended to demonstrate a different vision of what it means to be Australian. In visual arts this could not be seen literally by understanding the aesthetic experience from artworks, but rather from knowing the subject matter, the historical content and cultural political ideas as they exist in various contexts. This was a process of constructing identity. Therefore, visual arts teachers should be more aware of the complexities of this process in contemporary art when teaching for multiculturalism.
Teachers should be more focused on a pluralist viewpoint in terms of sharing values, which address and explore alternative methods for engaging in visual arts learning. One way of doing this is to broaden notions of aesthetic understandings.

Aesthetic pluralism and approaches

Artistic traditions are multiple and involve distinct aesthetic systems, as well as distinct productions. This position is pluralist and relative. The pluralist orientation draws on many studies of visual expressive systems, which demonstrates that diverse dimensions of understanding are accessible, enjoying multiple contexts. (Geertz, 1976, cited in Hart 1991)

Hart (1991) identified three standard Western aesthetic approaches, Formalist, Anti-formalist and Pluralist. The formalist aesthetic is the traditional Western aesthetic distinguished by the following qualities: the role of the makers, the uniqueness of the individual work and the institution of the artwork. The formal approach sees four key characteristics: individuality, originality, permanence and form.

Hart (1991) compared the aesthetic of Kumaoni ritual visual arts in Hindu South Asia to standard formalist Western aesthetics to understand the issue of different aesthetic systems. Hart noted that Kumaoni ritual-art in Hindu South-Asia presents divine beings, which are produced for specific occasions (including geometric symbols, abstract patterns and figurative images). These images represent the deity and illustrate a narrative adventure. In contrast to the first key in the standard Western aesthetic, Kumaoni women’s ritual-art belongs to unknown artists. Individuality in the Western sense, does not seem to be important in Hindu ritual-art. The second characteristic of Western standard aesthetic is the idea of uniqueness and originality of a visual arts form. In Kumaoni Ritual-art, this is not a central concern. Instead, the aim is to create beautiful images for the ceremony. The third concern of Western formalism is the permanence of the work of art (including the date of completion to identify characteristics of the art work). Kumaoni visual arts is not permanent, only existing for a ceremony. Key features of Kumaoni ritual-art include its religious, ritualistic and mythical themes. Therefore, Kumaoni art made sense for festivals rather than in terms of its form, which is the fourth key of Western formalist aesthetic judgment.
Of the three approaches to aesthetics identified by Hart (formalism, anti-formalism and pluralism), the formalist approach is considered to present traditional Western aesthetics. This approach denied the possibility of some non-Western aesthetics. The second approach represented a reaction against the first approach which formal Western aesthetics was not universally valued. Instead the aesthetic experience was simply each individual’s personal response to a work of art. Art was self-expression and this approach become the main orthodoxy in visual arts education theory and practice in America during the 1970s and 1980s. (Hart, 1991). The third approach was pluralist and relativist. Although the pluralist approach was similar to the anti-formalism in that both rejected the universal validity of formalist Western criteria, it differs from the second in not rejecting aesthetic criteria.

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<tr>
<td>Uniqueness -Originality</td>
<td>Art is naive to the communication directly to the observer</td>
<td>Pertinence of distinct aesthetic standards</td>
</tr>
<tr>
<td>Permanence (date of completion)</td>
<td>Art is self-expression</td>
<td>Evaluate values from cultural differences</td>
</tr>
<tr>
<td>Art Form</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 1: Three approaches to aesthetic

Charmers 1996 (cited in Silvers, 1999), explains that contemporary visual arts transcend cultural boundaries as it is transposed from one cultural site to another. Freedman (2000), believes that contemporary visual arts today has a greater social form, where the content of fine art, television programs and advertising imagery reflect social issues. Expression, is no longer based upon a single monocultural model, but rather a four dimensional space, where cultures collide and intermingle. (Freedman, 2000)

The important aspect of multiculturalism in visual arts education is that it has to do with the inclusion of the visual arts of diverse people. The pluralist aesthetic approach subscribes to the idea of exploring values from different cultures and is a model for learning about the visual arts from a non Western point of view. Today (including my study) this approach is inclusive of Asian cultures, particularly the Far East. Asian
expression and literature are emerging as a vital part of the Australian cultural life. The following chart identifies the elements that reflect characteristics of artistic expressions from diverse cultures. To understand aesthetic achievement in the Far East, observers need to understand and appreciate a Buddhist aesthetic. One should have some ideas of what Buddhist’s believe and then try to understand literary paintings. Teachers must have a sense of the sweep of history, which only a connected story can provide. Visual expression can never be fully appreciated, but only in part as a relation to the culture in which it plays a particular cultural role. For example, if the teacher knew nothing of Christianity or of the Western humanistic tradition, they would be confused by Michelangelo’s Creation of Adam in the Sistine Chapel, Vatican City, Italy.
The following chart illustrates how to gather cultural elements, then analyse artworks from different aesthetic systems in order to nurture art journeys.

<table>
<thead>
<tr>
<th>VISUAL ARTS OF VIETNAM</th>
<th>Culture reflected in visual arts</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Painting should be mentioned first when dealing with Chinese or Western traditional art. In Vietnam, sculpture must come before all other forms. Sculpture is the largest artistic treasure handed down from the ancient inhabitants of Vietnam. This includes the sculpture of the Viet in Northern Vietnam and the Champa in the middle part of Southern Vietnam. Folk art in Vietnam is an important component of Vietnamese culture. This is to form part of a multinational culture, which has deep historical roots.</td>
</tr>
<tr>
<td>influence</td>
<td>theory and aesthetic achievement</td>
</tr>
<tr>
<td>-----------</td>
<td>---------------------------------</td>
</tr>
<tr>
<td>CHAMPA SCULPTURE (9–13th centuries)</td>
<td>Hinduism and Indian institutions as well deeply influenced Champa.</td>
</tr>
<tr>
<td>Dancing Siva</td>
<td></td>
</tr>
</tbody>
</table>
| **THE LY SCULPTURE**  
| **(1010-1225)**  
| The influence of Indian and Khmer art. |

| **THE LY**  
| The sculpture of the Ly Dynasty is Buddhist sculpture in its pure form. |

| **THE LY**  
| The sculpture reached an ideal harmony with a tinge of the Golden Mean spirit and a quietude inimitable by any subsequent period. |

| **THE LY DYNASTY**  
| The use of motifs and repetition to enhance the Buddhist statue in a solemn way. |

| **THE LY**  
| The use ornamental bas-relief to create in rhythms of different curves. |

| **THE LY**  
| The vigour of the chiselling strokes. |
|---|---|---|
| The substitution of wood for stone in architecture. The sculpture gradually changed. They were carved with bas-relief depicting certain subjects and images. | Instead of simple ornament motif, the sculpture of trusses with lyricism and simplicity. | Very dense structural designs with human figures combining with birds which were expressed in perfect harmony. |

**THE TRAN-HO DYNASTY**

Young female dancer

Stone
<table>
<thead>
<tr>
<th>VIETNAMESE FOLK ART</th>
<th>FOLK ART</th>
<th>FOLK ART</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folk art (exclusively religious) are linked with Buddhist and Taoist beliefs, but features of the art represented a way of life and customs. There are two main streams of folk art: Dong-Ho &amp; Hang-Trong.</td>
<td>Folk woodprints were made in many places. These pictures reflected social life.</td>
<td>Works display a great spontaneity and expression. The content and form shows originality. Meaning through composition, motif, drawing and palette represents a sharp sense of humour. Works were painted or printed in gouache on paper.</td>
</tr>
</tbody>
</table>
**CHINESE ART**

**Culture reflected in visual arts**

Painting in China is founded upon the concept of fidelity of the spirit. Western artistic traditions concern themselves with problems of representation, form, volume, light and colour. Chinese art traditions seek to capture the spirit or essence of the subject and from this emerges an art composed around the exploitation of expressive line. (Capon, 1982, p.6).

<table>
<thead>
<tr>
<th>14 century – 19 century</th>
<th><strong>INFLUENCE</strong></th>
<th><strong>THEORY AND AESTHETIC ACHIEVEMENT</strong></th>
<th><strong>ART ELEMENT</strong></th>
<th><strong>ILLUSTRATION ARTWORK</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Individualists Artist Shih-Tao</td>
<td>The late Ming and Ch'ing Dynasty discovered a philosophy of extreme individualism in art.</td>
<td>The Chinese painters were concerned with nature in its eternal unchanging aspects. Actions and momentary events seldom interest painters.</td>
<td>Six essentials principles - Spirit and life motion - Harmony - Thought or plan - Scenery and effect - The use of brush strokes - Ink</td>
<td>Shih-tao</td>
</tr>
</tbody>
</table>

(Capon, 1982, p.6)
**JAPANESE ART**

**THE TOKUGAWA PERIOD**  
(1573 - 1823)

**Or EDO PERIOD**

**Artists**

Hokusai
Hiroshige

---

**INFLUENCE**

The Japanese greatly admire Chinese culture (to which they owe so much). In art they owe to China the first styles of Buddhist painting and sculpture; in the use of ink in landscape painting of the 14th and 15th centuries.

---

**THEORY AND AESTHETIC ACHIEVEMENT**

Art was repulsed by balance and repetition so that they avoid it as much as possible. Artists followed their caprice and devoted themselves to fantasy and scatter the motifs of decoration here and there.

It did not have any apparent system, but with a secret instinct for proportion, which ensures that the result fully satisfies the taste.

---

**ART ELEMENT**

Japanese art was more realistic than that of China and artists were more interested in things in themselves than were the Chinese.

The use of brush work was vigorous and sensitive, rhythmic and harmonious (at the same time it was very personal).

---

**ILLUSTRATION ARTWORK**

Hiroshige, 1853-56

The entrance to the cave at Enochima Island

---

Culture reflected in visual arts

Japan has inherited not one cultural tradition but two (their own and that of China). Japanese painters appeal first and foremost to the eye, whilst the Chinese style speaks as much to the intellect as to the senses.
Ernst Ludwig Kirchner (1880-1938), the leading spirit of "the Die Brucke, wanted German art to be a bridge into the future. He insisted that the group should "express inner convictions..." (Beckett, 2000, p.629).

The term "expressionism is used to describe any art that raises subjective feeling about objective observations. The painting aims to reflect the artist's state of mind rather than the reality of the external world". (Beckett, 2000, p.628).
<table>
<thead>
<tr>
<th>Artists</th>
<th>INFLUENCE</th>
<th>THEORY AND AESTHETIC ACHIEVEMENT</th>
<th>ART ELEMENT</th>
<th>ILLUSTRATION ARTWORK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beckmann (1884-1950)</td>
<td>Expressionism developed a distinctly German character and is linked to the decorative effects of fauvism in France with the use of symbolic colour.</td>
<td>Symbolic colours and exaggerated imagery. The theory was intended to dwell on the darker, sinister aspects of the human psyche.</td>
<td>The use of solid flat colours (Beckmann- artist). The use of violent heavy colours, with shapes to give an almost timeless quality, (Munch –an artist). The use of bold and simplified forms.</td>
<td>Ernst</td>
</tr>
<tr>
<td>Oskar Kokoschka</td>
<td></td>
<td></td>
<td></td>
<td>Oska Kokoschka</td>
</tr>
<tr>
<td>Ernst (1880-1938)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Australian practitioners

In Australia, contemporary artists like John Young, Imants Tillers and Patrick Pound represent a number of new artists whose work reflect *culturally - determined artistic traditions*. These artists are concerned with the cultural complexity and hybridity of their own lives as they express different conceptions of their experience.

Young (born in Hong Kong), works with multiple visual and conceptual references. He is interested in the *irreducible differences* between oriental and Western culture. He incorporates photography in his painting as mediums of both *art and science*. His work reflects Renaissance perspective, but is also illusory through the manipulation of both camera and image. His work *Castiglione's Dream*, 1995-96, is based on a painting by Guiseppe Castiglione entitled *One Hundred Horses*, 1728. Castiglione was a Jesuit priest who introduced perspective to China in the 18th Century. The separate sections or insert of images (like the flowers and the nude study) within the landscape have the appearance of belonging to the original landscape of *One Hundred Horses*.

John Young’s artwork : *Castiglione’s Dream* 1995 –96
Acrylic and oil canvas, four panels 219.5 x 613.6 cm
(Courtesy of the artist, Sherman Galleries, Sydney).
Imants Tillers (born in Sydney of Latvian roots), is a pioneer of appropriation. He uses components to contribute to his sense of displacement, seen through his ambitious canvas board project *the Book of Power*. His concept is unique and authoritative.

Imants Tillers’s artwork: Kangaroo Blank, 1988, 213 x 195 cm
(Courtesy of the artist, Sherman Galleries, Sydney)

Patrick Pound’s artwork: Miscellaneous Poems, 1998
Mixed-media, dimension variable
(Courtesy of Micheal Milbum Brisbane and Ralph Renard, Melbourne)
New Zealand born Patrick Pound with his collections of book covers, pages and snapshots, exhibited as wall-pieces in installations represents the elements that posit culture as refigured geography. The unique hybrid work of Pound is a case in point. (Cree & Drury, 2000)

The Australian demographic includes migrants and their children. Therefore contemporary visual arts potentially reflects a diverse range of cultural traditions in transition. There are some significant elements in contemporary Australian painting that are arresting and unique in the way they challenge cultural and aesthetic boundaries including visual and conceptual elements as well as the use of materials. Some artists reveal a sense of alienation or inner searching. Whilst others seek a sense of integration. Diversity is therefore found in the range of cultural and socio-historical contexts. Whilst others investigate conceptual space or seek to convey a sense of transcendence. However, most practitioners remain grounded in reality, the dynamics of every day life, the complexity of urban experience, the energy of the land, the relationships between human habitation and the environment (Cree & Drury, 2000). Visual arts teachers need to recognise that plurality of experience exists in contemporary Australia and this needs to be addressed in visual arts education.

**Curriculum focus – shared values**

Values are determined by the beliefs that we hold. In the articulation of values in the Western Australian *Curriculum Framework* it is recognised that values underpin and shape the curriculum. In the visual arts there is the commitment to explore and promote the common good by meeting individual needs as well as diversity of cultural expression in order to improve the quality of life. (Western Australian Curriculum Council, 1998)

The Western Australian Curriculum Council says that visual arts education should embrace the multiplicity of cultures. It recognises that canonical Western visual arts is the product of a dominating group. It acknowledges that exclusivity reduces a student's capability to appreciate a group of people whose culture, class or corporeal condition is distant from the dominant visual arts makers.
Hart (1991) and Efland (1990) believed that in the past the focus on self-expression prevented visual arts educators from considering other aspects of visual arts education. Hart emphasised that the aesthetic criteria of prominence and individuality must be developed if the expressive forms of non Western societies are to receive appropriate attention.

Conclusion

In conclusion, the literature review has identified the significance of cultural hybridity in paintings and multiculturalism in visual arts education in Australia by examining the following:

- multicultural and visual arts policy
- cultural hybridity expressed in contemporary artwork
- aesthetics in different cultures as well as Australian artists
- the Curriculum Framework – sharing values addressed in *The Arts in Society Outcomes*

In summary, multicultural and visual arts policy since the 1970s has included three phases:

- assimilation
- integration
- multiculturalism

As a part of this policy, the multiculturalism phase now considers the identification of diverse quality aesthetics contexts to appreciate excellence. In the context of contemporary visual arts expression, the literature reviewed the nature of cultural complexity. It noted that it is important to acknowledge different culturally determined artistic traditions evident in the artwork of artists from culturally diverse backgrounds. With regard to the role of the school in the growth and development of the individual, the Western tradition of visual arts is traditionally based on the formalist/universalist approach to the aesthetic orientation. This approach does not engage all students who want to understand the various cultural aspects of their specific ethnic group, as well as others in Australia.
Finally a pluralist experience exists and continues to develop in contemporary visual arts in Australia. This recognition needs to be accommodated in visual arts education.
RESEARCH METHODOLOGY

Introduction

Methodology refers to the way evidence is gathered in order to investigate a particular question or problem. It includes strategies adopted to seek outcomes. This study engages a qualitative research methodology, including action research:

- Exhibition and visual diary
- Exegesis including a minor teaching case study

A qualitative research approach is used to organise data. The four most common qualitative research methods are action research, ethnographic, grounded and case study research. Qualitative research method can be positivist, interpretive or critical. Positivist can be described by measurement using quantitative instruments. Interpretive studies generally attempt to understand phenomena through the meaning that people assign to them. Critical research assumes that social reality is historically constituted and that it is produced by people. The artist-researcher is using both the interpretive and critical approaches to reflect upon her visual practice and teaching.

Action research

Action research aims to contribute both to the practical concerns of people in an immediate problematic situation and to the goals of social science by joint collaboration within a mutually acceptable ethical framework. Yin (1994) defined a case study as following an empirical exploration which investigates a contemporary issue with real content, especially when the boundaries between issue and context are not clearly evident. This approach relates to the exploration a visual arts education approach that is inclusive of multicultural issues.

Action research is a form of practitioner research, which can be used to help professional practices in many different types of work places. This research design achieves the purpose of a well-conducted action in order to develop and enhance better professional practice and to improve secondary visual arts teaching in Western Australian schools.
The action research approach sees "the linking of the terms action and research highlights the essential feature of the method: trying out ideas in practice as a mean of improvement and as a mean of increasing knowledge". (Cited in McNiff & et al, 1996, p.9). The philosophical perspectives and methods of action research are focused by the researcher's professional values.

Figure 2: The action Research Spiral (Kemmis & McTaggart, 1995)

According to Kemmis and McTaggart (1995, p.12) the elements of the process in the action research include: reconnaissance, planning, acting, collecting evidence and reflecting, in the process a series of activities. These setting up tasks allow researcher or practitioners to begin to act and to reflect. The creative tasks are the main focus of activity.

Eight visual diaries in the creative project (refer to pages 44-47) are examples of various activities using the Action Research Spiral).

Figure 3: The action Research cycles and spirals (McNiff, 1996)

Figure 3 demonstrates the research process in a self-reflective spiral of planning. This spiral is one in which feedback is going on in many ways at once. It is a process that informs teaching and creative expression.
In the context of this exegesis and exhibition, the research method provides the flexibility and opportunity for the artist-researcher to adequately answer the research question, central to how a Vietnamese Australian practitioner could adapt to cultural change in a cultural diverse Western Australian life-world. In particular, I will examine visual arts teaching strategies suitable for different ethnic groups in secondary visual arts classes.

Rationale for selecting methodology

Action research is a method for investigating actions and interpretations. The researcher must endeavour to reflect critically and to identify personal biases. Action research must be intentional, include making plans, as well as monitoring the action and evaluating action. Action research inquiry is a process not a product. (McNiff and et al, 1996) In this action research process, I seek to find answers to key issues, which impact on my personal artistic practice and my visual art teaching with students of diverse ethnic backgrounds. The key question explores how cultural hybridity is expressed in visual expression.

Overall, the exegesis/exhibition considers:

- Literacy exposures;
- The study of visual content of other cultures;
- Artist-researcher interaction with secondary student from non Western backgrounds;
- New ways to motivate, interpret and value visual arts of non-Western cultures.
REFLECTIVE METHOD AND PROCEDURE

Introduction

In order to address the research question, I will outline my training since childhood and describe the different cultural traditions, knowledge and tactile awareness that positions cultural hybridity expressed in my artwork. This process will describe aesthetic experiences and influences from diverse cultural and artistic traditions. This reflective study will explore the nature of cultural complexity in artwork through elements from different culturally-determined artistic traditions.

Processes for the investigation

Figure 5 is an action research planner and shows processes for the investigation. The artist-researcher will investigate how specific cultural factors reflect different influences in her artwork in order to express the cultural hybrid experience. The figure demonstrates strategies which relates to informed action allowing the artist-researcher to investigate her own actions and motives. In addition, findings and interpretations will be critically analysed so alternative view points will explore the process of the cultural hybridity forming stylistic traditions. The artist-researcher needs to be open to alternative strategies and action in order consider other experiences and research findings in this area for application to visual arts teaching.

In addition, the figure demonstrates the process of how to initiate a way to study and to understand visual arts practices in order to appreciate artworks from different aesthetic traditions. During the process the artist-researcher will show her strong personal commitment to linking her background to new creative connections. In the investigating and creating phase the artist-researcher will implement plans, monitor action and evaluate information, as well as act upon important unintentional consequences. The artist-researcher will take advantage of these unplanned happening and integrate them into potential cycles of creative action.
Figure 4: The following is an action plan to examine and identify the cultural elements that are expressived in the processes of creating artworks. The analytical formalist method is explored (see appendix I)
Figure 5: Strategies initiate from specific cultural elements associated with personal cultural understandings. This gives rise to new ideas expressed as hybrid forms.

<table>
<thead>
<tr>
<th>PEDAGOGY OVERVIEW: KIM LE</th>
</tr>
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<tbody>
<tr>
<td><strong>STRATEGIES</strong></td>
</tr>
<tr>
<td>From specific cultural elements</td>
</tr>
<tr>
<td><strong>SYMBOLIC KNOWLEDGE</strong></td>
</tr>
<tr>
<td>Link to specific cultural works</td>
</tr>
<tr>
<td><strong>NEW ARTS IDEAS</strong></td>
</tr>
<tr>
<td>Hybridity</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ancient/ancestry cultural backgrounds</th>
<th>VIETNAMESE CULTURAL REFERENCES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VISUAL ARTS IN VIETNAMESE SOCIETY</td>
</tr>
<tr>
<td></td>
<td>Myths, customs, historical traditions</td>
</tr>
<tr>
<td></td>
<td>Expressive conventions</td>
</tr>
<tr>
<td></td>
<td>VISUAL ARTS SKILLS AND PROCESSES</td>
</tr>
<tr>
<td></td>
<td>Traditional materials</td>
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<td>Traditional conventions</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Neighbouring visual arts influences</th>
<th>CHINESE AND JAPANESE CULTURAL REFERENCES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>VISUAL ARTS IN CHINESE AND JAPANESE SOCIETY</td>
</tr>
<tr>
<td></td>
<td>The spirit and essence of the subject</td>
</tr>
<tr>
<td></td>
<td>VISUAL ARTS SKILLS AND PROCESSES</td>
</tr>
<tr>
<td></td>
<td>Traditional brush skills</td>
</tr>
<tr>
<td></td>
<td>Traditional conventions</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Formalism</th>
<th>WESTERN -EUROPEAN CULTURAL REFERENCES</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Significant movements</td>
</tr>
<tr>
<td></td>
<td>Significant revolutions</td>
</tr>
<tr>
<td></td>
<td>VISUAL ARTS SKILLS AND PROCESSES</td>
</tr>
<tr>
<td></td>
<td>Specific conventions</td>
</tr>
<tr>
<td></td>
<td>Specific material investigations</td>
</tr>
</tbody>
</table>

The artist-researcher benefited from a culturally diverse upbringing in Hanoi. It is the intention to review personal artwork completed in the past and identify evidence of
specific cultural influences. This is intended to support the claim that elements of different cultures are subconsciously absorbed into the artist's own work and these emerge as a hybrid aesthetic.

Figure 6 is an examination of the application of the transformative-repair approach. The figure is an action research planner and demonstrates how to examine the transformative-repair approach in the study of visual arts. This model will assist the researcher in both expression and teaching. The transformative approach will select and gather the specific elements of a particular culture. The repair-multiculturalism approach demonstrates how to create works using self-image through systematic observation, evaluation and monitoring during the study of a specific ethnic heritage.

Figure 6: an examination of the application of the transformative-repair multicultural approach will use the action research cycles and spirals methods by McNiff (1996).
Materials and hybridity

The artist-researcher created artworks using different a variety of traditional materials such as worm silk, rice paper and calligraphy brushes. These methods were used in paintings which were popular in the Far East visual arts practice in the 14th to 20th Centuries. The artist-researcher also uses used oil, acrylic, pastel, charcoal and canvas which are traditional materials in Europe. These materials represent ways of thinking and reflecting upon her own life-world conditions as a Vietnamese-Australian artist.

Visual diaries: A reflective analysis

The transformative repair multiculturalism approach is examined and reflected upon in the eight visual diaries using an action research plan. An examination of the success of this approach is applied and evaluated through a creative processes with selected artworks shows how hybrid elements were used during the many years of my art journey (from 1978 to 2004).

Diary one

BATHING THEME OF VIETNAMESE THAI TRIBE

Works related to the past show my first visit to an indigenous culture in Vietnam. In this diary, I selected works connected to the bathing theme of a Vietnamese Thai tribe who live in a North West mountain region in Vietnam. My art at this time experienced a revolution (as a rebirth) including indigenous Vietnamese art conventions in terms of techniques and context.

Diary two

CULTURAL HYBRID ELEMENTS IN THE ARTIST-RESEARCHER’S EXPRESSION

In this diary, there is consideration of my learning journey and how I expressed myself using the visual experience gathered from cultural hybridity from my childhood through
to my present expression. There are strong Vietnamese influences in using humorous gestures of expression with visual humour. Viewers who understand the Vietnamese context, would laugh with me when I tease unsuccessful lovers. In addition, there is a mix of Western European formalism, shown by the use of analytic formalist skills (see appendix I). Expressionism with hybrid elements is strongly recognised in the use of personality. Some other works, demonstrate Japanese influences with the use of fast and expression line to represent rhythm and harmony.

Diary three

PERTH: MY NEW ENVIRONMENT AND IDENTITY

The third diary records my personal exploration of Perth. I produced many drawings with different media (such as pencil, charcoal, oil, acrylic, watercolour and chalk pastel) to identify Perth from my perspective. Landscape was the main approach, but there is also a study of Perth history focusing on Claremont and the Swan River where Perth was first explored by the British during the 1820s.

Perth is my new environment and the land offers sublime and mystical references. I often try to recall in my mind what Perth is like before creating new artworks.

Diary four

IDENTITY: DEVELOPING A SENSE OF PERTH

Diary four begins to show the development of my identity with Perth. In this visual diary I have several sketches of Perth skies, showing Perth to be my friend when I am working with her. Other works captured Perth's strong breath wanting to tell me private thoughts which I did not totally understand (I felt irritated). In addition, I decided to use some different materials such as shell powder mixed with acrylic to achieve effects in relation to Freshwater Bay, seashore at night and twilight. Most sketches showed my irritation, due to not fully understanding this new home.
Diary five

CONNECTING MY EMOTIONS TO MY PLACE

There is always a connection between myths and the land. The effects of natural environment and the sense of my place, is an experience which goes beyond location to an environment of connecting elements of my emotional place. I used landscapes in this visual diary as short poems to express my moods and feelings at the time. As an artist, I live with a sensitive reaction to changes of light, colour, shape and form which indicate and guide me when I observe the land. These elements flow in and out with my curiosity of Perth. My formalist manner is also expressed connecting to my place. I show subjective feelings to my surroundings a psyche-linked emotional process that create a sense of place in time.

Diary six

KINGS PARK LANDSCAPES: SYMBOLS OF PERSONALITY

I chose Kings Park as a special location in the centre of Perth because of its historical importance. I wanted to use Kings Park's landscapes to symbolise and express my moods. In this diary I experimented with a variety of media combining conventional Asian technique, Western formalism and my knowledge of using art elements associated with personal expression. Hybrid elements establish my personal style. My conceptual art emerges from feelings and reactions to the scenes, rather than an accurate re-creation of a given vista.

Diary seven

PERSONAL STORIES: A FIGURATIVE APPROACH

Figures with movements are used mainly in this visual diary. There are six artworks with different stories using of abstract ideas in relation to hybrid elements.

In this diary I use heavy movements of tone and colour to carefully develop an action planning. I observed what was inside me and listened to what I needed to express. I
tossed these notions around while attempting to sleep, thinking about the ways and manners that would flow from my very personal expression. During this long period, all the various art elements followed my own discipline, which flew through my thoughts and emerged as the expressed work.

_Diary eight_

**REFLECTION OF HYBRIDITY:**
**FOURTEEN SELECTED WORKS (FROM 1978 TO 2004)**

Finally, I present a series of fourteen works with explanations, to show the outcomes of my study associated with this creative art project.

**Conclusion**

The development of pictorial representation including notation, research and action planning strategies explains how the artist-researcher, used her art knowledge and imagery to demonstrate the changes that occurred throughout her maturation. There are also consequences of interactions with diverse socio-cultural environments. In the series of visual diaries I note the inter-dependence of sensory modalities that reflected my world-life. All aspects of art influences demonstrate iconic signs and implications to the ongoing discussion of hybridity. My exegesis underscores the need for a greater cultural specific understanding of artistic development in visual arts education. I emphasise the significance of the potential influence of culture in guiding choices, which are favoured, valued and taught to the children of our evolving Western Australian life-world in the 21st Century.
OUTCOMES OF THE RESEARCH

The exhibition

The exhibition is an essential part of my research. The exhibition of paintings involves the processes of creating to expose diversity within my expressive background. The resulting exhibition celebrates and embodies hybridity in every possible respect from ideas, materials, stylistic conventions, motivations for making and literacy association with the artistic processes. The exhibition outcomes underscore the research question as a reflective process supported by this exegesis.

Section 1

THE SIGNIFICANT PAST

I was trained in both European and Asian visual arts cultural traditions. In European visual arts, I studied the Western aesthetic including formalism, which is the traditional Western approach in terms of composition, colour, texture and space. (Hart, 1991) In contrasts to Western key visual arts standards, South East Asian visual arts traditions must express the spirit or breathe of life. Aesthetic statements need to be considered through spirit or breathe as seen in the techniques and composition via a structural method, for example the use of traditional brushwork. Therefore, paintings are judged on the character of individual brush strokes, as well as the strength or weakness of a given line.
Morning in a Thai Tribe Village 1978

Sizes: 70cm x 120cm

Material: Oil on canvas

This is the first significant change in my expressive life as an artist. It was painted in 1983 after five years of studying different cultures, customs, creating many sketches, collecting documents (such as literature, poetry) as well as attempting to work on specific paintings.

This tribal group lived in the mountains in North Vietnam. The people always choose to live near a spring. It was fascinating for me to see their well constructed huge houses with special verandas and tall wooden columns lifting the house off the ground. The houses were carefully constructed out of natural material. This experience was radically different to my city existence in Hanoi.
Moonlight Bathing 1996

Sizes: 60cm x 80cm

Material: watercolour on silk

The painting depicts a special Thai Tribe custom, but I painted it when I was in Australia, 1996. This work is evident of the outcome of hybridity.

This painting relates to a special personal experience that I encountered with Thai tribal people. Thai women bath according to a strict tradition. They have developed particular bathing skills where they hide from the male gaze. Male artists never ever get a chance to appreciate their beautiful bathing experiences or even approach to the subject of bathing. I was trained by Thai women in how to carrying clothes keeping them dry.
Childhood play 1994

Sizes: 40cm x 60cm

Material: watercolour on silk

After a tiring day looking after my 20 month old baby in 1994, I opened a book on Vietnamese sculpture and saw a relief carving work relating to my childhood playing with friends. The work softly spoke to my childhood memories. I took some brushes and following the form of the work and in my mind returned to my country with a flood memories of when I was a little child playing and touching sculptures.
Trembling Car 1997

Sizes: 40cm x 60cm

Material used: watercolour on silk

This painting uses water colour and acrylic paint on silk. The image is significant of my first day on a teaching practice at Hamilton Senior High School in South Fremantle. There was a very strong thunderstorm and I was a nervous inexperienced driver. The landscape was alien to me and I was lost. I recall bushes and places with no human signs, only a big truck hurrying down the road threatening my security. My first car and I were trembling in rain.
The Dream 2001

Sizes: 60cm x 80cm

Material: watercolour on silk

This painting portrays one of my dreams in a fleeting moment when I looked back to my youth. The scene is oriented in traditional Asian style. The figure is one of my former students. The figure's pose dominates in the painting in an unsteady manner looking back to the viewer. Surrounding the figure in dark greens, are leaves which symbolise the myths of life. What will this girl receive for her life? This is also an unseen picture. The painting uses traditional Vietnamese water colour techniques.
Section 2

PERSONAL STORIES: A FIGURATIVE APPROACH

This series of six paintings uses figurative symbols and strong movements to express my personal migration, to establish a new life in Australia. A new life for me is one without having a mainstream language, a working social knowledge or the traditional attitudes of everyday life which most Australians take for granted.
Love and desire 2004

Sizes: 80cm x 110cm

Material: oil on canvas

Emotions symbolised by the hair movements woven with the secrets of life (to love, and to be desired). The theme is carried by the female body in transition moving with speed. My self portrait appears underneath the images with no mouth. I am unable to state these feelings.
The conflict of departure 2004

Sizes: 80cm x 130cm

Material: oil on canvas

This work expresses the lives of all migrant people who are anonymous, nervous often finding themselves in awkward situations. In the centre of the painting figures depart from an environment full of conflict. The female figure has no face. Instead her hair is tangled around her head and above there figure there is a group of alien and threatening figures. The work expresses complex feelings of misunderstanding and the conflict of departure.
Drowning in life 2004

Sizes: 60cm x 80cm

Material: watercolour on silk

In this painting there is a strong diagonal movement of dark browns with the two images in a harsh swimming condition. Hairs and waves are tangled together.

This image portrays the anxiety of the artist wanting to participate in equality of opportunity but feeling the harshness of rejection and exclusion.
Swimming with Dangers 2004

Sizes: 60cm x 80cm

Material: watercolour on raw silk

In this painting I express my first experiences of survival in terms of both my personal and professional life-world. This could be expanded to show the harsh life faced by many women wanting to come back to their professional work when they have to face many sharp corels in their lives.

In the painting “Swimming with Dangers” I used coral as patterns. There are too many unknown corals under the water, the ocean, like our lives, is full of potential dangers.

Fear of the unknown is a danger faced by many migrants, as they learn to swim in their new cultural waters.
Swimming through the Wave 2004

Sises: 70cm x 90cm

Material: oil on canvas

Have you ever been caught within a big wave in a deep sea with no swimming experience? What would have happened to you if you were in this situation?

This painting symbolises the experience of a non-swimmer and thus expresses the part of my life when I began to learn a new life in terms of Australian culture. The female is stretching, positioning herself in a big wave, trying hard not to drown. The face is lifeless and some waves underneath the figure appear to move towards the figure to create bigger waves. The composition of the work is unbalanced. A big wave represents a sudden danger in my life as if I was always living in a shell for cover never knowing what would happen next.
Reflections: Moving forward 2004

Sizes 90cm x 90cm

Material: mixed media (oil paint and gold leaves)

This work uses underwater scenes as symbols of echoes. In this work I enjoy the ideas of strength and contrasts and going forward without interruption in life's journey. In the background there is a group of people swimming. I used inlayed gold to give a strong forward movement ahead of the main group with an obvious advantage. The main figure in the centre, has its shadow reflected in the water and seems to want to go over the frame depicting a fleeting moment of liberation and freedom. These reflections represent my life, fate and my personal condition.
Section 3

KINGS PARK

This is a series of three landscape paintings. One oil on canvas and the other two used water colour on silk. I love to use landscape as symbol of my emotion. Sometimes I lament and when I am sad this is reflected in my work. Other times my work captures passion and excitement. Therefore, landscape reflects my deep subjectivities. I can use landscape as life’s whispers, its laughter or even as a mechanism to shout out from the canvas. Landscape has become my confidant.

I look at Kings Park as if I was an explorer for the first time. I observe the land and wander by myself, often returning to visit the area in different seasons and time of day. I find that Kings Park is sometimes very quiet, showing its mystery in the bush. During twilight, Kings Park completely changes, from what it looks like during the daytime. The three paintings portray the same location, but show my very different moods.
KINGS PARK LANDSCAPE 2004

Becoming

Sizes: 50cm x 70cm

Material: Watercolour on silk

Water colour on silk using calligraphic pens with fast brush strokes to achieve a soft sky and hot atmosphere. I see fresh trees covering the land as I experience a new and welcoming place for the first time.
KINGSPARK LANDSCAPE 2004

Being reviewed

Sizes: 60cm x 80cm

Material: watercolour on silk

This work represents what is revealed deep within, after reflecting upon personal experiences. Kings Park becomes my habitat.
KINGS PARK LANDSCAPE 2004

Heroic matters

Sizes: 60cm x 80cm

Material: oil on canvas

Kings Park carries a diverse Australian heritage, as well as many formal and private stories. Kings Park also is central to Perth and its development in contemporary time. In addition, Kings Park is a link to ancient sentiments, but it also positions a show of heroic narratives of struggles and survival. Kings Park has become a metaphor for many generations.
Account of influences evident in the artist’s work

The research context reflects elements of cultural diversity via a visual experience and personal narrative. In this study the artist-researcher indicates that creating is a journey that carries a multiplicity of points of view as a response to cultural perspectives and possibilities. The artist-researcher’s background echoes quite deliberately, the philosophical issues underpinning the hybridity in her past, as well as her contemporary expression. The Part-East influences such as Chinese, Japanese, Vietnamese as well as European, see many cultural interactive elements and association. In addition, these interactive elements continuously re-construct her contemporary hybridity. These works represent accounts of influence, developing the symbolique of a cultural crossing as a visual arts journey.

Educational application

Western Australian Curriculum Council (1998)

Curriculum Framework

The Curriculum Framework is underpinned by sharing values to give meaning and purpose to students’ lives. In a pluralistic society the curriculum must be adaptable to the particular needs of specific ethnic cultural groups and communities. The outcomes from this research will be used to examine whether transformative repair visual arts education can be used to effectively support the sharing values in a culturally diverse classroom. (Curriculum Council, 1998)

The transformative multiculturalism approach in visual arts education involves the analysis of cultural elements. Repair multiculturalism methods enable students to demonstrate and validate their own particular cultural heritage. A student’s self-image is strengthened through self-identification with their personal culture. The transformative-repair application in visual arts education enables students to make connections between their family roots, their local, national and global life-worlds. This research will also develop each student’s unique potential in the field of aesthetic understanding and help them comprehend the cultural diversity of the greater Australian society.
Transformative-repair multicultural application in visual arts for secondary students

The transformative-repair multicultural approach is endorsed by the Outcomes in the Overarching Learning Area Statements. (Curriculum Council, 1998) A visual arts project designed using transformative-repair principles has been implemented with a group of students. An examination of the success of the transformative-repair project has been assessed and evaluated (see appendix 6 and 7). A questionnaire (see appendix 8), was designed to determine students' views and is used to evaluate the effectiveness of the project.

During the study, students engaged in interrelated cultural processes as a series of visual activities including visual inquiry, studio practice, reflection and presentation. During the visual inquiry process the students studied cultural elements, selected and gathered relevant information using visual language in a way that was informed by an ethnic artists' expressive work. Students examined the way these artists have developed their ideas within their unique way of expression.

The students were encouraged to demonstrate how they have absorbed certain skills and techniques during their studio practice. Students selected cultural elements in the visual inquiry process in order to create visual works that reflected their personal lives.

In the reflection stage, students demonstrated how they interpreted and evaluated their artwork. The students indicated their comprehension of the cultural elements reflected in their artwork. Through a school-based exhibition the students presented their emerging hybridity. The outcomes of this project are an indicator only, because a program needs to be implemented over an extended period of time to be truly effective. Therefore, this teaching project is a pilot study that underscores the potential of the transformative-repair approach.
Project title: Reflections

This project is designed for levels three to five (SOS – Curriculum Framework) concerning cultural studies, share values and parent backgrounds.

Duration: 10 weeks

Contact: 4 hours a week

Homework: 3 hours homework activities per weeks

The project required students to create an artwork which demonstrated their understanding of their parent’s culture through customs and traditions, as well as how these factors linked to their lives. During visual inquiry activities students studied the unique expression and subject matter associated with their particular family customs and traditions.

The students and teacher worked together in research areas in order to explore art ideas. The teacher integrated the student’s chosen research topic through folk art, or ancient art with a special art technique as well as traditional materials used. These activities engaged both students’ and teacher’s knowledge, aroused interest and allowed an understanding of the art context. Resource information was obtained from books, internet, as well as family and community members. The activities for this process included:

- Sketching the significant images through research by looking at books, artefacts from family or community members.
- Collecting pictures, stories related to interests customs or traditions
- Taking note from resources

The following figure seven, an action research planning was used for the first phase of the project.
Student’s work samples 1 is an illustration for the first phase of research topic (refer to page 70)

Visual inquiry and art responses accommodate the following phases. Students are now able to select and gather relevant information to coordinate their ideas related to their specific themes.

Student A’s work sample one (refer to work sample one on page 69) has a theme of “Me and the Past”. This theme relates to her ancestry. Her Grandmother was the last one in her family to be born in South Africa while Student A is a second generation Australian.
ART IDEAS: RESEARCH PARENTS' CULTURAL BACKGROUND
FOCUS: AFRICAN STUDY

NIGERIAN ART

When the Portuguese arrived in Nigeria in the 15th century, their art became a major influence of Nigerian art.
Figure eight is a development of the action research plan from the figure seven.

Figure 8: Action research methods used for
- Phase two: gather skills and techniques
- Phase three: art responses
- Phase four: critical analysis

After researching Nigerian art (phase one), Student A developed her theme and analysed the cultural elements relating to her life. Student A’s work samples two and three show the change from the previous project, which was a focus on Romanticism using a formalist approach. Her work was strongly influenced by romanticist artists as well as Nigerian expressive art styles. The work samples show distinct changes in her expression and cultural learning journey.
STUDENT A: WORK SAMPLE TWO
ART IDEAS AND ART ELEMENTS STUDY
THE USE OF LINE, MOTIFS STRUCTURE IN WORKS

[Image of drawings and paintings with text: "SELF PORTRAIT IN PASTEL"]
STUDENT A: WORK SAMPLE TWO (CONTINUE)
AFRICAN ART INFLUENCES
STUDENT A: WORK SAMPLE THREE
THE PREVIOUS PROJECT: THE SCHOOL CHAPLAIN
ART IDEAS AND INFLUENCE: ROMANTICISM

Portrait of chaplain

Me (looking evil)

Drawn using conte' on black paper
Similarity, student B has a strong Vietnamese cultural background influenced by her mother. She demonstrated this in her visual inquiry through ideas, development, passion and a dedication towards her parent’s culture.

Student B work sample four and five relate to her interests in her chosen theme. Her soft gentle characters are symbols for most Vietnamese women. These are seen in a series of print. A pleasant atmosphere of romance is evident in the unique Vietnamese expression. (Refer to pages 77, 78, and 79)

**Evaluation – The Transformative Repair-Multicultural list project**

“Reflection”

In the previous project the students studied a formalist Western aesthetic, indicating that the formalist techniques of analysing art elements and the construction of artworks were helpful in creating excitement about personal backgrounds.

The project was open-ended in four phases. It involved art ideas researching cultural elements, a visual inquiry including art skills and processes concerning associated with specific materials. The last two phases being art responses and critical analysis.

Working with students of diverse ethnic background, I believe that using the transformative repair multiculturalism approach is a good way to motive and hold student’s interest while engaging them in the broader visual arts world. We need to develop and educate students to appreciate their values and heritage, as well as share these with others.

The transformative repair-multiculturalism enables teachers to show the variation of cultural heritages in a classroom and therefore visual literacy is enhanced. Students are strengthened through self identification with their rich ancestral backgrounds. This approach develops an understanding of expression in the culture of their ancestry, rather than increasing the sophistication of students in relation to some abstract world of high art.

The repair approach can also improve students’ knowledge regarding expression in different traditions, as well as art history, across diverse aesthetic systems using
hybridity. Students gather, select and create within their own experiences in a long term journey through visual arts engagement.
CONCLUSION

In this exegesis I examine how the visual arts practice embodies elements that reflect my cultural diversity and related aesthetic studies. A broad survey of literature has been undertaken to inform this research and issues related to cultural hybridity and the Transformative Repair Multicultural approach for visual arts education. Understandings are associated with my 35 years as a practitioner.

I have also endeavoured to position my research in relation to the significant past, to identify artistic conventions associated with specific visual traditions. A Figurative approach symbolises the significant impact of a new social and physical environment. This visual metaphor expresses deep personal experiences born out of a new Australian life-world. Kings Park – The landscape subject is both creative and interpretive. It links both traditional styles and an emerging personal hybridity.

I believe that the research will enhance educational outcomes of students who have diverse cultural backgrounds. In particular, it positions expression within the students’ cultural ancestry. The Transformative- Repair Multiculturalism approach is adapted to the Western Australian Curriculum Council’s Curriculum Framework, which identifies shared values as a mechanism for improving student knowledge regarding different traditions, as well as fostering aesthetic hybridity.
A study of folk art techniques: how to use art materials and art elements to portray the subject matter
The picture makes fun of the way of teaching by incompetent scholars. Preceptor 'Old toad' is depicted sitting proudly and imperiously on an ornate bed, before him is a block of respectful and timid pupils, one shrewdly reaching a lesson, others feebly trembling upon him. The preceptor could be likened to showing off his hollow authority without teaching anything at all.
STUDENT B: WORK SAMPLE FIVE
References


Zimmerman, E., (1990). Question about multicultural and art education or “I’ll never
forget the day M'Blawi stumbled on the post-impressionists. *Art Education*, 43(6), 8-24.
Appendix 1

Formalism in Visual Arts

Formalism includes normative formalism and analytic formalism. Normative (regulative) formalism is a theory about how painting should be. Suggesting that it ought to be organised in a certain way if it is to be of value, then this organisation is what we need to take account of in coming to assess or evaluate artworks. Analytic (or constitutive) formalism is a theory about how paintings essentially are. It holds that paintings are organised in a certain way and that this organisation is what we need to take this into account, in coming to understand them. In analytic formalism there are two sub-categories: manifest formalism and latent formalism. Manifest formalism is the process extracting form from a painting (and has been advocated for extracting a painting from nature). In latent formalism, the form essential to a painting is not observable across its surface. It underlies the pictorial surface from where they have to be retrieved and once they have been retrieved, they are capable only of purely abstract formulation. (Wollheim, 2001)
Appendix 2

Three Vietnamese folk artworks introduce a small circumscribed group. These works contain an element of retention and survival of a tradition. Natural materials such as rice paper with flower shells coat the paper. Colours are extracted from leaves, flowers and fruit. Folk art is the expression of the Vietnamese people toward civilisation within their particular life-world.

A witty picture of an ordinary scene in the countryside. A youthful and fleshy girl, part of her body revealed, her long hair flowing down her back, and her face lit up stupidly, pulls up her skirts to gather coconuts. Meanwhile, up on the tree, a young man, with a note of humour on his face, lowers two lovely coconuts.

The simple printing suits well the accompanying verse: 'Praise to those who have erected the coconut tree: here I’m climbing and you’re beneath awaiting, to please each other'. The optimistic, fairy humorous picture illustrates the vitality of youth. It evokes development, growth and procreation as Spring comes.

Picture 1 Collecting Coconuts
New Year picture
Size: 35cm x 24 cm
Material: Printing on coated paper
A famous picture generalising a rather widespread reality, from ruling circles to commoners. The author aims to give a warning against polygamy in Vietnam. The scene of jealousy is described as lively and fierce as in the related popular verses: "young shoots of bamboo cooked with frogs - Let's have a test to see whose husband it is."

A widely known sheet of Dong Ho Folk imagery, in form and content alike. The picture criticized corruption in the society. Wedding is of course a happy event, but to have peace the mice have to bribe the cat. Hundred of years have elapsed since the picture came into being in a feudal society. Yet it remains relevant, and not only in Viet Nam!

Picture 2 Jealousy
Material: Printing on coated paper
Size: 35cm x 24 cm
New year picture Viet nationality

Picture 3 Mice wedding
New year picture
Material: printing on coated paper
Size: 35cm x 24 cm
Appendix 3

HOW TO ASSESS THE TRANSFORMATIVE-REPAIR PROJECT FOR DIVERSE BACKGROUND VISUAL ARTS STUDENTS

Criteria suggested for assessment (to be used for each student)

Levels relate to the Students Outcomes Statements from Curriculum Framework, 1998 (see appendix 7)

(* SOS: The Student Outcomes Statements)

<table>
<thead>
<tr>
<th>VISUAL ARTS IDEAS</th>
<th># LEVELS RELATE TO SOS</th>
<th>Teacher recall</th>
</tr>
</thead>
<tbody>
<tr>
<td>Research</td>
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<tr>
<td>Chosen culture:</td>
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<tr>
<td>Custom</td>
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<tr>
<td>Two myth related stories</td>
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<td>e.g. war, social issue, or family issues</td>
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<tr>
<td>Ways of expression reflected at a given time through visual arts practice by chosen artists' influences</td>
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<td>Take notes</td>
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<td>Recording own thoughts</td>
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<tr>
<td>States orientation</td>
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<table>
<thead>
<tr>
<th>Visual arts skill development</th>
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</thead>
<tbody>
<tr>
<td>Visually show a series of your drawings and compositions which have similar ideas to the chosen expert using their ideas in their work:</td>
</tr>
<tr>
<td>Student's use of their own images adapting their way of expression to the chosen artists which relates to the myth or belief or customs of the culture.</td>
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<tr>
<td>Visual records</td>
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<td>Visual notes</td>
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<tr>
<td>States context including main ideas</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>VISUAL ARTS SKILLS ART TECHNIQUES AND PROCESSES</th>
<th>1</th>
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<th>7</th>
<th>8</th>
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<tr>
<td>Reproduction of the work by the chosen artist at the time (scale, and way of expression only)</td>
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<td>Visual explanation</td>
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<td>Level of accuracy to develop student's comprehension (philosophy)</td>
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<td>Use visual images (sections from the work) to show how to understand visual expressions by their uniqueness</td>
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<td>Verbal Explanation in some significant tasks</td>
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<td>Levels of art knowledge to show improvement</td>
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<td>Art elements used in the ways of expression</td>
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<td>Colours</td>
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<td>Form - shape</td>
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<td>Space</td>
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</table>
**VISUAL ARTS IN SOCIETY**

<table>
<thead>
<tr>
<th>Systematic observation:</th>
<th>1</th>
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<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
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<th>8</th>
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</thead>
<tbody>
<tr>
<td>A series of sketches relating to local or every day life subject matter which connects to the study</td>
<td>Verbal and visual explanation</td>
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<tr>
<td>A comprehensive visual experience to show how students absorb the visually cultural study by using their local or every day subject matters</td>
<td>Visual experiments</td>
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</table>

**VISUAL ARTS RESPONSES**

<table>
<thead>
<tr>
<th>Create a piece of art to show in levels:</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
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<th>6</th>
<th>7</th>
<th>8</th>
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<tbody>
<tr>
<td>understanding, analysis and critical approach to the cultural context in visual arts</td>
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<tr>
<td>Techniques and processes to show ways of expressions relating to the theme of study</td>
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<tr>
<td>Comprehension and hybridity in student’s own art</td>
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Don’t look at a way of arranging colour or imitation. Teachers should look at how students understand the cultural context.

Different levels in Understanding Analysis Critical approach Recall student’s backgrounds in the finished project.
### Appendix 4

**STUDENT OUTCOMES STATEMENTS**

**VISUAL ARTS**


Aesthetic systems and art practice reflected through art activities of the four strands

<table>
<thead>
<tr>
<th><strong>VISUAL ARTS IDEAS</strong></th>
<th><strong>VISUAL ARTS SKILLS TECHNIQUES</strong></th>
<th><strong>VISUAL ARTS IN SOCIETY</strong></th>
<th><strong>VISUAL ARTS RESPONSES</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 Student works in foundation activities in art: making art work by sharing, observing and playing</td>
<td>1.1 Student experiments with skills and processes in directed activities.</td>
<td>1.1 Student recognises art experiences in every day life, and observe cultures by nature.</td>
<td>1.1 Student responds to careful direct questioning.</td>
</tr>
<tr>
<td>1.2 Student uses ideas, skills and processes and has learnt in directed activities. The student begins to accept other ideas.</td>
<td>1.2 Student consciously chooses appropriate skills and techniques in guided activities for making own artworks.</td>
<td>1.2 Student recognises and talks about art experiences within his/her living environments, and begins cultural awareness.</td>
<td>1.2 Student makes observations and uses one or two elements of art to make his/her own artworks.</td>
</tr>
<tr>
<td>1.3 Student consciously experiments with ways of expressing ideas and feeling within the structure of given tasks.</td>
<td>1.3 Student selects skills and techniques from a limited range of choices which are provided by the teacher or resources.</td>
<td>1.3 Student describes and identifies key features of art in the community and in other cultures or time.</td>
<td>1.3 Student identifies key features of artworks and use appropriate terminology within frameworks given by the teachers.</td>
</tr>
<tr>
<td>1.4 Student is developing and problem-solving skills through teacher guidance.</td>
<td>1.4 Student is confident to work individually and in groups with less teacher assistance. The student chooses appropriate skills techniques and processes and complete the artworks.</td>
<td>1.4 Student understands the contributions visual arts make to societies, cultures and times, with focus on contemporary Australian art.</td>
<td>1.4 Student makes comparisons and connections, using given critical frameworks within artworks.</td>
</tr>
<tr>
<td>1.5 Student shows proficiency in problem-solving skills on his/her own work or in groups. Idea development should link to other societies, culture and times.</td>
<td>1.5 Student is discriminating in his/her selection and use of art skills, techniques and processes in given tasks.</td>
<td>1.5 Student analyses the features of artworks that make them identifiable local, national and international.</td>
<td>1.5 Student begins to describe and analyse contents and the use of art elements.</td>
</tr>
<tr>
<td>1.6 Student selects from a range of ideas, contexts from both past and contemporary art to create original art works</td>
<td>1.6 Student displays more initiative, and works purposefully alone and in groups. The student applies skills, techniques and processes to structure artworks in a chosen style or form.</td>
<td>1.6 Student understands how art styles change over time and what influences those changes and make in own art work.</td>
<td>1.6 Student identifies analyses and interprets features of artworks through discussion and written forms giving personal points of view.</td>
</tr>
<tr>
<td>1.7 Student makes an artwork choosing from a diversity of ideas and communicates why</td>
<td>1.7 Student uses diversities of skills, techniques and processes to present artworks that desired</td>
<td>1.7 Student shows understanding of the relationships between social</td>
<td>1.7 Student uses processes of critical analysis to support interpretations and show</td>
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<td>and how choices were made.</td>
<td>audience responses.</td>
<td>and cultural issues and art practice.</td>
<td>awareness of their own value in written and creative artwork.</td>
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<td>L8 Student makes artworks that extend and manipulate ideas, integrates technical and aesthetic elements and shows a sense of personal style.</td>
<td>L8 Student manipulates and extends the potential of art tools. The student demonstrates expressive understanding of techniques appropriate to individual style.</td>
<td>L8 Student independently researches artworks from the past and present cultural perspectives and critically examines the ways that they influence his/her own artworks.</td>
<td>L8 Student shows understanding of issues in art criticism, includes own personal opinions and places them in the context of other critical commentary.</td>
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</table>

**Table 1**: Adapted from The Student Outcomes Statements in the Curriculum Framework,(1998) to approach to Visual Arts through four strands and eight learning outcomes.
Appendix 5

This questionnaire serves as an indicator only because the programme needs to be implemented over an extended period of time to demonstrate the potential of the transformative-repair approach.

Questionnaire (to be administered to students at the completion of the project)

This is an anonymous questionnaire. Please ensure that you do not write your name or any other comments that will make you identifiable. By completing the questionnaire you are consenting to take part in the research.

Read the questions and answer them by placing and tick in the box that best suit your answer.

Please feel free to write any comments to explain your answers.

Q.1 Rate the most significant influences in your selected cultural study?

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Q.2 Who do you think was easier to collect information from?

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</table>

<table>
<thead>
<tr>
<th>Teachers</th>
<th>Most significant</th>
</tr>
</thead>
</table>

Q.3 Which group do you think was easier to collect information from for your research?

Your cultural community
(Parents, family and community members)

Information from your country of origin (internet and books)

Australian community members

Comment

Q.4 How do you value the opportunity to study your family's root culture?

Very important

Important

Not important

Comment

Q.5 How important do you think this study is for your personal life?

Very important

Important

Not important

Comment
Q.6 Did you understand your parents better and value your cultural origins more after completing the project?

Yes

No

No change

Comment:

(Q.8) Has your enjoyment of art increased since doing this project?

Yes

No

Undecided

Comment

(Q.9) Has your appreciation of art improved since doing this project?

Yes

No

Undecided

Comment

(Q.10) Do you feel better about yourself and your studies since doing this project?

Yes

No

Undecided

Comment
Evaluation Questionnaire (to be administered to students at the completion of the project)

Tick the box which best suits your answer

Q.1 Did you feel your art was more meaningful when you used your cultural roots as a basis for your art?

Yes

No (Tick one box only)

Undecided

Comment:

Q.2 Have you had any communication with significant others in your life (family, friends) based on the cultural research and artwork completed for this project?

Yes

No (Tick one box only)

Uncertain

Comment:

Q.3 Do you feel you would be more able to share your cultural values with others now that you have used these values as a basis for your visual arts?

Yes

No (Tick one box only)

Undecided
Q.4 Has your appreciation of your own cultural heritage improved since you deliberately used it as a basis for your visual arts?

Yes □
No □ (Tick one box only)
Undecided □

Comment:
______________________________________________________

Q.5 Would you attempt to learn about the art of other cultures in your future visual arts projects?

Yes □
No □ (Tick one box only)
Undecided □

Comment:
______________________________________________________

Q.6 Have you found this visual arts project useful for your own life?

Yes □
No □ (Tick one box only)
Undecided □

Comment:
______________________________________________________
Q.7 Have you enjoyed doing this project?

Yes [ ]

No [ ] (Tick one box only)

Undecided [ ]

Comment:

__________________________________________________________________________

__________________________________________________________________________

Thank you for completing this questionnaire.
Appendix 6
This needs to go on ECU letterhead paper before it goes out to parents/participants

Letter of Request to Parent/Guardian

Title of the project:

CULTURAL DIVERSITY AS EXPRESSED IN THE ARTIST’S PAINTINGS AND THE
METHODS OF USING EACH STUDENT’S BACKGROUND CULTURE AS A BASIS FOR
VISUAL ARTS STUDIES

Dear Parent or Guardian

I am the co-ordinator of the Visual Arts Department, Girrawheen Senior High School. I
am also a student at Edith Cowan University completing a Master’s degree in Visual
Arts Education. The Principal has given permission for the research, and the research
project has been approved by the ECU Human Research Ethics Committee.

The purpose of this research is to use each student’s own ethnic cultural traditions as the
basis for creative artwork. Students will be encouraged to develop their understanding
of their own cultural ancestry and link it to their own lives. Students understand that
their cultures are the foundation of this work. It links to the Curriculum of W.A for The
Arts and is therefore part of the normal course for visual arts.

In the course of this research project your child/children will undertake drawing,
research and painting processes in line with normal class work. Their work may be
recorded through photographs and written notes. Only students in the research project
will have work recorded. This study is not being used for testing or grading students.
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art project. This questionnaire will only be of use to me for the research and will have
no bearing on any student assessment.

Confidentiality and anonymity is guaranteed at all times. Participation is voluntary, and
your child may withdraw from the study at any time. Whether your child participates in
the study or not will not affect his or her assessment or evaluation in any way. Every
class member will still be given equal opportunity to be assisted by me in their study of
art.

Any question concerning this project can be directed to:
Kim Le, Art-Coordinator,
Visual Arts Department
Girrawheen S.H.S.
Phone No: [Redacted]

If you have any concerns or complaints about the research project and
wish to talk to an independent person, you may contact:
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Human Research Ethics Committee
Edith Cowan University
100 Joondalup Drive
JOONDALUP WA 6027
Phone: (08) 6304 2170
Email: research.ethics@ecu.edu.au

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Appendix 7

This needs to go on ECU letterhead paper before it goes out to parents/participants

Letter of Consent from Parent/Guardian

Title of the project:

CULTURAL DIVERSITY AS EXPRESSED IN THE ARTIST'S PAINTINGS AND THE METHODS OF USING EACH STUDENT'S BACKGROUND CULTURE AS A BASIS FOR VISUAL ARTS STUDIES

I, ...........................................................................................................[Name of parent/guardian]
give consent for my child

..............................................................................[Name of child] to participate in this research study.

- I have been provided with a copy of the Information Letter, explaining the research study and have been given the opportunity to read the information provided.
- I have been given the opportunity to ask questions and have had any questions answered to my satisfaction. I am aware that if I have any additional question I can contact the researcher, whose number has been provided in the Information letter.
- I understand that participation in the research project will involve my child to undertake the normal program, as follows: He/she will be taught art with their ethnic cultural traditions as the basis for creative artwork. My child will be encouraged to develop their understanding of our own cultural ancestry and link to his/her own life. My child will undertake drawing, research and painting processes in line with normal class work. The researcher will use photographs and notes for the purposes of the research project. My child will complete the anonymous questionnaire.
- I understand that the information provided will only be used for the purposes of this research project, and any information given will be kept confidential.
- I agree that the results of the study may be published that neither my child nor the school will be identified.
- I understand that my child is free to withdraw from further participation at any time, without explanation or penalty.
- I understand that if I choose not to participate in this study I will undertake the 'normal' course and will not suffer any penalty and disadvantage by such action.

Signature: ___________________________

Date: ___________________________

Researcher's signature
Letter requesting permission to initiate action research study

To the Principal  
Girrawheen Senior High School 

I am currently working toward a Master’s degree in Visual Arts Education at Edith Cowan University. I am seeking permission to initiate an Action Research study at Girrawheen Senior High School in Semester 2, 2004 with a selected group of year 11 Art and year 12 Art Design students who have diverse cultural backgrounds.

The purpose of this research is to explore how well an art project based on the Transformative-Repair Cultural Pedagogy in Visual Arts Education benefits students who live in a diverse culture. I am also examining to what extent that hybridity emerges in the student’s own work by using the transformative-repair method approach in visual arts.

The art project will be incorporated into normal program and will not add or detract from the workload and art course.

I propose to document student progress through photographs and written notes. This study is not testing or grading students in any way because the focus is on observing any changes that occurs in student’s work as a result of a changes in the teaching focus. Students will also be asked to complete an anonymous questionnaire at the end of the art project.

Confidentiality and anonymity is guaranteed at all times. Participation is voluntary, and your child may withdraw from the study at any time. Whether your child participates in the study or not will not affect his or her assessment or evaluation in any way.

I have attached a letter of consent to be sent to parent of students selected for this study.

Regards

Kim Le, Art - Coordinator  
Visual Arts Department  
Girrawheen Senior High School
Appendix 9
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Letter of Request to Student

Title of the project:

CULTURAL DIVERSITY AS EXPRESSED IN THE ARTIST’S PAINTINGS AND THE METHODS OF USING EACH STUDENT’S BACKGROUND CULTURE AS A BASIS FOR VISUAL ARTS STUDIES

Dear Student

I am the co-ordinator of the Visual Arts Department, Girrawheen Senior High School. I am also a student at Edith Cowan University completing a Master’s degree in Visual Arts Education. The Principal has given permission for the research, and the research project has been approved by the ECU Human Research Ethics Committee.

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In the course of this research project you will undertake drawing, research and painting processes in line with normal class work. Their work may be recorded through photographs and written notes. Only students in the research project will have work recorded. This study is not being used for testing or grading students. You will also be asked to complete an anonymous questionnaire at the end of the art project. This questionnaire will only be of use to me for the research and will have no bearing on any student assessment.

Confidentiality and anonymity is guaranteed at all times. Participation is voluntary, and you may withdraw from the study at any time. Whether you participate in the study or not will not affect your assessment or evaluation in any way.

Any question concerning the project can be directed to:

Kim Le, Art-Coordinator,
Visual Arts Department
Girrawheen S.H.S.
Phone No: [hidden]

If you have any concerns or complaints about the research project and wish to talk to an independent person, you may contact:

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Phone: (08) 6304 2170
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Letter of Consent from Students

Title of the project:

CULTURAL DIVERSITY AS EXPRESSED IN THE ARTIST’S PAINTINGS AND THE METHODS OF USING EACH STUDENT’S BACKGROUND CULTURE AS A BASIS FOR VISUAL ARTS STUDIES

I, .................................................................................................................... [Name of student] give my consent to participate in this research study.

- I have been provided with a copy of the Information Letter, explaining the research study and have been given the opportunity to read the information provided.
- I have been given the opportunity to ask questions and have had any questions and answered to my satisfaction. I am aware that if I have any additional question I can contact the researcher, whose number has been provided in the Information letter.
- I understand that participation in the research project will be undertaken the normal program, as follows: I will be taught art with ethnic cultural traditions as the basis for creative artwork. I will be encouraged to develop their understanding of our own cultural ancestry and link to my own life. I will undertake drawing, research and painting processes in line with normal class work. The researcher will use photographs and notes for the purposes of the research project. I will complete the anonymous questionnaire.
- I understand that the information provided will only be used for the purposes of this research project, and any information given will be kept confidential.
- I agree that the results of the study may be published that neither I nor the school will be identified.
- I understand that my child is free to withdraw from further participation at any time, without explanation or penalty.
- I understand that if I choose not to participate in this study I will undertake the ‘normal’ course and will not suffer any penalty and disadvantage by such action.

Signature: ________________________________

Date: ________________________________

Researcher’s signature
## Appendix 11

### Timeline

### Education - Work Experience - Significance

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- Won scholarship for 5 year B.A study (1978-83)
- Entered Dip
- Visual Arts
- ECU, 1995
- Completed
- 1997
- Completed
- Masters
- Degree in Visual Arts
- Edith Cowan University
- Completing Masters
- ECU*

### AGE

| 6 | 12 | 27 | 28 | 41 | 46 | 48 |
### Timeline

**Education - Work Experience - Significance**

| AGE | 19 - 22 | 22 - 27 | 30 - 35 | 42 - 43 | 43 - 48 |

| Work at | Part time | University teaching: B.A in Visual Arts |
| Vietnamese Cartoon Film Co. for 3 years (1975-78) | teaching Art for children (1978-83) | (1986-91) |
| High School teacher at Bunbury, Australia 1998-99 | High school teacher at Perth Modern SHS and Girrawheen S.H.S. Australia |
### Timeline

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I, ...........................................................................................[Name of parent/guardian] give consent for my child

...........................................................................................[Name of child] to participate in this research study.

- I have been provided with a copy of the Information Letter, explaining the research study and have been given the opportunity to read the information provided.
- I have been given the opportunity to ask questions and have had any questions answered to my satisfaction. I am aware that if I have any additional question I can contact the researcher, whose number has been provided in the Information letter.
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Researcher’s signature
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To the Principal
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I have attached a letter of consent to be sent to parent of students selected for this study.

Regards

Kim Le, Art - Coordinator
Visual Arts Department
Girrawheen Senior High School
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Letter of Request to Student

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Letter of Consent from Students

Title of the project:

CULTURAL DIVERSITY AS EXPRESSED IN THE ARTIST'S PAINTINGS AND THE METHODS OF USING EACH STUDENT'S BACKGROUND CULTURE AS A BASIS FOR VISUAL ARTS STUDIES

I,........................................................................[Name of student] give my consent to participate in this research study.

- I have been provided with a copy of the Information Letter, explaining the research study and have been given the opportunity to read the information provided.
- I have been given the opportunity to ask questions and have had any questions and answered to my satisfaction. I am aware that if I have any additional question I can contact the researcher, whose number has been provided in the Information letter.
- I understand that participation in the research project will be undertaken the normal program, as follows: I will be taught art with ethnic cultural traditions as the basis for creative artwork. I will be encouraged to develop their understanding of our own cultural ancestry and link to my own life. I will undertake drawing, research and painting processes in line with normal class work. The researcher will use photographs and notes for the purposes of the research project. I will complete the anonymous questionnaire.
- I understand that the information provided will only be used for the purposes of this research project, and any information given will be kept confidential.
- I agree that the results of the study may be published that neither I nor the school will be identified.
- I understand that my child is free to withdraw from further participation at any time, without explanation or penalty.
- I understand that if I choose not to participate in this study I will undertake the 'normal' course and will not suffer any penalty and disadvantage by such action.

Signature:______________________________________

Date:__________________________________________

Researcher’s signature
### Appendix 11

#### Timeline

**Education - Work Experience - Significance**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event 1</th>
<th>Event 2</th>
<th>Event 3</th>
<th>Event 4</th>
<th>Event 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>1962</td>
<td>Entered</td>
<td>Finished</td>
<td>Won Scholarship</td>
<td>Trained as a visual Arts lecturer, 1984</td>
<td>Entered Dip Visual Arts Education at ECU, 1995</td>
</tr>
<tr>
<td>1966</td>
<td>Primary School</td>
<td>Primary School</td>
<td>Won Scholarship for Visual Arts, Fine Art College, 1970-75</td>
<td>Completed</td>
<td>Completed</td>
</tr>
<tr>
<td>1975</td>
<td>Completed, 1975</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1978-83</td>
<td>Won scholarship for 5 year B.A study</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**AGE**

| 6 | 12 | 27 | 28 | 41 | 46 | 48 |

*Edith Cowan University*
<table>
<thead>
<tr>
<th>Timeline</th>
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</thead>
<tbody>
<tr>
<td><strong>Education – Work Experience - Significance</strong></td>
</tr>
</tbody>
</table>

|-----|---------|---------|---------|---------|---------|

<table>
<thead>
<tr>
<th>Year</th>
<th>Work experience</th>
</tr>
</thead>
<tbody>
<tr>
<td>1974</td>
<td>Work at Vietnamese Cartoon Film Co. for 3 years (1975-78)</td>
</tr>
<tr>
<td>1980</td>
<td>Part time teaching Art for children (1978-83)</td>
</tr>
<tr>
<td>1986</td>
<td>University teaching : B.A in Visual Arts (1986-91)</td>
</tr>
<tr>
<td>1992</td>
<td>High School teacher at Bunbury, Australia 1998-99</td>
</tr>
<tr>
<td>1998</td>
<td>High School teacher at Perth Modern SHS and Girrawheen S.H.S. Australia</td>
</tr>
</tbody>
</table>

|-------------|------|------|------|------|------|------|------|------|------|

104
<table>
<thead>
<tr>
<th><strong>Timeline</strong></th>
<th><strong>Education – Work Experience - Significance</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Significance</strong></td>
<td></td>
</tr>
<tr>
<td><strong>AGE</strong></td>
<td>8/9/12</td>
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<tr>
<td><strong>VISUAL ARTS</strong></td>
<td><strong>PRIZES</strong></td>
</tr>
<tr>
<td><strong>AGE</strong></td>
<td>40</td>
</tr>
<tr>
<td><strong>Artwork significance</strong></td>
<td>Thai Tribe, 1983</td>
</tr>
<tr>
<td><strong>AGE</strong></td>
<td>27</td>
</tr>
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Appendix 12
MAPS OF HANOI AND VIETNAM
Appendix 13

MAPS OF WESTERN AUSTRALIA AND PERTH