

Promising Practices in Higher Education: Art Education and Human Rights using Information, Communication Technologies (ICT)

Joanna Black
University of Manitoba

Orest Cap
University of Manitoba

Promising pedagogical practices is described in relation to incorporating ICT (Information, Communication and Technologies) with the study of Human Rights issues in Visual Arts Education for teacher candidates. As part of a course, 'Senior Years Art,' students at the Faculty of Education, University of Manitoba during 2013-2014 experienced a class project entitled, 'digiART and Human Rights: A New Media, Arts Integrated Project.' For this course the authors drew upon a pilot course held earlier in 2011 as a Faculty of Education Summer Graduate Institute in which significant curricula using new media was connected to the theories outlined in the Human Rights Education Paradigm by Tibbitts (2002) specifically related to the (1) values/awareness model (2) accountability model and (3) transformational model. The authors found that models 1 and 3 relate to pedagogical approaches regarding ICT in visual arts education. In this article the writers will describe one outstanding student's process learning about ICT in relation to examining the Canadian immigrant experience. The pedagogical approach used has the promise for wider relevance across subject areas.

Since the early 1900s there has been a significant and formidable connection between visual art and human rights education. Related to its early beginnings are the progressive democratic concepts of John Dewey, later superseded by the social reconstruction theories of George Counts in the 1930s (Milbrandt 2002). Following Counts, Paulo Freire in the 1960s provided a theoretical and educational position in order to deal with humankind's oppression in unjust societies, having himself experienced childhood poverty, hunger, and later in life, a military coup in Brazil. Correspondingly, during this time period, Theodor Adorno of the Frankfurt School developed critical social theories about the culture industry that informed art educators (Milbrandt 2002,141-157; Freedman 2003,67-88). From the time of the 1970s many art educators, addressed human rights education (HRE) including, in the United States, June King McFee, Vincent Lanier, Edmund Feldman, Laura Chapman, Rogena Degge, and later, Doug Blandy and Kristin Congdon during the 1970s, 1980s and 1990s (as discussed by

Milbrandt, 2002 and Freedman, 2003). Canadians also turned their attention to HRE, including Graeme Chalmers (1981, 2002) in the last few decades, and also David Darts (2004). Since the turn of the millennium, many art educators have been advocating for art teachers to develop curricula to promote what Delacruz (2009a) coins a “*global civil society*” in order to create societal change, build upon a common public good, and develop an acceptance of a pluralistic, diverse society. These theorists seek, in short, to address, through HRE, moral, political, governmental, societal problems (Anderson 2003, 58-66; Ballengee-Morris and Taylor 2005; Chung, 2010; Delacruz 2004, 2009a; Freedman 2003, 67-88; Sanders 2006, 21-25). Delacruz (2009b) further advises art educators to not only wisely develop more meaningful, human, and pertinent art education curricula, but also to resist standardizations in this age of testing, common curricula sharing, and an emphasis placed on more traditional subjects. The role of educators, she asserts, is to assist their students to discover and foster concepts important to youths that are worthy of examination and passionate concern. Enabling students to draw upon and give voice to their own life experiences is crucial to their socio-political empowerment (Boughton, 2005; Delacruz, 2004, 2009a). An important aspect of teaching is to make a difference in the lives our students. In short, current art educators believe that the study of HRE can empower youths by fostering and developing their interest in matters of social and political import, as Boughton states (2005), with the resulting belief that their actions can affect change in our world.

Artistic creations about social injustices have great impact thorough the use of social media. Although not a human rights issue, an example of an individual using Web 2.0 to argue his point of view and reach out to the general public is evident in the case of a local singer, Dave Carroll. Strangelove (2010) examines the advent of YouTube and notices that the power of an individual’s voice resonates with the layperson as is evident in the case of Carroll, a Canadian musician (page 192), who had his guitar broken on a United Airlines airplane voyage: the airlines initially refused to compensate him for the damage, causing the guitarist to become outraged - so incensed, in fact, that he created and posted a video on YouTube entitled, *United Breaks Guitars*¹. Viewed by 6 million people, the post and its resulting 'bad PR' are attributed to a \$180 million loss for United Airlines. Linked to the Dave Carroll case, researchers have found that an increasing number of youths are indeed combining art with technology and social engagement (Chung 2010; Delacruz 2009a, 2009b, 2009c; Darts 2004, 2006; Jenkins, 2006,

¹ Dave Carroll’s video can be found at <https://www.youtube.com/watch?v=5YGc4zOqozo>

2009; Tillander 2011). Carrol is an example of the power of YouTube. Imagine if this is applied to actual HRE issues: it can be very impactful through the ability to reach large audiences.

Ellsworth (2008) asks a key question regarding film studies. He inquires whether teachers can create social change through thoughtful and carefully planned curricula development and through well constructed pedagogical approaches. Indeed, culture, art, and technology are correlated and others, like Ellsworth, are advocating a refocus of teaching and learning to impact societal transformation and encourage social activism (Chung 2010; Delacruz 2009a, 2009b, 2009c; Darts 2004, 2006). In the last decade a number of researchers have been advocating the teaching of HRE combined with art and technology² (Choi & Piro, 2009; Chung, 2010. Darts, 2004, 2006; Delacruz, 2004, 2009a, 2009b). Choi & Piro advocate for an interdisciplinary, inquiry based model that fosters youth's creativity and imagination to promote a global culture and our children's '*cultural intelligence*'(2009). Chung (2010) and Delacruz (2004, 2009a, 2009b) agree with this stance, arguing that the promotion of youth cultural activism will deepen children's understanding of the importance of building a better society.

Regarding higher education, Tillander (2011) writes that teaching technology to pre-service teachers is most effective in terms of incorporating technology with pedagogical strategies, carefully chosen content, and comprehending and teaching creative exploration. The author states that it is critical to promote youths' interaction with content through creative, project driven, inquiry based pedagogical approaches evident in many art classrooms which relate to and are valuable in today's digital culture. This author writes "...I imagine possibilities of calling attention to the potential of problem finding and problem solving for restructuring and enhancing transformations of creativity, technology, and pedagogy in art education" (2011, p. 46).

Buckingham (2007), a seminal media education researcher agrees, advocating for media educators to adapt a creative visual art model for media classrooms in order to nurture student self-expression and creativity. The authors of this article attempt to make these creative possibilities concrete through the discussion of a pedagogical approach and curricula development of one teacher candidate's HRE project in visual arts education called '*digiART and Human Rights: A New Media, Arts Integrated Project.*' The teacher candidate in question,

² For a more extensive discussion of the relationships between visual art education, human rights education and Dennadehl digital technologies refer to the article by Cap & Black, 2014

Dennadehl Gragasin, was selected as a result of her outstanding, exemplary work, and her articulateness and thoroughness in communicating the myriad processes involved in making her creative art. She has graciously consented to share in our paper her work (J. Black, personal communications, April 25-27, 2014). Her process and final art was publicly shared at the WestCAST conference (2014), on her blogsite³ (2013), and on her YouTube video⁴ site (2013).

Human Rights Education: A Discussion

Overview of Human Rights History

One of the first ancient records of a charter of human rights can be traced back to the Cyrus Cylinder around 539 B.C. when the first King of Persia, Cyrus the Great, freed the slaves of Babylon (United for Human Rights, n.d.). The decrees he made regarding human rights were inscribed on a baked-clay cylinder and today "...parallel the first four Articles of the Universal Declaration of Human Rights" (United for Human Rights, n.d.). Over time the idea of human rights begun to spread to various other countries and empires such as Greece, Rome, England (Magna Carta, 1215), Ukraine (Pylp Orlyk Constitution, 1710), USA (US Constitution, 1787 and Bill of Rights, 1791), France (Declaration of Rights of Man and of the Citizen, 1789), and finally the United Nations (Universal Declaration of Human Rights, 1948) located in New York city (Canadian Institute of Ukrainian Studies, n.d.; Flowers, n.d.; League of Ukrainian Canadians, n.d.; United for Human Rights, n.d.). In 1982 Canada inscribed the rights of every Canadian in its Canadian Charter of Rights and Freedom (Government of Canada Justice Law Website, n.d.). According to Flowers (n.d., 1) "All societies, whether in oral or written tradition have had systems of propriety and justice as well as ways of tending to the health and welfare of their members."

The Preamble of the Universal Declaration of Human Rights, states that we have a responsibility to make sure that "every individual and every organ of society ... shall strive by teaching and education to promote respect for these rights and freedoms"(United Nations, 1948). Over the last two decades the term 'human rights education' (HRE) has increasingly become part of our vocabulary. In fact, we are seeing especially in the last few years an increase in interest in

³ Gragasin's public blog can be found at <http://www.thesilentimmigrant.blogspot.ca/>

⁴ Gragasin's YouTube video called the Silent Immigrant can be found at <http://www.thesilentimmigrant.blogspot.ca/p/preproduction-artwork.html>

human rights education even in the authors' own faculty. An example of that was the Faculty of Education, University of Manitoba Summer Graduate Institute entitled: "Teaching the Ukrainian Canadian Internment and the Ukrainian Famine-Genocide Holodomor" which was offered between July 4 -15, 2011. The course was designed to explore the meaning of social justice, human rights, genocide and totalitarianism within the context of two case studies: one Canadian and one European. The Canadian case study had a focus on the internment of Ukrainian Canadians in Canadian prison camps during WWI (1914-1920) while the European case study had a focus on the Ukrainian famine-genocide of 1932-33, called the Holodomor. These two events challenge how we think about social justice within the 21st century. The pedagogical component was aimed at graduate students and professional teachers from K-12, and these students examined ways of learning about horrific events, including incorporating innovative technology-based ideas for learning. The institute was an example of how participants could explore human rights with considerable attention on content, context, subtexts, and pedagogy within two case studies. Based on the participants' feedback and assignments at the Manitoba Summer Graduate Institute, Tibbitts (2002) model 1 and 3 were found to be addressed. Since then, the authors have been working with human rights issues in their Visual Art and Human Ecology Bachelor of Education classes. This year, 2014, we saw the appearance of new education summer courses entitled "Writing for /as Human Rights and Social Justice" and "The Fourth R: A Global perspective on Teaching and Leading HRE." The Faculty of Education at the University of Manitoba and the Canadian Museum of Human Rights (CMHR) is the first partnership of any post secondary institutions to sign an agreement to collaborate on the delivery of The Fourth R. course (Annable, 2014).

Human Rights Education (HRE)

When it comes to HRE the United Nations defines human rights education as

... training and information aiming at building a universal culture of human rights through the sharing of knowledge, imparting of skills and molding of attitudes directed to: a) The strengthening of respect for human rights and fundamental freedoms; b) The full development of the human personality and the sense of its dignity; c) The promotion of understanding, tolerance, gender equality and friendship among all nations, indigenous peoples and racial,

national, ethnic, religious and linguistic groups; d) The enabling of all persons to participate effectively in a free and democratic society governed by the rule of law; e) The building and maintenance of peace; and f) The promotion of people-centred sustainable development and social justice. (UNESCO, 2006 p.12)

While the United Nations Declaration of Human Rights Education and Training adopted by the UN General Assembly on December 19, 2011 complements the definition of HRE there are several provisions that stand out. These are: (1) found in article 3.1 that human rights education (HRE) and training is a lifelong process for all people at all ages; (2) found in article 3.2 that HRE and training concerns all levels of society, from preschool to higher education; (3) found in article 6.1, that HRE and training should take advantage of, make use of, and profit from newer digital technologies; (4) and, found in article 6.2 that the arts are an integral part of HRE and should be promoted for training purposes and developing consciousness about human rights (United Nations, 2011, p. 3-4). More recently Bajaj (2011) in her article entitled “*Human Rights Education: ideology, location and approaches*” provides a number of possible definitions including paradigms of HRE. She also highlights various ideological articulations and practices of HRE.

Linked to HRE are a number of challenges that can be found around the globe including women’s rights, the protection of the rights of individuals including minorities, development of civil society, and economic discord (Tibbitts 2002, 160-161). Preparation of teachers to properly teach human rights is also an issue (Tibbitts, 2004). The Canadian Teachers’ Federation (2013) just lately completed an online survey of 2,600 teachers from eight of the ten provinces including three territories with the help of the Canadian Human Rights Museum by focusing on eight areas of human rights education. On the topic of teacher professional development, over 75% indicated that they had not been involved in any professional development dealing with human rights education. However, 90% reported that acquiring additional knowledge or skills training were important to them. Ultimately, we need to properly prepare HRE individuals so that they can empower citizens to advocate for and defend their own rights and those of others, thus helping to promote human rights among all nations.

Tibbitts (2002, 169) firmly believes that if we are to strengthen and professionalize the HRE field then “the human rights education field needs evidence of having successfully

achieved learners goal, ...” and that professional evaluations and case studies of human rights education initiatives could help shed some light on its development. The writers of this study took up this challenge.

The authors were informed by Tibbitts’ (2002) three human rights education (HRE) classification models. These are the values and awareness model, accountability model, and the transformational model. Model 1 is about the transmission of knowledge regarding human rights issues and the fostering of the integration of human rights within society. Model 2 has a focus on the legal and political approach to HRE whereby individuals are already part of some professional group. Focus is on effective training, monitoring, documenting, protection of human rights and reporting grievances. Finally, Model 3 relates to the psychological and sociological aspects of human rights. Within this model individuals are empowered to recognize abuses and prevent their reoccurrences. Using the HRE models to inform our investigation the authors drew upon a pilot course held earlier in 2011 as a Faculty of Education Summer Institute in which significant curricula using new media was connected to the theories outlined in the HRE paradigm by Tibbitts (2002). The authors found that models 1 and 3 relate to pedagogical approaches regarding ICT in visual arts education.

The Senior Year Art Class: A Description of the Process

A planned method is outlined for teaching human rights education (HRE) in an art education class in the second year of a two year Bachelor of Education program at the University of Manitoba in Western Canada. Discussed is the process of how teacher candidates learn to teach visual art at the secondary level and create new media artworks for the *digiART* project. The basic pedagogical approach in the visual art classroom follows an Information, Communication and Technologies (ICT) model in which all students in this class embark on three stages comprised of (1) preproduction, (2) production and (3) postproduction. This is closely aligned to studio practice wherein students, during the first phase, research and work out sketches and key concepts before embarking on making their artworks. In the second phase they make their artworks and in the final stage they display their creations which always involves experiencing a class critique and often involves posting the work using one or more social media platforms. We will further describe the process below.

During the preproduction, human rights is defined and key areas of human rights are outlined including such areas as healing broken communities through art, arts and social justice, refugee arts, and prison art. Students are taught the rich tradition of human rights issues in visual arts. Francisco Goya (1746-1828) is considered by many to be the first artist to deal with human rights themes, particularly in his depiction of the 1936 - 1939 Spanish Civil War. Students learn that Goya initiated a rich tradition of tackling human rights concepts that developed over the last two-hundred years through photographers such as Dorothea Lange and Walker Evans, and painters and printmakers of the caliber of Diego Rivera and Käthe Kollwitz, as well as contemporary digital artists such as Canadian Jeff Wall and Shirin Neshat of Iran, and graphic novelist Art Spiegelman who won the Pulitzer prize for his novel *Maus*, a graphic depiction of Nazi crimes against humanity.⁵ We proceed to define and discuss human rights and then to study examples of students who have depicted human rights issues. Learners then research specific examples of human rights issues, studying artists dealing with human rights issues pertaining to their own intended artwork and ideas before drafting a realistic timeline for the project. Teacher candidates write notes, create drawings, discuss their ideas, receive class feedback, create storyboards if needed, and work out their planned artworks. Next they research the best technology to utilize based on practical considerations such as cost, accessibility, and more importantly, the technology's suitability to enable the expression of their creative ideas.

In production, teacher candidates make their art and for this stage they end up working individually using different computer software programs that meet their specific needs, ranging from Photoshop to iMovie. During this stage students are asked to document the creative process through taking meticulous notes and gathering and saving screen shots of their art making process.

In the final, postproduction stage, students are given the opportunity to pre-screen their work from which they receive both peer and instructor feedback. Finally, all students create and give a presentation of the preproduction, production and final artwork processes as well as take part in a class critique. While explaining the process of making their artworks and screening the final digital work, students are also asked to explain their reflections regarding how this *digiART* experience relate to their own future teaching. Finally, at the end of the project, some students

⁵ For a more detailed discussion of the history of art in relation to human rights issues refer to Cap & Black's article (2014).

state their intent to exhibit their works in galleries or post their work on the Internet using social media. In the class of 2013-2014 all five-teacher candidates were selected to participate in a public conference called “WestCAST” (2014) in which they gave a public presentation about the *digiART* project and presented their artworks to students and academics from across Western Canada.

Student’s Artwork

On the strength of her final *digiART* project on Canadian immigration as a human rights issue, the authors will discuss Dennadehl Gragasin’s art making process and product. The authors will apply the common approach utilized in discussing traditional art: specifically, to examine both the creative process as well as the creative products.

The Silent Immigrant—Family/Community Immigration

Dennadehl Gragasin chose to deal with the experiences of her relatives, who had emigrated from the Philippines, to depict Canadian immigration as a human rights issue. Through their story, she explored ideas of inequality, covert racism, censorship, and invalidating of one’s experiences.

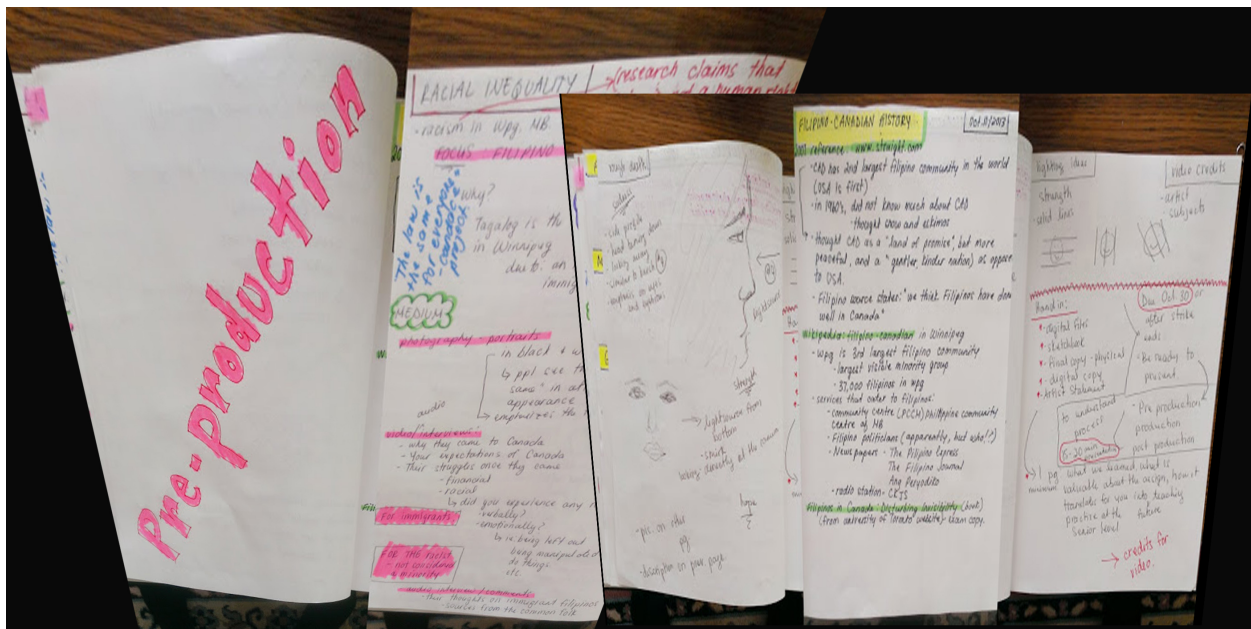


Figure #3. Dennadehl’s preproduction sketches and notes from her blogspot posting (2013).

For the preproduction process Dennadehl researched the recent history of the Philippines. As a result of Ferdinand Marcos' rule in the late 1960s and 1970s, political unrest ensued which resulted in the People Power Revolution of 1986. An outcome of Marco's despotism and subsequent repression were political instability, unrest and public debts still being paid for today. Only recently has some economic prosperity slowly returned to this country; however during the tumultuous times of the last half-century many Filipinos have left their country in search of a better life. In her research, Dennadehl found that Canada has the second largest Filipino community in the world and that Winnipeg has the second largest Filipino community in Canada. Drawing upon the artworks of professional artists like Yousuf Karsh and Diane Arbus as well as art educators like Miriam Davidson, Dennadehl proceeded to take notes, create drawings, interview people, and explore photographs. She chose to develop imagery with subtle contrast and lighting. In her artwork she also sought to create a voice for her relative's experience of relocating to a new land. Her goal was to capture the emotional trauma through black and white photography, to create a blogsite using WordPress (2013), as well as create a YouTube site (2013). To do this, she utilized Photoshop, iMovie, GarageBand, a digital camera, and iPads. As a novice user of iMovie and GarageBand, Dennadehl used YouTube tutorials to guide her through the handling of the software.

During preproduction, Dennadehl interviewed four people who had recent Filipino immigration experience. As well, she elicited Canadian citizen's viewpoints. The latter is the interview text, placed below her artwork, which is, as she terms it, a racist expressing his views⁶:

Man, there are so many 'fucking' Filipinos that came out of nowhere! Now they're taking all our jobs and they don't even understand English! Why are they serving me coffee? They should learn how to speak English before they come here. And why do I keep hearing they eat dog!?! That's disgusting! They better not eat my dog. This is a 1st world country; we don't eat our 'fucking' friends. I have a co-worker who's Filipino and he brings the smelliest lunch. He keeps to

⁶ From an academic perspective, the language used in this quote is offensive and seemingly inappropriate because of its racial bias. However, it is important that this perspective be retained as this directly relates to Dennadehl's theme and describes some attitudes people hold which some Pilipino immigrants' encounter.

himself but I guess it's cause he doesn't understand English. Whatever, he's a hard worker though. (Dennadehl Gragasin, blogspot, October 28th, 2013)

Dennadehl proceeded into production and used the texts from the interviews she recorded: these became soundscapes that were integrated into the photographic displays. To prepare for this she taught herself the technology she need to use and merged photographs, audio, and texts to create digital artworks.

Dennadehl's postproduction included posting a (1) blog she established (2013) at <http://www.thesilentimmigrant.blogspot.com>; (2) a YouTube site (2013) under the title of "The Silent Immigrant," found at https://www.youtube.com/watch?v=MI1bybPls_c, and (3) a combined photographic soundscape artwork placed on YouTube (2013) and blogger (2013). During the postproduction, Dennadehl cited Article 19 of the Declaration of Human Rights as being integral to the final production of her digital artworks as well as providing her with inspiration to complete it. She discusses causes of racism, specifically pertaining to cultural misunderstandings and stereotypes, and elaborates upon the many ways racism can be experienced –particularly in the workplace. "As a Filipino-Canadian born citizen of Canada, she writes, "I have also experienced my share of stereotypical comments due to preconceived notions of what a Filipino should be, act, and do." (Dennadehl Gragasin, blogsite, 2013).

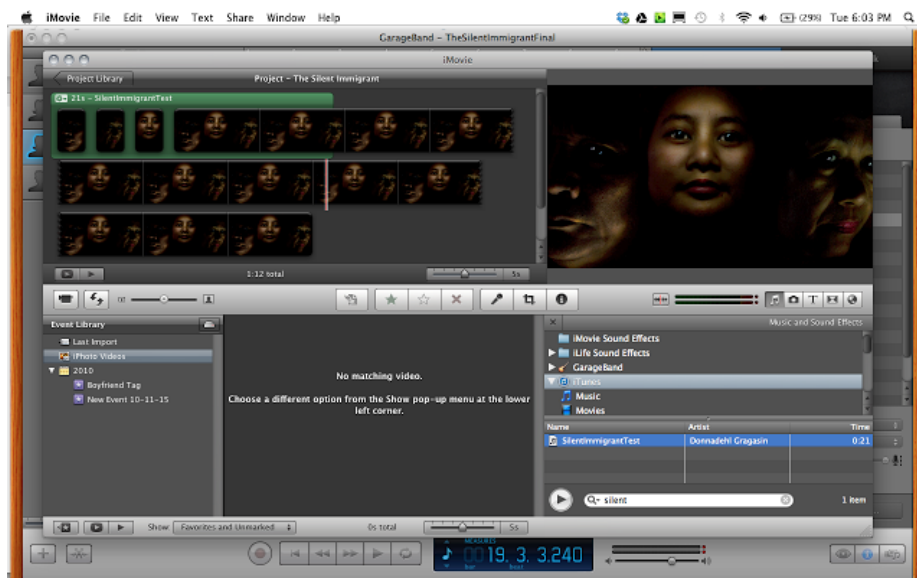


Figure #4. Dennadehl's screen shot of the computer screen during the production process from her blogspot posting.

During her final presentation to the class, Dennadehl quotes the United Nations website in which the Declaration of Human Rights is posted, stating that, in relation to Article 19, racism is deeply connected to human rights issues. She read the text her peers, declaring that “Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers” (United Nations, 1948).

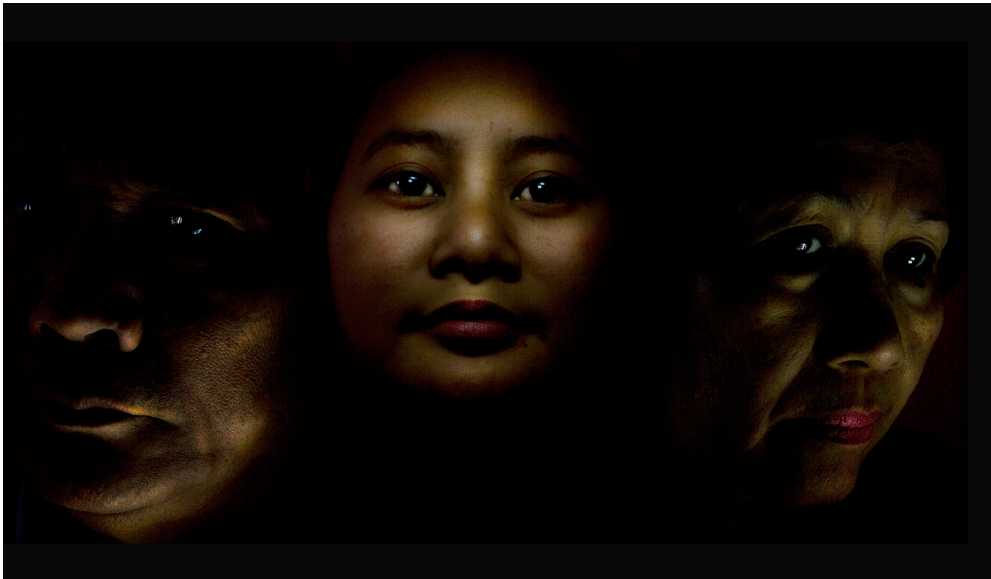


Figure #5. Dennadehl’s final digital photographic art during postproduction taken from her blogspot posting.

The final artwork (Figure 5) is an image of three different Filipino immigrants of varying ages who came to Canada during different periods in time. Muted tones, subtle contrasts, darkened images, low light, and a flat background depth is evident in the final artwork (Figure 5). Red lipstick and the whites of the eyes offer contrast to an otherwise darkened black-filled image. The older women are placed on the left and right of the image, depicted in three-quarter profile, looking out into the distance with an expression of determination and thoughtfulness, while the younger woman has a full frontal image. The latter has a smile on her face, and looks straight ahead at the viewer with her gaze placed slightly above the eye level of the audience. One can read this slight grin as an indication of hope and happiness. Dennadehl aimed to depict the strength, sadness, and hope of these three women. An audio recording of all three women is played alongside the image displayed. In this soundscape, the women express reasons for settling in Canada, their expectations, and their verbal, physical and emotional struggles of settling in a new country. In this artwork, Dennadehl’s intention is to raise awareness of racism against

Filipino immigrants and provide a voice for the immigrant experience. She eagerly posted her artwork to reach out to an international public.

Dennadehl engaged in independent learning through the use of YouTube videos and so learned how to deal with an unfamiliar technology. She reflects on the benefits of this, writing that, “Senior Years students may benefit from self-exploration though the use of digital applications as they will gain a sense of independence while they learn and experiment how to use the applications themselves.” (Dennadehl Gragasin, personal communication, October 31st, 2013) Ms. Gragasin specifically points out the benefits she believes blogs can bring to learning through developing students’ organizational skills, through clearly displaying students’ processes, and through enabling an international audience to view their artworks. Based on her own experiences in the Senior Year Art Class, she argues that working with technology engages students more than traditional modes of expression and makes them more highly motivated. She is cognizant that in dealing with a human rights theme, her art is significant and impactful.

A key component of the *digiART* process is to ask students to relate their art making to teaching and learning in service of their practice of becoming an art educator. Ms. Gragasin reflected upon this speaking to the WestCAST audience during her presentation, sharing her ideas about the importance of using social media:

The media that I used was photography, video, soundscapes, and blogs. Posting the video on YouTube, then creating a blog enabled me to get an audience from anywhere in the world. So encouraging our own students to post their artwork on line provides them that same opportunity to gain that global audience while also thinking critically about the content of their work on-line. Students become naturally more concerned about the quality of their content or posting because it’s not only going to be shown to the teacher but to the whole wide web. Social network such as Facebook, Twitter and YouTube are primarily used to connect with peers ... [to communicate events and] everyday thoughts. But it can be used for more than that. Similar to blogging social networking will provide that same opportunity for students to gain that global voice when used in the classroom because it can raise awareness of issues, thoughts, opinions in any subject. So as teachers we can take this further by encouraging the use of blogging and social

networking because we are no longer confined inside classroom walls. We can now share anywhere in the world. (WestCAST, 2014)

To date, over 400 people have visited her website.

Together with her peers who also presented at WestCAST (2014) the teacher candidates reflected upon the importance of creating multimodal digital work in order to engage high school students with the media they use regularly and are familiar with, and to promote students' learning using digital texts while simultaneously developing youths' self-expression and creativity. Moreover, *digiART*, they argue, can be effectively integrated into other disciplines and subject areas in schools. Overall, the students in the class claim that the methodology of positioning themselves in the place of their future students in order to better comprehend their experience using multimodal texts is, for them as well, an invaluable learning experience.

Conclusions

In UNESCO's document (2006) entitled *Road map for arts education-building creative capacities for the 21st Century* there is heavy emphasis placed on the need to focus upon contemporary digital technologies regarding artistic creation and new media production. Further the United Nations Declaration of Human Rights Education and Training adopted by the UN General Assembly on December 19, 2011 complements the definition of HRE and also stresses in article 6.1 that "human rights education and training should capitalize on and make use of new information and communication technologies..." and under article 6.2 that, "the arts should be encouraged as a means of training and raising awareness in the field of human rights". The authors in this paper described an outstanding student's process learning about ICT in relation to the Canadian immigrant experience and underscored the importance of incorporating ICT with the study of Human Rights issues in Visual Arts Education for teacher candidates. In this paper the writer's drew upon the earlier Summer Graduate Institute held in 2011 in which significant curricula using new media was connected to the theories outlined in the HRE paradigm by Tibbitts (2002) specifically related to her three models. The authors found that her models 1 and 3 most closely relate to pedagogical approaches regarding ICT in visual arts education. We believe that the pedagogical approach described in this paper has the promise for wider relevance

across subject areas and is not only useful in visual arts, communication information technologies, and computers disciplines but is useful in other disciplines as well ranging from history to science. It shows great '*promise*' for wider applicability in our future classrooms regarding not only strong, meaningful secondary level and higher education curricula development but also for new, beneficial pedagogical approaches in education.

Notes

We would like to thank Ms. Dennadehl Gragasin for graciously consenting to share her artwork that was publicly posted on her blogsite (2013) and on her YouTube site (2013) and using her comments regarding the processes involved in the making of the digital art (WestCAST, 2014) for our paper. We greatly appreciate the use of that material generously made available to us.

References

- Anderson, T. (2003). Art education for life. *International Journal of Art and Design, 22*(1), 58-66.
- Annable, K. (March 14, 2014). Museum to help teach human rights. Winnipeg, Manitoba: *Winnipeg Sun*. Retrieved from www.winnipegsun.com/news/archives/2014/3/14
- Bajaj, M. (2011). Human rights education: ideology, location, and approaches. *Human Rights Quarterly, 33*, 481-508. Retrieved from http://papers.ssrn.com/so13/papers.cfm?abstract_id=2143410
- Ballengee, Morris, C. (2012). Challenging curriculum/a/um/a/um/a. *Art Education, 65*(1) 4-5.
- Ballengee-Morris, C. & Taylor, P. G. (2005). You can hide but you can't run: Interdisciplinary and culturally sensitive approaches to mask making. *Art Education 12*, 12-17.
- Boughton, D. (2005). From fine art to visual culture: Assessment and the changing role of art education. *International Journal of Education through Art, 1*(3) 211-222.
- Buckingham, D. (2007). Beyond technology: Children's learning in the age of digital culture. Cambridge, England: Polity Press.
- Canadian Institute of Ukrainian Studies (nd). *The Internet Encyclopedia of Ukraine*. Toronto, ON: University of Toronto. Retrieved from www.encyclopediaofukraine.com/
- Cap. O. & Black, J. (2014). Human rights, information, and communication technology (ICT): A case study of Art Education teacher candidates. *The International Journal of Civic, Political and Community Studies, 11*(2), 31-46.
- Chalmers, G. (1992). The origins of racism in the public school art curriculum. *Studies in Art Education, 33*(3), 134-143.
- Chalmers, G. (2002). "Celebrating pluralism" six years later: Visual transculture/s, education and critical multiculturalism. *Studies in Art Education, 43*(4), 293-306.
- Choi, H. & Piro, J.M. (2009). Expanding arts education in a digital age. *Arts Education Policy Review, 110*(3), 27-34.
- Chung, S.K. (2010). Cybermedia literacy art education. In G. Sweeny (Ed.), *(Inter/actions/inter/sections: Art education in a digital visual culture* (pp.63-71). Reston, VA: National Art Education Association Publication.
- Darts, D. (2004). Visual culture jam: Art pedagogy, and creative resistance. *Studies in Art Education 45*(4), 313-327.

- Darts, D. (2006). Art education for a change: Contemporary issues and the visual arts. *Art Education, 59(5)*, 6-12.
- Delacruz, E. (2004). Teachers' working conditions and the unmet promise of technology. *Studies in Art Education, 46(1)*, 6-19.
- Delacruz, E. (2009a). Art education aims in the Age of New Media: Moving toward global civil society. *Art Education 62(5)*, 13-17.
- Delacruz, E.M. (2009b). From bricks and mortar to the public sphere in cyberspace: Creating a culture of caring on the digital global commons. *International Journal of Education in the Arts. 10(5)* Retrieved from <http://www.ijea.org/v10n5/v10n5.pdf>
- Delacruz, E. (2009c). Old world teaching meets the new digital cultural creative. *International Journal of Art and Design Education 28(1)*, 261-268.
- Ellsworth, E. (2008). Modes of address: It's a film thing. In Sealey, K. S. (Ed.), *Film, politics & education: Cinematic pedagogy across the disciplines* (pp. 71-89. New York: Peter Lang Publishing Inc.
- Flowers, N. (Ed.) (nd). *A short history of human rights*. Minneapolis, MN: University of Minnesota Human Rights Center. Retrieved from www1.umn.edu/humanrts/edumat/hreduseries/.../Part-1/short-history.htm
- Freedman, K. (2003). *Teaching visual culture: Curriculum, aesthetics and the social life of art*. New York, USA: Teachers College Press.
- Germain, B.F., Riel, R. and Theoret, P. (2013). *Human rights education in Canada-results from a CTF teacher survey*. Toronto, Ontario: Canadian Teachers' Federation. Retrieved from www.ctf-fce.ca/Research-Library/HumanRightsEducation-WEB.pdf
- Government of Canada Justice Law Website (nd). *Constitution Act, 1982*. Ottawa, ON: Government of Canada. Retrieved from <http://laws-lois.justice.gc.ca/eng/Const/page-15.html>
- Gragasin, D. (2013, October 28). *The silent immigrant* [Blog]. Retrieved from <http://www.thesilentimmigrant.blogspot.ca/p/preproduction-artwork.html>
- Gragasin, D. (2013, October 30). *The silent immigrant* [You Tube video file]. https://www.youtube.com/watch?v=MI1bybPls_c
- Gragasin, D. (2014, February). "*digiART and Human Rights*": A New Media, Arts Integrated Project. Paper presented at WestCAST: 2014 Winnipeg, Manitoba, Canada.
- Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York, NY: New York University Press.

- Jenkins, H. (2009). *Confronting the challenges of participatory culture: Media education for the 21st Century*. Cambridge, Massachusetts: MIT Press.
- League of Ukrainian Canadians (nd). *The Pylyp Orlyk Constitution*. Toronto, ON: League of Ukrainian Canadians. Retrieved from http://www.lucorg.com/block.php/block_id/26
- Milbrandt, M & Mildbrandt, L. (2011). Creativity: What are we talking about? *Art Education, 64(1)*, 8-13.
- Sanders, J. (2006). Visual culture studies and human rights. *Visual Arts Research 32(2)*, 21-25.
- Strangelove, M. (2010). *Watching YouTube: Extraordinary videos by ordinary people*. Toronto, Canada: University of Toronto Press, pp. 181-193.
- Tibbitts, F. (2002). Understanding what we do: emerging models for human rights education. *International Review of Education, 48(3-4)*, 159-171.
- Tibbitts, F. (2004, March). *Formal human rights education; human rights education in school curricula*. Paper presentation at the OSCE Supplementary Human Dimension on Human Rights Education and Training, Vienna. Retrieved from http://www.hrea.org/index.php?base_id=301
- Tillander, M. (2011). Creativity, technology, art and pedagogical practices. *Art Education, 64(1)*, 40-46.
- UNESCO (2006). *Road map for arts education-building creative capacities for the 21st Century*. UNESCO. Retrieved from www.unesco.org/new/fileadmin/.../HQ/CTL/...Arts-Edu_Roadmap_en.pdf
- UNESCO/Office of the United Nations High Commissioner for Human Rights (2006). *Plan of action-world programme for human rights education. First Phase. New York and Geneva*. Retrieved from UNESCO website: <http://unesdoc.unesco.org/images/0014/001478/147853e.pdf>
- United Nations, (1948). *The universal declaration of human rights*. Retrieved April 22, 2014
- United Nations (2011). *Resolution adopted by the General Assembly-United Nations Declaration on Human Rights Education and Training*. N.Y.N.Y. Document retrieved from http://www.hrea.org/index.php?doc_id=1808
- WestCAST, (2014). *WestCAST 2014: Be the change*. [Official Website]. Retrieved March 26, 2014 from <http://westcast2014.ca/>