

'Art and Culture for whom? Online Learning Approaches'

Anabela Moura 

Higher School of Education of Viana do Castelo Polytechnic, Portugal.

E-mail: amoura@ese.ipvc.pt

Raquel Moreira  

Higher School of Education of Viana do Castelo Polytechnic and School of Architecture, Art and Design

University of Minho, Portugal

E-mail: raquelm@ese.ipvc.pt

Abstract

This chapter discusses how the concepts of art and culture are developed through online approaches in a Higher Education Institution in Portugal and examine how cultural learning of art students can improve their sense of identity and experiential knowledge of different cultural contexts, by using the internet for educational purposes. By using online approaches students, researchers and teachers from different countries can learn a lot about their own situation by sharing their experiences and reflecting at how others have dealt with the same problems, despite of the cultural differences, there is a real shared culture which revolves around common interests. The projects presented in this chapter show the numerous potentialities of online approaches, as they can help to increase access to information, allow for closer contacts with other people close and/or far away. In addition to these positive aspects, in the projects exposed, the internet was at the service of a community of students in a situation of collective learning. Participants also concluded that the use of the internet allows the creation of virtual communities and social networks, building new and wider opportunities for contact with cultural diversity and for the civic participation of individuals in contemporary society and cultural communication.

Keywords: Art; Culture; Online Learning Approaches; Higher Education

Culture and Heritage Education in Virtual Space

This article provides an in-depth analysis and reflection on cross-curricular themes in the cultural and artistic area, using information technology (IT) as a means of communication. Aware that Higher Education institutions play a fundamental role in the development of countries' economies and that the intervention of Universities and Polytechnics in the area of artistic and scientific education has taken on strategic importance, it is necessary to remember that the Polytechnic of Viana do Castelo, North of Portugal (IPVC), has already developed work in this area.

Pereira, et al (2015, p. 54) state that in Portugal, internet access is practically universal among young people, and communication via the internet is an important activity in their daily lives, being referred to as one of their favourite activities (In Almeida; Alves; Delicado, 2011). INE data indicate that the number of households with an internet connection has been growing continuously over the last 20 years (in 2002 the rate was 15.1%, and in 2019 it was 80,9%). The number of internet users has registered the same trend (19.4% in 2002 and 76,2% in 2019, mostly students (99,6%) (INE/Statistics Portugal).

We live at a time when, nationally and internationally, great hope is placed on the role that the Arts can play in the paradigm shift in Education (UNESCO World Conference on Arts Education in March 2006), which emphasizes the fundamental idea that Art and Culture represent an essential pedagogical tool in the process of educating the population and in the cultural and economic development of the countries, but what criteria can we use to assess the relationship between human being and machine in the context of virtual space and what are the implications of it in the academic environment?

The Polytechnic of Viana do Castelo was a pioneer in research and the practical use of the e-learning method, it has developed numerous projects related to Culture and Heritage Education and has been carrying out research since 1997 with several Higher Education Institutions from different continents, having participated in an International Congress in Luanda in 2012, where they realized the need to establish common projects between the different continents. In this congress, policies for the preservation and dissemination of the historical heritage of Angola, England and Portugal were reported and discussed, according to researchers from these countries, as well as the socio-political implications involved in this process.

Since 1997, the Department of Communication and Artistic Expressions, currently the Scientific Area of Arts, Design and Humanities, of the Higher School of Education of the Polytechnic Institute of Viana do Castelo has maintained permanent contact with Angola (e.g. Ministry of Culture), having signed a collaboration protocol during this period that allowed Angolan artists to obtain a BA Degree in Visual and Technological Education and later an MA Degree in Art Education. In 2001, he started getting in contact with Guinea and in 2016 he started a similar process with Cape Verde, with whom he established a collaboration protocol and started a distance learning process that allowed him to proceed with a MA Course in Art Education. It was a pioneering Master's course in Portugal, since until then such training had never taken place either in Polytechnics or in Portuguese Universities. The training activities in teaching and research in Art Education had a significant advance after signing a protocol with the University of Surrey/Roehampton which was based in Portugal until 2006.

On the other hand, the Escola Superior de Educação (ESE) was also a pioneer in the creation of a degree in Arts and Culture Management (GAC) and in the 2nd cycle a Master Course in Arts and Cultural Management (GAC) and a Master's in Arts Education, seeking to respond to students' needs, as well as the training needs of communities in the north of the country, to lead in the future and with mastery, the different contemporary cultural universes. The 2nd Cycle of Studies emerged as the necessary continuity of such training, intending to facilitate the development of this activity in the cultural artistic area, both in Portugal and in other countries with protocols of collaboration with ESE, since the Coordinators of the Degree and Master's courses have already been contacted by Cape Verde University to receive students from that country and thus respond to the shortcomings observed in these areas, making professionals from museums, cultural institutions and schools more able to generate scientific knowledge, critical reflection and sustainable development, aiming at economic efficiency, social equity and civic participation.

As it is an ongoing collaboration between European and non-European countries in which professionals from different continents have been involved, it is practical and economically viable to use information technologies to use a virtual space and a distance education strategy for professionals in the artistic and cultural areas. Distance education has proved to be very efficient when it is intended to reach a large number of students in regions of difficult access and expensive transportation, as is the case of the projects involving Angola (since 1990 until now), Guinea (2001-03), Cape Verde (since 2012 until now) and Brazil (since 2012 until now).

The continuous training of African art students through distance education allows them to enjoy this training without moving from their regions. One should also consider the advantage of the virtual performance of specialist researchers in distant places in the countries involved, where the face-to-face performance becomes complex.

The members of the Art Courses and participant researchers who support the different projects have participated in several online-postgraduate courses in Portugal, either as tutors, professors or pedagogical coordinators. One of the great contributions at this level was given by Ana Camargo, a researcher from Campinas (Brazil), with great experience in distance learning. According to her, between 2005 and 2008, professors coordinated distance education courses at the *latu sensu*, offered by the University of Campinas. The e-learning activities have been developed by projecting live recorded video conferences in streaming and taught by specialists, by virtual lecturers, or by the development of programmed tasks to be posted on virtual platforms that allowed viewing, entering and discussing the tasks performed by the students. In addition to the online activities, virtual classes/sessions are

scheduled, taught by tutors who provide support and follow-up to students, regarding the topics that are being addressed in the distance activities. This initiative aims to contribute to an in-depth analysis of the artistic and cultural phenomenon, in an area of research, which has so far been reasonably explored in the Portuguese and Cape Verde contexts, due to the Master's courses that have been taking place annually. The partnership between Portugal and the involved countries in the study of cultural activities has made it possible to investigate the origins of the cultural facts of those countries, compare them with those of Portugal and thus point out the interrelationships that contributed to compose the identity of all these populations.

The Art Courses in the ESE resulted in an increased responsibility, trying to respond effectively to the local and regional national and international needs identified in the field of cultural policies and practices, mobilizing students for an entrepreneurial role, and encouraging the construction and development of cultural networks, namely:

1. Funding of the Research Project “Festival of Sra. D’Agonia - Portugal”, with the Arts Festival Department of De Montfort University, Leicester (http://ijbssnet.com/journals/Vol_6_No_7_July_2015/10.pdf);
2. Funding of the Images and Identity and Creative Connections Projects, with the University of Roehampton and five other European Universities (COMENIUS) between 2008 and 2011 and between 2012 and 2015;
3. Approval of the 2nd Cycle of Studies in Artistic Education in 2007 and in Artistic and Cultural Management since 2010.

The conceptual framework of the 1st and 2nd Cycles of Studies in Artistic and Cultural Management allowed the realization of projects related to the various facets of the cultural phenomenon, the formation of identities, focused on the concerns present in artistic and cultural practices and contexts, preparing students to collaborate with agents and diverse cultural institutions, in the design implementation and evaluation of projects, enabling them to analyse devices and practices in formal, non-formal and informal educational contexts.

The different projects carried out in the last three decades, with cultural concerns, involved e-learning approaches that also allowed a professional approach adapted to the needs of students, based on a selection of programs that strengthen their careers, with strong links to national and international organizations. ESE is proactive Higher Education Institution and, in this sense, annually promotes and organizes events such as lectures, conferences, congresses with the aim of regularly addressing, disseminating, and debating topics related to artistic activities. The students collaborate with specialists from all continents, who, along with us develop cutting-edge research projects in a wide range of artistic fields. The aim of these events has been to help students to develop their practical and professional skills, using diversified and innovative strategies, systematically using national and international experts and interdisciplinary and transversal sessions, to develop fundamental competences, which can be transferred to the active life. Many projects were developed with students and researchers keeping in touch via online. In the last two decades, a lot has been done in terms of online communication, digital strategies, but, distance has never been an obstacle for the development of collaboration and research.

It has been a great opportunity for students to socialize with professionals from other cultural backgrounds, meet with entrepreneurs and managers and add to their curricula a list of relevant skills and experiences. These events have received funding from various programmes (e.g. Calouste Gulbenkian Foundation, FCT, COMENIUS, British Council, Measure 3 of the Ministry of Education, ERASMUS, IPVC and ESEVC, Viana do Castelo City Council, University of Minho, University of Roehampton, De Montfort University, Leicester, Charles University, Prague, University of Campinas, Federal University of Belo Horizonte, University of Uberaba).

Online education has a reticular dimension, which encourages and facilitates an exploratory attitude, both in relation to what should be incorporated and worked on by students, as well as the teacher's planning activity, as this type of courses require interdisciplinary and cooperative work when exchanges of experiences are carried out. In the 1990s, computers, internet, and the production of interactive programs were widespread. All these forms of communication make it clear that technological innovations are not restricted to research laboratories, to advanced science and technology centers, to areas of national security, but today permeate the daily lives of an increasing number of men and women, children and adults, whose perceptions and practices are permanently modified, reorganized, resignified (Santos, 2003, p.108).

As Portuguese art teachers our experience had led us to conclude that one problem in the teaching of art and culture is the neglect of the cross-cultural dimension of colonial heritage and the promotion of students understanding of

the concept of culture as a body of traditions, knowledge, customs and practices of particular peoples that is influenced by the past, and that is continually being recreated in response to cultural interaction. In other words, Allison (1992) explained that culture covers all aspects of human endeavour which characterise a particular society, including language, forms of knowledge, images, religions and the economics and politics which underpin attitudes, values and beliefs. Art is explained as a phenomenon of culture or patrimony in the Portuguese sense. Allison's (1992) anthropological - type of definition of culture will be used in this article to explain the concept of patrimony, which has always been interpreted in a broad sense as covering all aspects of human endeavour. Moura (2000, p. 9) states that the concept of cultural patrimony today tends to be associated with culturally established forms of aesthetic expression, or intervention in terms of environmental change, not only with reference to high culture, but also to folk culture. According to Moura (2000), there are significant differences between the Portuguese concept of patrimony and that of other European countries, such as Britain where the concept of heritage means something static and is linked to the idea of preservation of the past, partly as the result of the Industrial Revolution. During that period traditions associated with craft guilds were extinguished, and then economy changed dramatically. British society altered from one with an agrarian to an industrial and manufacturing base (Council of Europe, 1993, p. 11)

Up until 1974, the art curriculum in Portugal reflected the classical European tradition of high art and elitist aesthetic values of the people in power at that time (Pacheco, 1984). According to Williams (1992), the inclusion of the art of two or more cultures is essential in all art curricula to provide a basis for the necessary discussion of cultural differences and similarities. Although the favourable ideological conditions after the 1974 revolution have encouraged research into the concepts of culture and heritage, as well as interpretations of a more historical or anthropological character, there is a need to clarify and analyse contemporary definitions. Eristi (2009, p. 241) argues that culture shapes individuals' views of the world and how to interpret it. It defines us and we define it. We absorb, and then come to know our own cultural behaviour and recognize cultural difference through education (Pang, 2001, In Eristi, 2009, p.241)

Cultural Understanding and Communication

Much has happened that has affected Arts Education in the last three decades, after the introduction of postgraduate courses in Higher Education in Portugal (1997).

The Conference by Brian Allison and Rachel Mason at the Polytechnic of Viana do Castelo in 1993 opened a new cycle and a new way of thinking art, culture and education and this caused considerable changes in the perspective of the role of Art Education, as well as the nature of what has been taught under the heading of Art. Changes, in both these directions, have been noticeable in the nature of the documents presented in the Scientific Meetings of the last three decades, being recognized that these Meetings, Congresses, Post-Graduate Courses (Master's and Doctoral) are, in themselves, agents of change.

Since then, access to different theories and practices has made Portuguese art students aware that, after all, art can be focused on the development of creative thinking skills, on refining the perception of works of art, on expanding the understanding of art history, or in developing skills to create art.

The emphasis given predominantly to artistic creation began to be questioned. Allison's notion of art in context (1993) and Mason's notion of art and multicultural education (2002) gave rise to new theories and practices of Art Education in Portugal and specifically in the context of the Polytechnic of Viana do Castelo. Eisner (1990) states that in the arts there are knowledgeable benefits not only from refined sensibilities, but also from an understanding of the context and function of the works being paid attention to. For this author, in the 1980s, visual arts curricula in American schools broadened to include not only artistic creation, but also the development of critical skills in the perception of art and other visual forms, as well as an understanding of the cultural and historical conditions in which art is created and the fact that art influences. According to him, more emphasis has also been given to questions and issues that concern the nature of art in itself.

Allison mentioned in 1993 in Viana do Castelo that a holistic approach to art should comprise four curricular domains, which are: (i) The perceptual domain that concerns the development of skills that expand the abilities to see, feel and understand the form, the color and texture, as part of the encounter with the tactile/visual medium and which is fundamental to the aesthetic experience; (ii) the cultural-historical domain that refers to the development of understanding and appreciation of the changes and effects brought about by the influences of historical and/or

cultural contexts, artisans and designers in this and other societies, in relation to their contributions to the development of forms, ideas and values; (iii) the analytical and critical domain concerns the development of skills in describing, analyzing, interpreting and evaluating aesthetic qualities as a basis for both experimenting and being able to communicate meaningfully about content and form in art and design; and (iv) the productive/expressive domain which refers to the development of skills and abilities that contribute to an understanding of the nature, purpose and process of art and design, as well as providing the means to communicate and give form. After almost thirty years, these domains continue to be seen as the most appropriate way of thinking about teaching art and culture.

Scope of the Study

The different projects described here were conducted by Higher School of Education MA Art Education students, at Viana do Castelo Polytechnic Institute, throughout the two last decades. They were designed to increase cultural awareness and understanding of students in different cultural contexts, such as Portugal, Angola, Guinea and Cape Verde. All them used interactive functions provided by computer networks and information and communication technologies. The cases presented below, summarise different MA dissertations concerned with the concepts of art and culture by African students that did their MA Courses at the Higher School of Education (HSE) of Viana do Castelo Polytechnic.

Several studies have been carried out by us in these areas that emphasize the articulation between social, economic and environmental objectives, as pathways to sustainable development and the importance of cultural learning in general is increasingly recognized in Portugal, not only for its cultural and human value, but also for the contribution it makes to local, regional and national economies (Moura et al., 2015: 1), especially those whose economic prosperity depends heavily on tourism and cultural heritage (Marques, 2017, In Faria et al, 20, p. 155), as is the case of Northwest Portugal and Alto Minho region, in particular. We selected four MA projects developed by African students and an International Project which involved members of the staff of the ESE.

Five Examples of Research Projects

Project 1 - An Analysis of Social Organizations and Cultural Practices of the Ilha de Luanda Community and Implications for Primary Art Education, Angola, by Jorge Gumbe, MA Dissertation, 2003



Fig. 1 - Women in a trance dancing on the beach © Gumbe, 2003

We begin with a MA research that intended to find out how to better understand the “Kyanda” ritual (Figs. 1 & 2), which is linked to Angolan culture with especially strong roots in the Ilha de Luanda community, in such a way that it could be used as a basis for art curriculum reform for primary teachers and would increase students’ understanding of Angolan cultural patrimony.



Fig. 2 - Dresses, ornaments and artefacts for the ritual © Gumbe, 2003

Gumbe, the artist (Fig. 3) and also teacher at the School of Visual Arts of the National Institute for Artistic and Cultural Training in Luanda (Angola), that developed this study, was dissatisfied with the way the Angolan curriculum was taught by the art teachers, since 1975, after independence.

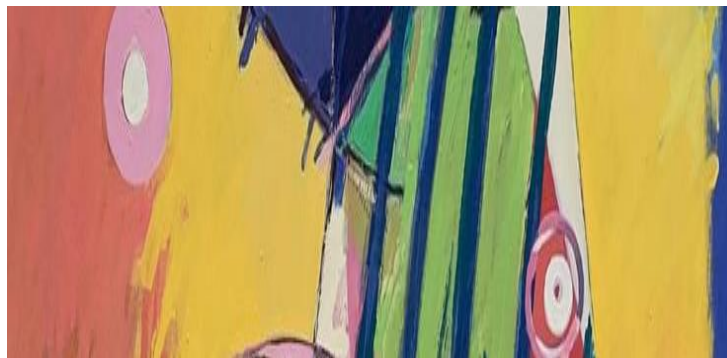


Fig. 3 - Kyanda's mystique, by Gumbe, Acrylic on canvas 100x120 cm © Gumbe, 2021

According to him, teachers continued to emphasize western European culture, meanwhile cultural traditions in Angolan communities run serious risks of not being maintained. He said that the educational resources, teaching methods and practices were also exclusively European (MED, 1992). Through his research, Gumbe documented and evaluated cultural and visual material of the 'Kyanda (a mythical being)' ritual, and how it expresses the cultural values of the Ilha de Luanda community. He also investigated how this ritual is transmitted from one generation to another and he analysed its implications for primary art curriculum development. Gumbe selected an ethnographic method and the research tools used to collect and describe data were participant observation, interview and photography. The data about the ritual and associated artefacts was synthesised, and their aesthetic characteristics, meanings, and functions were analysed. Then, their implications for the development of formal art education were explored. The results of such analysis of the ritual and its associated artefacts showed that they can be applied in art education in Angola at the primary level from an anthropological perspective, with emphasis on national and local cultural patrimony. A conclusion was that this investigation contributed to the new strategy of teaching and understanding of Angolan patrimony, using methods from anthropology, art history and aesthetics to identify and describe art and crafts of diverse cultures, and how they can help Angolan students and teachers to promote their own cultural patrimony.

Project 2 - Introducing Traditional Sculpture (The Case of Yaka) into Secondary Art Education in Angola: A Curriculum Experiment, Angola, by Francisco Domingos Van-Dúnem, MA Dissertation, 2003

Francisco Van-Dúnem, artist and also teacher at the School of Visual Arts of the National Institute for Artistic and Cultural Training (SVANIACT) in Luanda (Angola), identified in his MA research problem, how to promote a better understanding of Yaka sculpture (Fig.4) and to develop teaching resources about it for the art education curriculum.



Fig. 4 - Painting of Ngangela Dancer influenced by the traditional sculpture © Van, 2002

He decided to find out what effects the implementation of a curriculum experiment would have on his students' understanding of traditional sculpture. This curricular intervention was developed in the SVANIACT "Escola Média de Artes Plásticas" in Luanda, which was the only art school at secondary level in Angola, where he had been teaching since 1989 the subjects of drawing, engraving and painting to ninth, tenth, eleventh and twelfth year students, with ages ranging from 15 to 20 years.

Van selected a curriculum experiment because it presents the issues of education inside the classroom, resulting in a curricular exchange. The students' art tests were used as a way to provide answers concerning the procedures of curricular forum as well as background information about their beliefs, values and attitudes. The researcher also used students' art works as they were considered very useful in the effects in evaluating the curricular innovation. Diary, photography and interview were other important tools used in this research. The analysis of the data suggested that the students and art teachers favoured this kind of curricular change in art education (Fig. 5) and also indicated how the multicultural aspects of Angola's art education curriculum could be enhanced. The conclusions of the study pointed to a possible way of reformulating the art curriculum, to take into account cultural diversity in Angola and multicultural educational concerns.

This research added knowing and understanding of the traditional Yaka sculpture, as well as the aesthetic criteria to be used in evaluating it. It helped to create new pedagogical strategies and visual resources (Figs. 6 & 7) that could effectively help to increase students artistic heritage and cultural contexts.



Figs. 5 & 6 - Yaka initiation mask and engraving of Tshokwe Mask, by student [Kida] © Van, 2002

Project 3 - Creative Connections (CC), International Project, 2013

Creative Connections (CC) was an international project funded by the European Community (EACEA-517844) that emerged as a continuation of the project *Images & Identity: Improving Citizenship through Digital Art* (<http://www.image-identity.eu/>), in which resources were developed for the teaching/learning about European identity and citizenship issues. It was developed between 2012 and 2014. Six European higher education institutions participated in this project (Instituto Politécnico de Viana do Castelo, Portugal; University of Roehampton, United Kingdom; University of Barcelona, Spain; University of Lapland, Finland; Charles University, Czech Republic; National Higher School of Art and Design, Ireland), twenty-five primary schools (England, Portugal, Spain, Finland, Ireland and the Czech Republic) and students, who were asked about the meaning of “being European”. 25 teachers and 669 students from 25 classes participated in this project, which in average terms reflects that each class had about 27 students. Overall, 892 posts were published and 1458 comments were written by participating students. This project made the use of an online Art Gallery and information and communication technologies among participants from different countries, using visual and/or verbal formats.

From a methodological point of view, the action research method was adopted and as the main data collection technique. The team used observation, diaries and field notes, photography, video, blogs and internet posts.

One of the aims of the CC project was to enhance communication between students from different countries, of the same age group. In this context, the free software skype was used, allowing synchronous communication through text, but especially through sound and image. Only one of the Portuguese schools had a skype session with another partner. This communication was carried out in January 2013, between the urban school of Basic Education, Frei Bartolomeu dos Mártires in Viana do Castelo, Portugal and the rural school Magic Hill, in Říčany, Czech Republic. In this session, a first contact was made between these two schools, where it was possible to visualize the work produced by the two classes, but also to actually see and hear the students and teachers at the other school. All participants spoke in English, so in the case of the Portuguese class, the participation of the English teacher was requested, in order to prepare the students for this dialogue, with a special focus on their presentation as well as the description of the work they developed (Fig. 7).



Fig. 7 - Children showing their art work via skype [Kida]© Pereira, 2014

The Portuguese coordinator and some members of the team decided to publish an article about this project and specifically about the commitment of the CC's media and communication strategies to the digital paradigm. According to the authors of this article (Pereira et al, 2015, p. 52) CC “*helped to transfer the centrality of traditional media to digital media, allowing the creation of a social network, in which a transnational community of students, teachers and researchers could use the internet to interact. Social network is here considered in the sense of a structure made up of people or organizations that share common interests, motivations, values or goals, created and maintained through the communication shared by its members using the internet*”.

One of the main obstacles inherent to an international project is effectively communicating in different languages, with special emphasis on the increased difficulties with students from the younger age groups. In order to solve or mitigate this problem, an automatic machine translation mechanism supported by Bing was used. It is important to mention that the quality of the automatic translation was in some situations naturally affected by the existence of spelling errors when the post or comment was published. The main errors were still related to grammar and syntax.

In situations where there was an error, it was possible to edit the original text and make the appropriate spelling corrections. It was also verified that Bing also allows editing the texts resulting from the translation

Project 4 – Ximiboi – a Character of the Immaterial Identity of the Carnival of the Islands of São Vicente and Santo Antão, Cape Verde, by Ayrton Cruz, MA Dissertation, 2021



Fig. 8 - Spontaneous Carnival, Santo Antão. Children dressed as XIMIBOI © Lopes, 2021

This project developed recently addresses issues of immaterial identity of the Carnival of the islands of São Vicente and Santo Antão in Cape Verde. The project was developed in cooperation with local entities and addressed issues of identity and heritage traditions, some of which are on the verge of extinction, starting from the reflection on a character that is part of the collective imagination of the cultural or folkloric manifestations of the spontaneous Carnival of those two islands (Figs. 8 & 9): XIMIBOI, which tends to fade into the memory of the inhabitants of these contexts. Due to the nature of this study, it is not possible to generalize the results obtained, however, the interviews carried out allow a better understanding of this spontaneous Carnival and helped to become aware of the importance of valuing cultural, social and political identity at local, regional and national levels, the rupture of paradigms inherited from a strong colonial past and the importance of academic research and dissemination in Creole of this and other studies, in formal and non-formal educational contexts, thus also valuing the Cape Verdean language and guaranteeing a better and more broad understanding of such phenomena in the social fabric of the study context.



Fig. 9 - XIMIBOI - spontaneous carnival parade, M-EIA group © Ribeiro, 2017

Conclusions

The finding overall was that interactions between students in class and through blogs, and the reflection on issues of identity, art and culture allowed them to understand that everyone is part of a culture, that cultures differ in many ways, and contributed to shape their view of themselves and the world in which they live.

It is a fact that you can only be aware of your culture if you are aware of the others and this was the great contribution of all these projects, which culminated in the promotion of cooperation, development of a critical sense, dissemination of online information through new media which provided different resources and the contact between participants, as it was the case with CC, <http://creativeconnexions.eu/dc>.

Supported by the ideas of postmodern thinkers, we believe that distance education, when used with a critical sense, becomes an adequate tool to investigate how the cultural identity of people from different countries that had a common formation are located in continents as distant and so peculiar. At a national level, some of these projects and many others are mentioned in the ESE online International Journal “Dialogues with the Art” (Revista Diálogos com a Arte, <http://www.ese.ipv.pt/revistadiálogoscomaarte/>), as a way of motivating other educational specialists for the continuity of these projects. We are aware that technology is constantly evolving, and this is a huge challenge for all of us. The use of digital and online approaches and the exploration of the digital space must be understood as an useful tool that brings us together, helps us to better understand our cultures and thus to better cooperate and learn from each other, so it is essential that we stop and reflect on what position are we now, and where do we want to be in the future.

References

- Allison, B. (1992). A global perspective to curriculum development in art education, unpublished paper presented at the Conference *International perspectives in art education*, Viana do Castelo: Viana do Castelo Polytechnic Institute, Portugal.
- Almeida, A. N.; Alves N. A.; Delicado, A. (2011). *As crianças e a internet em Portugal. Perfis de uso. Sociologia, Problemas e Práticas*, Lisboa, n. 65, p. 9-30, jan./abr.
- Council of Europe (1993). *Crafts and heritage* (7). France: Strasbourg Cedex.
- Eisner, E. (1990). Evaluating the Teaching of Art, In BOUGHTON, D.; EISNER, E.; LIGTVOET, J. (eds.) *Evaluating and Assessing the Visual Arts in Education*. London: Teachers College Press. Chapter 5, pp. 75-94.
- Eristi, S. D. (2009). Using an interactive art education application to promote cultural awareness: a case study from Turkey, In *International Journal of education through Art*. 5: 2 + 3, pp. 241-256, doi: 10.1386/eta.5.2 and 3.241/1.
- Faria, P.; Moura, A.; Marques, G.; Almeida, C.; Moreira, P. (2018). (Re) descoberta da cultura local através de um projeto interdisciplinar no ensino superior politécnico, norte de Portugal (Re – discovering’ local culture through interdisciplinary project in a Higher Education Polytechnic Institution, Northern Portugal), In *Diálogos com a Arte - Revista de Arte, Cultura e Educação*, nº 8, 2018 ISSN: 2183-1726, pp. 154-167.
- Gumbe, J. (2003). *An Analysis of Social Organizations and Cultural Practices of the Ilha de Luanda Community and Implications for Primary Art Education*, unpublished MA Dissertation in Art, Craft & Design Education. London: University of Surrey Roehampton in collaboration with Escola Superior de Educação, Instituto Politécnico de Viana do Castelo.
- Mason, R. (2002). *Por uma Arte-Educação Multicultural*. Campinas: Mundo das Letras.
- Moura, A.; Alves, J. M.; Escaleira, J.; Magalhães, C.; Jácomo, A. (2015). Challenges to Cultural Learning through International Cooperation: Festival of Sra. D’Agonia - Portugal. *International Journal of Business and Social Science*, v. 6, n. 7, p. 100-106, USA-Homepage: http://ijbssnet.com/journals/Vol_6_No_7_July_2015/10.pdf; ISSN/ISBN: 2219-6021.
- Moura, A. (2000). *Prejudice Reduction in Teaching and Learning Portuguese Cultural Patrimony*, unpublished PhD Dissertation. London: Faculty of Education, University of Surrey Roehampton.
- Pacheco, H. (1984). Renovação Pedagógica (Pedagogic Renovation), In *Journal O Professor* (The Teacher), 69, pp.27-54.
- Pereira, J.; Gonçalves, T.; Moura, A.; Almeida, C. (2015). A menina que tinha asas de borboleta: TIC e uma nova ética do olhar, In *Quaestio*, Sorocaba, SP, v. 17, n. 1, pp. 41-70.

- Santos, B. S. (2003). *Reconhecer para Libertar. Os Caminhos do Cosmopolitismo Multicultural*. Porto: Afrontamento.
- Silva, T. T. (1999). *Documentos de identidade: Uma introdução às teorias do currículo*. Belo Horizonte: Autêntica.
- Van-Dúnem, F. D. (2003). *Introducing Traditional Sculpture (The Case of Yaka) Into Secondary Art Education in Angola: A Curriculum Experiment*, unpublished MA Dissertation in Art, Craft & Design Education. London: University of Surrey Roehampton in collaboration with Escola Superior de Educação, Instituto Politécnico de Viana do Castelo.
- Williams, L. R. (1992). Determining the multicultural curriculum, In E.B. *Multicultural education in early childhood classrooms*. United States: Library of Congress Cataloging, pp.7-12.