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Sharing Mindfulness: A Moral Practice for Artist Teachers

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Abstract

By exploring changemaker principles as a component of social justice art education this research informed article exemplifies how moral consciousness and responsibility can be developed when training artist teachers. It embeds changemaker philosophy in the higher education art curriculum and demonstrates how this can create ruptures and ripples into educational pedagogy at the school level. A sociocultural qualitative methodology, that employs questionnaires, the visual and a focus group as methods, is used to reveal three lenses on student perceptions of the changemaker principle. The dissemination of these perceptions and sharing of active art experiences communicate how engagement with the concept of changemaker in art education can deepen the cognitive growth of learners, whilst facilitating an understanding of and involvement in interculturality.

Introduction

At Northampton University in the United Kingdom an awareness of positive social impact underpins learning. Our students are *changemakers*, individuals who identify a need or problem in a society that they can address through progressive, moral or sustainable actions. Our curricula are designed to teach students about the *changemaker* philosophy so that they gain the life skills to provide interventions throughout their existence that will improve experiences for individuals and groups of people. What makes or constructs a *changemaker* can be approached from different angles. An individual can have the capacity to be a changemaker, in which a personal belief to instigate change is fostered. One can also have an ability to actually implement societal change where personal belief leads one to make changes through social action (Rivers, Nie & Armellini, 2015). The term *changemaker* is a challenge to define. Research suggests (Rivers, Nie & Armellini, 2015; Sen, 2007) that individuals' conceptualisations of *changemaker* differ and fluctuate within communities of practice (Wenger, 2011). *Changemakers* identify problems and frequently act as inspiring role models, instigating others to create positive changes when problems are encountered.

This research informed article, co- written by lecturer and student, models why the philosophy of *changemaker* practice is beneficial when training artist teachers. It addresses what being a *changemaker* means in art education by utilising student voice and describes how art education can fuel the adoption of *changemaker* ideologies successfully. It specifically addresses the value of *changemaker* philosophy in curriculum provision and models how active art experiences utilising the philosophy, aid artist teachers to understand and implement it. First hand embodiment of the *changemaker* philosophy, is shown by student involvement in article production. The student co-writer is using dissemination to reveal a new perspective on art education. Art experiences, such as co-publication, which move beyond more traditional art learning experiences like making or artist critique, have the capacity to develop a deep confidence and criticality in one's voice. This is not to suggest more traditional art experiences do not achieve this. We know art is a powerful learning tool, it too can become one's voice. But in relation to art experiences that adopt and explore changemaker philosophies awareness of environmental, political, social and emotional concerns can be explored whilst developing moral consciousness. Active art experiences that recognise learners and teachers as experience producers, such as this co-publishing example, embed learning deeply because they facilitate self-reflection in action.

Artist teachers at Northampton University use art experiences and their reflections to identify problems and forge sustainable solutions. Their engagement with art in this manner realises art's role as a knowledge generator and activist form. Involvement in this process helps artist teachers to access cognitive knowledge because, as we show in this article, the artist teachers gain self-recognition as agents of change. If artist teachers can understand their own cognitive

knowledge, through self-recognition, they become positioned to facilitate others. If *changemaker* philosophy is embedded in art education in a fluid way, for example as a changeable and developmental component in curriculum design, learners' can access current, sustainable and forward thinking approaches to art practice. Such practices can positively influence progression in our intercultural art world because learners will be equipped with the skills to understand, question and forge, new and unfamiliar, routes through learning scenarios in art education that embody and progress the practices and problems of different cultures. Culture being referred to as a changeable, multidimensional and interdisciplinary behaviour and practice that is mapped and established by communities of people in different locations (Bresler, 2016; Jenkins, 2011; Taylor, 2001).

Throughout this article we share our case for the implementation of *changemaker* philosophy in art education interrelating the theoretical, teacher and student voice. We explain the strengths and limitations of our qualitative methodology, which utilises questionnaires, a focus group and visual data to explore *changemaker*, and communicate, through different lenses, why the philosophy of *changemaker* can be embedded in Social Justice Art Education. Our findings share how active art experiences, when implemented in curriculum design, facilitate embodiment of *changemaker* whilst ensuring artist teacher cognitive growth. We now explain how we situated changemaker philosophy in our Higher Education curriculum for artist teachers.

Making a Change

At Northampton University *changemaker* principles are emphasised in curriculum design to fuel cognitive experience. One way this is achieved in artist teacher training is by recognising the value of taking risks and sharing knowledge. Our artist teachers explore and make art in relation to real life issues. This encourages the artist teachers to use art to problematize. In turn, their shared mindfulness develops and this generates sustainability in art practice not only for the artist teachers but also for the learners they teach. The artist teachers influence curriculum pedagogy because they take ownership of the experiences they engage in at the university, leading them in new directions and then apply their experience to develop new schemes of work on their placements in schools.

By modelling this relationship between *changemaker* philosophy and the notion of art as experience we show how moral practice in art education generates one model of pedagogical sustainability. We also demonstrate how art experiences fuel artist teacher cognition, cognition in this article refers to the way learners understand how they think, create art and generate knowledge (Efland, 2002; Eisner, 1994; Marshall, 2016; Sternberg & Sternberg, 2012). When training art teachers of the future one is responsible for ensuring sustainability. Sustainable practice can only be maintained if our artist teachers understand their cognition,

so they are able to articulate how one learns through art education whilst generating experiences that respond. Doing so ensures the offering of art education is progressive, socially attuned and allied to the time. By applying the *changemaker* philosophy discussed above to art education, we can now explain why its principles are fundamental to artist teacher training whilst using our research to show how trainee cognition can develop in relation to curriculum innovation.

Changemaker Philosophy in Art Education: Changemakers are imperative in art education because art mediums can be used to question, communicate and respond to concerns and controversy in society. Art practices lend themselves to individual and collaborative exploration of concerns. Art can act as a tool to increase accessibility, engaging audiences that otherwise may be overlooked or disengaged.

Artist teacher *changemakers* can lead by example, whether innovating pedagogy or challenging perceptions. Pedagogical innovation, modelling and the ability to challenge and question are assets essential to developing art education as a practice. The requirement for art education to employ these facets was recently outlined in the British white paper for culture (Department for Culture, Media & Sport, 2016) and the National Society for Art and Design Education Survey Report (NSEAD, 2016), where it was acknowledged that for art education to move forward practice should align with contemporary culture.

Changemakers can use the discipline of art to engage and encourage others to work through problems in a practical way. Evidence suggests (Blandy, 2011; Malin, 2015) that participatory art can help forge shared pathways, reducing opposition to new directions whilst allowing desired outcomes to be reached quickly. For example our artist teachers worked in partnership with the local NN Contemporary gallery to design a set of educational resources to enhance access to contemporary art exhibits for school children aged 5-11. The shared expertise of our trainee art teachers and gallery staff combined to facilitate the creation of interactive art packs for children to find independent ways into contemporary art. Drawing was used as a tool for the artist teachers and gallery staff to voice their requirements and concerns for the art packs being developed. Drawing enabled a timely mediation of ideas. It facilitated voice and enabled problems to be reworked, leading to decisions concerning content requirements for the production of the art packs. The artist teachers acted as changemakers, they enabled a new gallery to consider their educational offering. This *changemaker* philosophy is the backbone of our BA Primary Art Education course, yet prior to this research its value to student learning remained inconclusive. We now explain how our research was conducted to retrieve this information.

Research Methodology

This research was conducted fostering a sociocultural paradigm (Bereiter & Scardamalia,

1996). A case study (Bassey, 1999) was used to analyse the perspectives of an undergraduate cohort of 15 artist teachers to identify the success of embedding *changemaker* principles on our BA art specialist course. The course trains teachers of children aged 5-11 and is taken over a three-year period. The study aimed to reveal artist teacher understanding of the *changemaker* concept whilst documenting influence upon practice. Three research methods were utilised: questionnaires (Bulmer, 2004), focus groups (Bush, 2007; McQueen & Knussen, 2002) and visual data collection (Pink, 2012; Rose 2012). For the visual component each participant shared one artwork as a response to his or her *changemaker* practice. All responses sought were coded (Miles & Huberman, 1994) to identify emerging themes in relation to the research aims shared.

A key issue concerning visual data is its validation, as the production of knowledge, through discourse (Barrett, 2010). An attempt has been made in this paper not to just critique the artwork shown but model the thought processes behind the work to place value on process and exemplify its contribution to learning. In order to do this as accurately as possible participants were encouraged to engage in reflexivity (Scott & Morrison, 2005; Spry 2001). Focus groups and visual data have enabled participants to tell their story in multiple formats (Buckingham, 2009) but to further enhance truth and originality in the research story, as previously stated, one participant contributed to the production of the paper. Student voice was used to add validity to the discussion, to exemplify cognitive development and to limit researcher bias (Scott & Morrison, 2005). The students' view of *changemaker* as a philosophy is now shared.

Student perceptions of changemaker: The third year cohort of artist teachers involved in our research project commented that being a *changemaker* involves "thinking and changing your state of mind." One recognised that *changemakers* "look at a problem and improve it over time, rather than making reactive alterations straight away." *Changemakers* "make personal changes within one's self that will be embedded outwardly when teaching." Student answers to questionnaires reinforced these responses and concluded that self-recognition, growth and a willingness to take risks were also qualities inherent in *changemakers*. The visual responses the artist teachers submitted shared their understanding of *changemaker* concepts and enabled us to triangulate our data. Artist teacher Luke Willoughby depicted *changemaker* metaphorically through the photographic image in figure 1.

Figure 1. Caught in motion, Photography, Luke Willoughby, 2015

Figure 1 shares Luke's exploration of identity and perception through photography. As with the moving image, *changemakers* are perceived in different ways as situations and problems around them change and unfold. *Caught in motion* plays with this. The image lacks clarity in facial expression. The emotion portrayed is difficult to perceive. The object's focal point is unclear, as is the identity and thought of the character. The t-shirt's slogan emphasises probability, and probability as a concept suggests multiple possibilities. *Changemakers* look for multiple solutions in order to make a positive impact choosing a strategy for the addressed challenge. These inferences may be challenging to read, yet where cognitive progression is concerned it does not matter if these components are not immediately accessible because the image provided the artist teacher a visual voice (Heaton, 2014a). Art has a transformative power to alter social perception (Wehbi, McCormick & Angelucci, 2016), which can be true for viewer or artist. In this case it is artist cognition influenced by *changemaker* principles that is being developed through engagement in art practice. Our artist teachers experiment with *changemaker* ideals through research and making. They identify problems to be explored and forge potential solutions. This, in turn, develops their awareness of social justice art education.

Changemaker as a component of social justice art education: Changemaker features as a component within the umbrella of social justice art education. It is important for artist teachers to understand this so that they become aware of how social and artistic disciplines can interconnect. This understanding can broaden cognitive outlook for learners personally because they can identify how connections can be made in and fuel their own learning. The artist teachers in this case became aware that acknowledging how their own cognitive

development occurred also influenced how they taught their own pupils as well as informing the interactions they had with collaborators such as teachers, artists and peers.

Dewhurst (2011) identifies social justice art education as a practice encompassing an evolving cycle of experience, reflection and action in which knowledge is constructed, critically analysed and embraced through action. It deconstructs inequalities in an effort to create a humane society. These characteristics parallel with *changemaker* ideology. Both philosophies seek to engender personal and social progression. Yet Dewhurst (2011) cautions that the credibility of artwork created under the umbrella of social justice practice should undergo analysis to determine the extent to which it can be labelled as such. A similar analysis should be applied to *changemaker* art. Such a practice will help us move our curriculum design forward. When artist teachers critique the work they produce and identify on a scale how and why their artwork and practice align with *changemaker* and social justice principles, they become equipped to recognise their own understanding and contribution to knowledge in this field. Such a scale may take the form of a continuum that addresses the extent to which an artwork contains changemaker and social justice philosophies. Dewhurst (2011) proposes analysis of artistic outcomes from three lenses—clarifying intention, process and context. We use these lenses to demonstrate this analysis in practice. We draw on the comments and artwork contributed to our research by artist teacher participants and in doing so demonstrate how our artist teachers developed their cognition in relation to the *changemaker* philosophy through involvement in our course.

Analysis through the lens of intention: When determining the intentions of artwork in relation to social justice principles our artist teachers recognised they needed to question: "How we are going to portray messages in a way others will understand them?" They philosophised whether art created was intended to "Inwardly change the self or to change another's opinion." One participant stated: "It doesn't have to make sense to anyone else as long as it does to you." This point resonated with Dewhurst's (2011) question of whether art can be categorized as social justice art if it is only the artist raising the association. Our artist teachers felt "if you are aware of your own contribution" as an artist teacher "the children you teach are more likely to be aware," and therefore you are making a contribution to social justice indirectly because of your influence on the understanding of others. Figure 2 provides a visual representation. *Shadow of a Child* intends to evoke questions around abuse, abandonment and mental health. The stripped back image is provocative. It engages the viewer to ask questions about the artist's intentions and in doing so gains worth on the social justice continuum due to the relationship between artist and other. But for the artist the image resembles a metaphorical shadow of who the girl portrayed could be. The teddy bear acts as the beholder of secrets, a communication device for a child, a tool to show those in similar situations that there is a way out of the darkness through communication. It is clear here that

the artist's intention must be considered; she is encouraging the audience to consider intentional fallacy. Through the process of art making the artist recognised that she could use art to "discuss controversial issues with children, focus pieces can start discussions that may be difficult to address, you can slowly bring someone in and evaluate situations more deeply." When weighing the contribution of intentions to social justice art in the learning experience, this research indicates that perspectives of the creator and viewer should be sought to create an accurate assessment of intention. This leads us to consider the value of the second consideration proposed when analysing social justice art, that of process.

Figure 2. Shadow of a Child, Print, Sarah Hill, 2014

Analysis through a process orientated lens: Dewhurst (2011) proposes that when identifying an artwork's contribution to social justice one must consider the extent to which the artist has been involved in a "constant cycle of praxis that results in social transformation" (p.370). More specifically, considering how the artist has forged connections, questioned and translated her or his knowledge through a continuous process of action and reflection, this involves consideration of the work before and beyond the final outcome. In a similar way *changemaker* intentions anticipate improvement over time, but it is how this is achieved in the context of art education that proves valuable to a curriculum design in support of social justice philosophy. In this research, student voice revealed that cognitive connections were formed

when, "knowledge was transferred to children by modelling," and when the student "questioned things in more diverse ways." For example, one student stated " I looked at urban decay, but it was what I saw when actively visiting such sites that inspired me to tackle the problems associated with this through my art practice." First hand experience challenged the direction of her thought and resulting art making. The student recognised the importance of translating knowledge to a new context to extend understanding. This occurs when "you move beyond thinking about something but actually go out and do something about it." The participants in this research identified that to develop cognitively and understand the worth of process in social justice and *changemaker* art one must see value as "a cycle" (Dewhurst, 2011). See figure 3 for example.

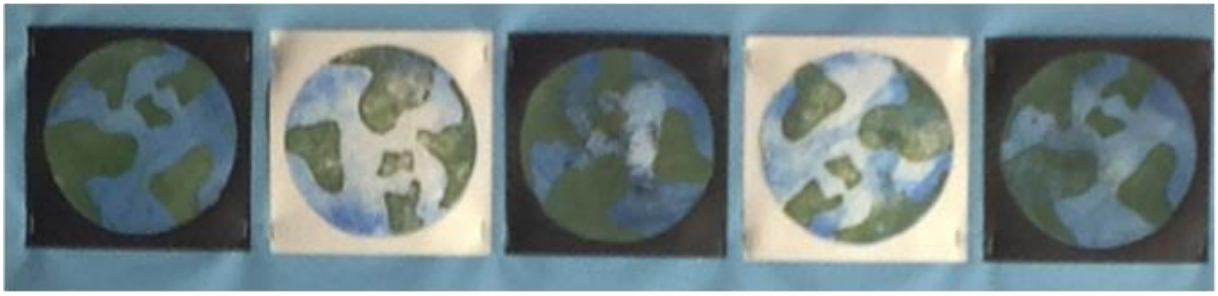

Figure 3. Repeated Earth, 2014, Lino Print, Steph Morris

Figure 3 depicts multiple earths, the lino print production process and repetitive symbol used contradicts the idea that there is only one earth to treasure. This is intentional, to raise environmental and ecological concerns. Yet for this artist teacher the artwork became most influential beyond its initial creation. When displayed in a public exhibition the work generated discussion about a number of environmental concerns: climate change, resource depletion and the impact of the human footprint. Showing and talking about the work challenged the artist teacher's cognition and influenced her to question issues more closely. The artist teacher then applied this understanding to another context when presenting the underlying social justice principles of her work alongside another participant and lecturer at the International Journal of Art and Design Education Conference in Glasgow, Scotland, United Kingdom, 2016. Connections between her thought, artwork and the contexts of artist and teacher enabled cognitive connectionism to occur, connectionism refers to the mental and behavioural phenomenon in which one creates links in neural networks to formulate knowledge (Bechtel, 1991; Hardy, 1997; Naidu, 2012). Action and resulting reflection influenced the translation of knowledge into another domain. The artist teacher, indirectly, was addressing her initial issue by opening it up to wider audiences. These social locations fuelled personal change.

Analysis through the lens of social location: As we have just shown, where and how social justice art is created, shared and disseminated has influence upon its strength. Dewhurst (2011) recognizes that significant shifts in the value of social justice art can be made by alterations in contextual factors. The issue of contextual impact is particularly relevant to this research. The artist teachers are students and have limited access to funding for their artwork, yet they are influenced by a university context fostering *changemaker* principles. They have the opportunity to learn from a range of individuals bringing different backgrounds, principles and cultural identities to practice. Opportunities are available to exhibit, teach and publish locally and internationally. These components all contribute to the artist teachers' abilities to develop their own critical consciousness, a factor that is deemed valuable when assessing the worth of social justice art. If art can be used to identify developments in critical consciousness, as well as being a tool to evaluate them, and this can be realised and communicated by makers, then transformation becomes more prolific for participants and society, as Dewhurst highlights. Alternatively, if social location in social justice art were not considered then artwork created would not be responsive to our sociocultural (Bereiter & Scardamalia, 1996; Grushka, 2009) and postmodern (Paltridge & Hyland, 2011) or post postmodern (Richmond, 2009) time.

Our artist teachers communicated their awareness of their developing critical consciousness by commenting that "if we make a change within ourselves now, when we teach outwardly we will be embedding that." They recognised that their *changemaker* art practice was used "inwardly to change the self or art can be used to change another's opinion." When making, the artist teachers suggested, "you are subconsciously thinking how you are helping others" raising an awareness of a developing moral consciousness. They saw "The point of the exhibition was to spread an awareness of societal issues" and they hoped to equip children with the skills to "troubleshoot problems," "look more diversely" and "make things better, not only for yourself but, for other people." Their commentary revealed how the artist teachers were able to articulate their understanding of critical consciousness. This was not an intention of curriculum design, but the comments have revealed how engagement with the creation of *changemaker*-focused art practice has enabled the adoption of this critical facility and will be woven more deeply into course design in the future.

Social location heavily influences the value of Figure 4. This artist teacher's work articulates findings of a Joseph Beuys inspired 'Happening' to determine a local community's understanding of what *community* means. The artist teacher staged an intervention in a local park on a Saturday morning to ask public opinion of the term *community* in an attempt to understand the perspectives of people in a different social location. These opinions were then articulated through the headphones in her display, which addressed community problems such

as the controversies surrounding graffiti art, for example. This student placed herself in the heart of her community in order to manifest an understanding of social location, which was articulated outwardly through the art she exhibited. Consideration of intention, process and social location were exhibited in her work.

Figure 4. What is community? Happening, Alice Crumpler, 2016

If we are to act as *changemakers* we should be open to understanding and making changes. The sharing of what this philosophy actually means has enabled our curriculum offering to be sustainable. Our interpretation of *changemaker* is open to further adaptation, but as a result of this research it is more established in the context of our art curriculum. Students who engage with our course in the future will be able to analyse and assess (Hickman & Heaton, 2015) their art practice in relation to social justice principles and should access their accountability as *changemakers* on a deeper and more critical cognitive level. The next part of this article analyses the value of active experiences in establishing *changemaker* principles within learner cognition to build moral consciousness. We demonstrate how 'doing' enables access to sustainable learning opportunities to enhance cognitive growth. We make a case for active experiences as critical components in art curriculum design.

A rationale for active art experiences: Active art experiences are valuable in pedagogical course design because conceptualising and pursuing experiences provides a way of living in the world (O'Donoghue, 2015). We know differences exist between artwork that creates social interactions (process) and artworks whose content (product) is social issues (Wehbi, McCormick & Angelucci, 2016). These differences need valuing when critiquing the world in relation to factors leading to injustice (Dewhurst, 2010) so that it becomes clear whether it is process, product or both enabling injustice to be tackled. Active art experiences see process as product. Living, existing and creating in the moment becomes the experience and also outcome. Process within art practice is a way of existing in which *changemaker* philosophies can be embraced, supporting the notion of active art because multiple ways are explored to communicate, share and generate a response to a problem (Green, 2014).

The benefit of uniting *changemaker* philosophy with active art practice is its ability to make participants aware of differing perspectives by living and exploring them. O'Donoghue (2015) stresses that we should not translate or convey experiences in symbolic form but create a setting for an experience that is beyond interactive and participative. For example we have had artist teachers in our course run art workshops with pupils in Special Educational Needs and Disabilities (SEND) schools in our locality. The workshops have involved the use of digital technologies to create immersive experiences, bringing artworks to life, the generation of murals in the school grounds and the use of art to capture vulnerable pupils' voices on issues in their society. Through these workshops all participants learn because the experience extends past interaction and participation, the experience is lived. The university students feel and gain a responsibility to find ways for the SEND pupils to access, create and embody art. They assist the SEND pupils to find an outlet for their voice and expression of ideas. The children learn how to access art in new ways, experiencing different skills, and realise outcomes. The university and school staffs develop by exposure to alternative ways of thinking and acting pedagogically. They interact with, scaffold and challenge children and students to move beyond just interacting and participating by reflecting on learning, generating learning connections and engaging with the active processes and outcomes produced. As a result our students often adapt their art pedagogy and recognise that art provides more than an experience. It can change and shift the individual. Active art allows work, regardless of prior interpretation, to remain relevant (O'Donoghue, 2015). If work appears regularly it can facilitate impact, it can be adapted and can evolve with our changing world.

A challenge associated with active art experiences is whether they are deemed to be or valued as a form of art. This is not surprising when controversy exists about the definition of art itself. Art has been defined as expressing creative skill in visual formats (Edwards, 2014) as a concept that is "not static it changes over time" (Fleming, 2012, p.21) and as a "way of

communicating as ordinary art everyday speech" (Duncum, 2001, p.15). All of these definitions resonate with the practices of active art experiences. Richard Hickman's (2005) definition of art adds further substantiation: "The concept of art does not reside in art objects but in the minds of people" (p. 13). Active art experiences require people to ask provoking questions, build relationships, participate and live the experience and so encompass the qualities of art itself. Figure 5 exemplifies this.

Figure 5. Charity artwork and packs, 2016, 3rd Year BA Primary Art Education Students

Artist teachers built a relationship with a charity and its users to understand how art can contribute to social justice education. The charity supported victims of abuse. Partnership with the charity enabled an active art experience in our course. Artist teachers investigated the problems people who used this charity faced, using art not only to communicate stories and emotions but to understand, support and, most importantly, inspire hope and new direction for those that engaged in making and interacting with the process and outcomes. The artist teachers created art to be exhibited in the charity's residence and art packs for its users to engage in their own active art experiences. People can be engaged and critical through arts-based social justice (Dewhurst, 2011). Our artist teachers used engagement and criticality to empathise with the charity users and used their experience to generate knowledge of others' lives whilst also using art to communicate voice and to increase access to art for vulnerable people. The experience led to knowledge generation surrounding art's role in social justice and the value of active art experiences in the artist teachers' own educational repertoire.

Our artist teachers realised art should not be limited to the production of objects. Instead new ways to make and think about making should be considered because art allows new possibilities to be seen (O'Donoghue, 2015). Whilst creating the work in figure 5 artist teachers developed new understandings. We know this because as O'Donoghue (2015) states, "One does not know in advance where one will end up after one begins. One never quite knows what one is making until one has made it." (p. 107). The artist teachers reached a new point of knowing. We explain how Eisner (2002) rationalised cognition is gaining awareness of one's surroundings or consciousness. Partnership and art experience enabled the artist teachers to achieve this. When reflecting on the experience one artist teacher commented "charity work broadened my awareness of others lives." Another said, "I became more aware of how art is an accessible platform for all and how if we reflect on our own lives through art we can draw parallels with the experiences of others." Efland (2002) stated cognition is an awareness of building cultural meaning. The artist teachers were immersed in the culture of the charity. Sullivan (2005) identified that, in art education, one can know, reach a point of awareness through observation, inquiry or information, if knowing is integrated between art making, the artwork itself and the viewer's mind. The artist teachers' comments reveal this occurring. Again the point is reiterated that the process of making is as valuable as the end product (Dewhurst, 2010). We now examine more specifically how art can develop artist teacher cognition.

Ways to develop cognition: A clearly articulated thought or idea is fuelled by the experiences one encounters (Eisner, 2002). Engagement with the thought or idea can then fuel cognition. Ways in which this can occur are articulated below. The process of generating cognitive knowledge aids in our understanding of cultural meaning (Efland, 2002) and is a way of making learning connections (Sullivan, 2005). Being informed about cognition is useful when learning about or practising art because it is the process by which we understand our own thoughts (Sternberg & Sternberg, 2012). In art education this can be achieved through multiple cognitive forms (Efland, 2002; Gardner, 1990; Parsons, 1998), for example, through transcognition (Sullivan, 2005) or miscognition (Tavin, 2010). Transcognition is the process by which the artist's mind is captured, and miscognition is reflection upon our subconscious. Transcognition and miscognition, as processes which aid cognitive understanding in art, are documented (Millward, 2013; Sullivan, 2001; Tavin, 2010) and can be related to contemporary digital developments (Heaton, n.k). We provide further exemplification of transcognition and miscognition, specifically relating to social justice art practice to further model how our research enabled cognitive development on behalf of our artist teachers.

In relation to transcognition (Sullivan, 2001, 2005) artist's thoughts can be captured through medium, language or context. The artist teachers in this case used the medium of their art, process and product, to consider multiple viewpoints, which in turn generated thoughtful

making. We know this because as we saw through the exhibits and art packs developed (figure 5) the artist teachers had to make their art accessible to vulnerable adults and young children. Through the experience of publication, the artist teachers used verbal and visual languages to reflect on their own practice, sharing their social justice philosophies to a broader audience (Heaton, 2014b, 2016). The university environment that wove social justice art practice into its pedagogy influenced the artist teachers' cognition. As one student stated "I think *changemaker* has been a natural progression for me over my three years at university." Social justice principles were embedded into a range of active art experiences, which existed in different geographical, social and cultural locations. These contexts, as Eisner (2002) and Efland (2002) recognise, are the entities that can fuel cognition. These transcognitive approaches to knowing, which interrelate in a web-like structure, are the entities that we believe have enabled the artist teachers to enhance their learning of the principles of social justice art. The interconnectedness solidifies the cognitive connections taking place.
Whilst the artist teachers consciously developed their knowledge of social justice principles, one student also stated, "I just think *changemaker* has become subconscious to me, I have grown up to become one." This focus on the subconscious draws into question the influence of miscognition (Tavin, 2010) on this artist teacher's development. The experiences encountered whilst at university have enabled the artist teacher to reflect back and state that change has occurred in a way seemingly unknown. More specifically it could relate to Tavin's (2010) second act of miscognition, unmeant knowledge, whereby knowledge has emerged that the artist teacher did not know that she or he knew. To reach this conscious point of self-recognition it is possible that the artist teacher progressed through a journey of transcognitive and miscognitive acts to reach this point of knowing about social justice art. Cognition developed because of reflexivity in a cause and effect process (Scott & Morrison, 2005) and through engagement in the aesthetic discourse of social justice art in relation to contemporary life (Duncum, 2007).

Concluding Comments

This research supports the notion that the social nature of art experiences should shift social relations and ask questions (Wehbi, McCormick & Angelucci, 2016). It has communicated that revealing impact within a visual art piece can be a challenge of *changemaker* art and Social Justice Art Education (Dewhurst, 2010) and identifies this is also true for the art experiences these disciplines foster. But individuals, as we have seen, can communicate impact verbally and artistically. An audience can observe impact unfolding and actively participate to connect with it. Connecting supports the *changemaker* principle of working together to solve a problem or make a change (Green, 2014). Active art experiences have been embedded in our pedagogical course design in other ways too these include school links, hosting or visiting art exhibitions and the use of blogs. When calculating the impact of active art experiences in relation to social justice or *changemaker* philosophy, this research has

revealed that reflective critical analysis of both the experience and art created is needed. Change may not happen purely because of intention (Dewhurst, 2011). To challenge injustice and make impact art should leave the room it was created in (Dewhurst, 2010). The *changemaker* principles of being critical and connected gain worth here. Artists' work gives agency to "communities on their own terms" (Wehbi, McCormick & Angelucci, 2016, p. 55). The connected nature of art experiences, as we have found, builds positive connections in sociocultural groups enabling the break down of barriers associated with social, cultural, economic and emotional inequalities. We have learnt that active art experiences can have multiple outcomes. These can liberate artist teachers (Dewhurst, 2011) and they can provide a platform for the development of cognition.

All of the artist teachers in this research have been engaged in a process of interculturality, where artistic genres, disciplines, processes and outputs, socially engaged spaces and geographical locations have been crossed (Bresler, 2016). This has deepened cognitive growth surrounding social justice and *changemaker* knowledge. We can see from this research it is this journey that has given the artist teachers an awareness of their moral consciousness and the confidence to be agents of change. Through understanding social justice art and gaining an awareness of their own cognition our artist teachers are now able to challenge existing sociocultural systems and create new ones that will transform themselves and those they teach and interact with. They have the ability to foster cultural citizenship (Kuttner, 2015) through art education.

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