

# **Big Hands Holding Small Hands — A Collaborative Action Research on Co-building Community Learning Networks by University Art Centers and Community Elementary Schools**

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## **Abstract**

Establishing university art centers on campus in Taiwan has become a trend in Taiwan currently. These burgeoning places for art exhibitions and performances are an important social art resource for arts education. The Ministry of Education has been promoting the Collaboration of Professional Partnerships Project since 2003 with a view to developing the idea of professional educational communities through long-term partnerships between universities and elementary schools. Consequently, the concept of educational partnerships is based in this research to examine the community art learning network co-established by universities, grade schools and resources in the community. This collaborative action research is conducted for one and a half years to explore the process of collaboration and interaction. The purposes are: (1) to investigate the feasibility and effects of establishing educational partnerships between university art centers and community schools; (2) to examine the strategies and methods for co-building a community learning network by university art centers and community schools. The results of the study are: (1) a university art center can become a center of

art resources in the community, thanks to its attributes and develop partnerships with community schools through the assistance of public sectors to achieve the win-win educational objective; (2) university art centers may use their professional art resources of higher education to integrate the art resources in the community via strategic alliances and co-build community learning networks through professional growth and sharing of resources. Finally, specific suggestions are provided to university art centers, public sectors, community schools and community resources in compliance with the results of the research.

*Keywords: Community Learning Network, Collaborative Action Research, University Art Center, Art Education in Community, Educational Partnerships*

## 1. Motives and Purposes of Study

### 1.1. Motives of Study

Establishment of art centers on university campuses has become a trend in Taiwan. These university art centers are another channel for art exhibitions and performances besides national museums. They also play the role of art catalyzer in the community (Mao-fa Jian, 2002). For arts education, they are a burgeoning resource of social art education and their functions and values can't be ignored. Ciao-hui Huang (1999) indicated university art centers were like university art museums and museums with social and cultural functions. Yu-teng Jhang (1996) considered the art centers on university campuses not only contributed to art education itself, but also served to be a bridge between the campus and the community producing effects of a certain extent for the campus and education and culture in the surrounding community. As a closer relationship between the neighborhood and the university is developed nowadays, university art centers will have to provide service to the schools in the community in addition to the teachers and students of their own universities as well as residents in their neighborhood. This type of community culture derived from campus culture is significant in art rooting and deepening from the aspect of art education.

The Ministry of Education has promoted the Grade 1-9 Curriculum and Grounding

Project since 2003. Specialty Partnership — Collaboration of Universities, Junior High and Elementary Schools, subplan 2 of the project, emphasizes the idea of specialized educational groups and the importance of long-run partnerships established by universities, junior high schools and grade schools to form campus cultures through cooperation of these educational institutions and the society (Ministry of Education, 2003). The purpose of educational partnerships is to reinforce exchange and collaboration between colleges, universities and learning organizations outside the school (Ministry of Education, 1998). Jheng-jie Huang (2000) considered educational partnerships were developed to achieve educational purposes by seeking cooperation with involved organizations and establishing a coexisting and compatible relation during the process of education. Educational partnerships should be developed in more directions like sharing of the community resources, regional alliance, curriculum collaboration and exchange of teachers, etc. (Jia-lin Chang, 2002).

J. Petitdemange, a scholar, claimed art activities played an important role in development of a community cultures since artistic activities of performing arts, literature, design, propagation and painting provided ways of developing, expressing and manifesting cultural recognition (translated by Siou-jhih Luo, 2003: 92-94). Domestic cases of encouraging community residents to participate in art activities held by university art centers to form a community culture are numerous. Art Festival of National Cheng Kung University Art Center (2008) and Sunshine Art Festival of National Sun Yat-sen University Art Center (2008) held community-based art activities and became a focus on campus and the community.

Based on the aforesaid background, the author deems the rich artistic resources in domestic university art centers that are booming currently can be regarded as a center for art resources in a community. As the Ministry of Education is advocating the grounding project and promoting the concept of educational partnerships to build community art learning networks by cooperation among universities, grade schools and the community, the author intends to explore the feasibility of collaboration via a collaborative action research. The purposes and issues under study are as follows:

#### 1.1.1 Purposes of study

##### 1.1.1.1 A discussion of the feasibility and effects of educational partnerships established by university art centers and community schools.

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1.1.1.2 A discussion of the strategies and methods for community learning networks set up by university art centers and community schools.

### 1.1.2 Issues under study

1.1.2.1 How do university art centers and community school establish educational partnerships? What are their practicability and substantial effects?

1.1.2.2 How do university art centers and community school develop community learning networks? What are their specific strategies and methods?

## 2. Literature Review

### 2.1. Educational Partnerships Established by University Art Centers and Community Schools

#### 2.1.1 Types and development of educational partnerships

2.1.1.1 Types of educational partnerships: Different motives and purposes result in different types of partnerships. Basically, there are three types (Whitford, Schlecty & Shelor, 1987) described as follows: (1) collaborative relationship in which one party gives and another party receive, (2) symbiotic relationship in which both parties give and receive, and (3) organic relationship in which both parties have strong wills and motives to solve problems in common.

2.1.1.2 Relations of educational partnerships: Z. Su, a scholar (1990) used to divide educational partnerships into five models as follows: (1) staff-oriented partnership with a view to enhancing specialty development of teachers, (2) student-oriented partnership with a view to motivating motives for achievements and academic performance of students, (3) task-oriented partnership with a view to completing tasks, (4) institution-oriented partnership with a view to innovating organizations, and (5) simultaneous renewal partnership with a view to stressing a long-range partnership to be established by universities and grade schools.

2.1.1.3 Development of educational partnerships: The scholar C. Canning (1991) divided development of partnerships between universities and grade schools into six stages as follows: (1) searching: both parties looking for interested issues to collaborate, (2) doing: carrying out small and simple projects for preparations of bigger and more complicated projects, (3) sharing: participants sharing expert knowledge with each other through discussions and stimulation, (4) clarifying: both parties identifying collaboration items and achieving them via discussions and interactions, (5) recognition: collaboration values confirmed through feedback and recognition from partners, and (6) renewing: new projects developed during the process of review.

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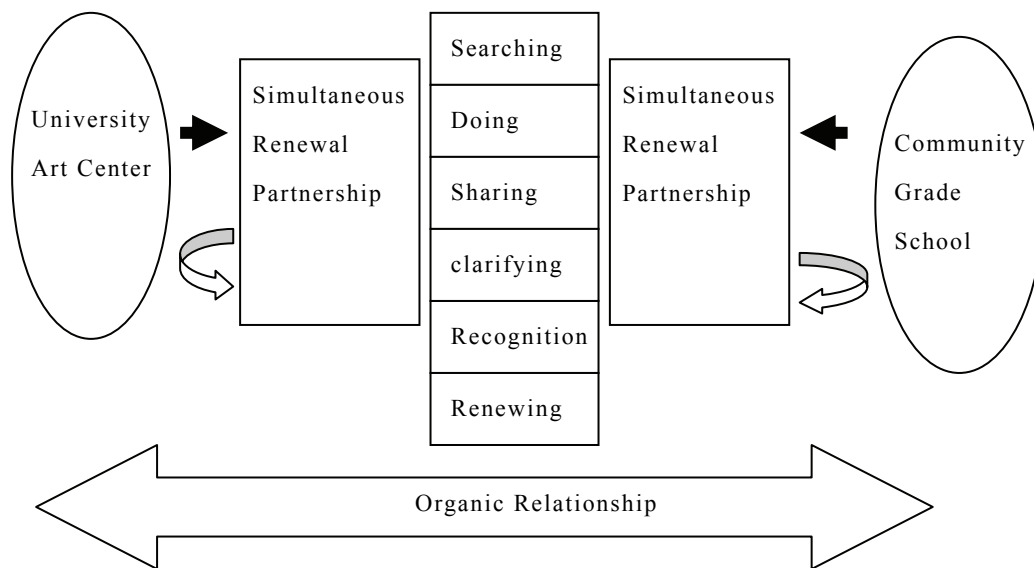


Fig. 1 Interaction Relationship of Educational Partnership Developed in this Research

According to the aforesaid exploration of educational partnerships, the type of educational partnerships in this research is based on organic relationships since both parties have strong motives to solve problems for each other through collaboration and interaction and relations of educational partnerships are mainly simultaneous renewal partnership. Art will be the keynote of this study and collaboration with community schools will be conducted for one semester. Development of educational partnerships will be based on the concept of Canning, which are searching, doing, sharing, clarifying,

recognition and renewing shown as the above drawing (Fig. 1).

## 2.1.2 Prospects for educational partnerships established by university art centers and community schools

Scholars P. Kotler and J. Scheff used to analyze the public structure of art institutions by the organization of non-profit institutions (Fig. 2) (quoted from Deng-di Gao[trans.], 1998). University art centers are the same as art museums and museums because they all belong to input publics in artistic resources. Artistic resources are presented to the consuming publics via transformation and transmission. Consuming publics not only include the faculty and students of the university, but also cover community residents, which reveals development of university art centers has crossed the boundaries of education, society and culture and become an important part in social art education.

As far as the functions of university art centers are concerned, You-mei Huang (2000) considered the university art centers extant in Taiwan were like cultural and art centers in cities. C. T. Craig (1988) deemed that the most important function of university art centers was art education, which could be even extended to community service (Adlmann, 1988). E. M. Hopkins thought in addition to creating a creative and cultural environment on campuses, university art centers should strengthen the public service mechanism in schools (Dartmouth College, 2007). For instance, the art center of the University of Illinois at Urbana - Champaign provided arts educational activities for parents and students and advanced programs for teachers (University of Illinois at Urbana - Champaign, 2007). Another example is the art center of the Ohio State University, which not only offered art programs to teachers, but also had their resident artists interact with the general public through design of activities (The Ohio State University, 2007).

Based on a number of foreign cases that university art centers help community schools mentioned above, the researcher considers domestic university art centers are not as active and initiative in developing community service as those overseas since they are just in the initial stage; nevertheless, foreign cases are worthy of reference, diversified and collaborative development in art education in particular. As resources of art education in junior high and elementary schools are insufficient currently and only a limited number of teaching materials on arts are available to schools in remote areas,

university art centers may cooperate with junior high and grade schools to establish long-run educational partnerships by playing the role of community art resources center.

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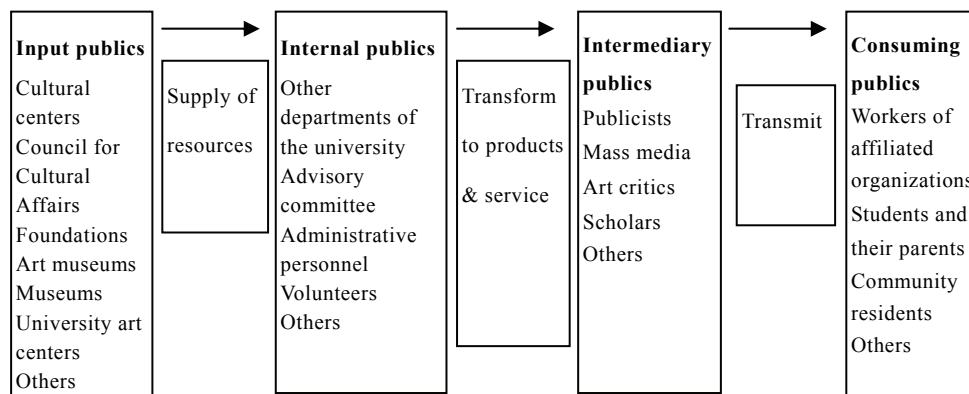


Fig. 2 Public Structure Drawing of University Art Centers (data source adapted from translation of Deng-di Gao, 1998)

## 2.2. Community Art Learning Networks Set up by University Art Centers

### 2.2.1 What is a community learning network?

Community learning networks originated from the program of Learning City Networks promoted by Organization for Economic Co-Operation and Development (OECD) in England in 1992 (OECD, 2000). They have become an important strategy for life-long learning in the era of knowledge economy in the 21<sup>st</sup> century. The British community learning network refers to a community learning network planned by the local government, junior high and grade schools, universities, colleges, profit-making businesses and specialty groups together (Longworth, 1999: 113-115). R. Edwards (1997:173-187) regarded learning networks as a type of post-modern learning society and claimed education was a social and cultural policy to help learners get necessary information for life realization. The structure of a community learning network can be discussed by two stages, namely development and learning [quoted from National

Institute of Adult Continuing Education (NIACE), 2001] described as follows:

### 2.2.1.1 Development stage of community learning networks

Development stage of a community learning network includes (1) establishing partnerships among organizations and departments in the community, (2) promoting participation to collect demands and expectations, and (3) evaluating performance of applying resources.

### 2.2.1.2 Learning stage of community learning networks

The core of a community learning network has to be placed on learning and developed like the following: (1) organizing a learning system, (2) understanding of partners through sharing, in which interaction and communication are conducted to solve problems during the process, and (3) introspecting by applying learning cycle to clarify which method may enhance learning effect.

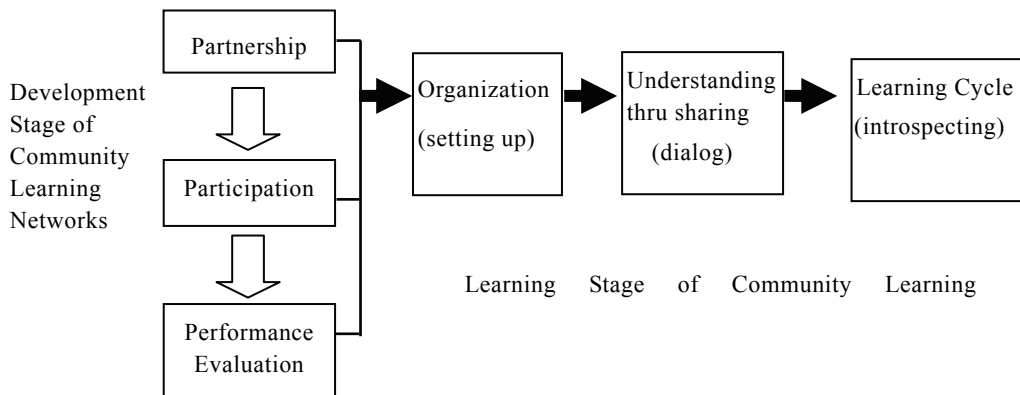


Fig. 3 Structure of Development and Learning Stages for Community Learning Networks

(Data source: Adapted from <http://www.lifelonglearning.co.uk>, NIACE, 2001)

To summarize the aforementioned literature analysis, the community learning network referred to in this research means to apply the essence and methods of community learning networks and development and learning stages of community



learning networks are also applicable to this study (Refer to Fig. 3).

## 2.2.2 Prospects for community learning networks set up by university art centers

### 2.2.2.1 Aspect of community-based art education

The role played by university art centers is a kind of social art education, which is promoted by formal or informal educational types. However, from the aspect of social art education, the researcher considers the type of art education offered by university art centers is a community-based art education. Ming-yue Huang (2004) also deemed that to increase community awareness, social art education was developing in a community-based way gradually and promoted by using the community field and resources. The so-called community-based art education emphasizes the scope and contents of art learning should be based on the integrity of art and cultural life in a community. Besides, a close interactive and interdependent relationship should be maintained with the community, which crosses the borderlines of academic art, folk customs in the community and living art (Clark & Zimmerman, 1997; London, 1994; Stuhr, 2002; Jing-siou Chen, 2001). This learning approach stresses the cultures owned by the students are the tools for learning (Clark & Zimmerman, 1997).

A university art center can be regarded as an art resources center in the community for the schools or residents in the neighborhood to use. The scholar C. M. Yaffe (1989) indicated an art organization needed to incorporate art education programs at school and collaborate with art teachers closely on a long-term basis. Or, schools, teachers and community residents might plan for the art courses together to enhance recognition of the community (Yaffe, 1989).

In sum, the researcher thinks university art centers are shouldered with the mission of social art education. The idea of community-based art education can be applied to the types of art education to provide a systematic learning process actively.

### 2.2.2.2 Aspect of developing community cultures

A community culture refers to a common way of life in a certain community and cultural activities serve to be an important means of arousing community awareness and motivating participation in community affairs (translated by Siou-jhih Luo, 2003: 92).

Universities participate in building community cultures through cultural activities, which not only reveals their recognition of the community and feedback to the society, but also increases the opportunities of interactions between schools and communities to develop the community awareness of future citizens. Ciao-hui Huang (1999) further pointed out that major models of interactions between university art centers and communities included offering free art activities to community residents, recruiting volunteers in the community, cooperating with local businesses to promote community cultures and assisting nearby schools in holding art educational activities.

Along with promulgation of community awareness and changes of roles played by universities, a number of university art centers are working on integrating local art resources and promoting cultural development on campus and in the community. For example, the Arts Center of Yuan Ze University started to hold year-long activities with Ford Lio Ho Motor Company since 1997 with co-building cultural and art life for the community as the objective (Yuan Ze University, 2007). National Tsing Hua University orientated their art center as the art center for the university and the nearby neighborhood in 1994 (Tsing Hua University, 2007). As community awareness is high, university art centers and communities interact frequently and plenty of university art centers have become the most important local art centers (Wei-ge Lin, 2000).

Accordingly, the researcher thinks collaboration of university art centers and local groups to co-build community cultures is an important trend of art development in Taiwan in the future. The different art environment in cities and towns usually results in difference of art learning; however, the density of university art centers is higher than the cultural affairs bureaus established by county and city governments and general public has access to university art centers easily. If every university art center can provide more opportunities for community schools and organizations to participate in planning of art activities, recognition of community culture is bound to increase.

### **3. Research Design and Implementation**

#### **3.1. Research method**

The approach of collaborative action research is adopted, which is a form of action research and also called partnership research (Cole & Knowles, 1993). It puts more

emphasis on the interactive and collaborative relationship between the researcher and the educator (Oja & Smulyan, 1989; Cing-tian Cai, 2000). A collaborative action research may study the issues of a single school or the same issue in different schools and the members of the research group can be two or several teachers (Saurino, 1996). The action research model proposed by B. Jaworiski (1994) and the strategic model presented by Hui-bang Chen (1998) will be considered and four phases of searching, discussing, evaluating and changing will be applied to this research.

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### 3.2. Process of research implementation

#### 3.2.1 Step 1: analysis of status quo and finding problems

1. education bureau of county A: County A (an alias) is an agricultural region. Art and cultural resources are very scarce in this place due to its remote location. The education bureau of the county expects to root agricultural culture via art education.
2. grade schools A, B and C (aliases): There are three grade schools in County A and all of them are very interested in art and cultural teaching activities. They all have complete hardware equipment; nevertheless, long-term operation is not effective because of insufficient art expertise and resources.
3. Art Center of National Formosa University: The Art Center of National Formosa University has been established for more than six years and always devoted to promoting art activities in the community by using the resources in the center.
4. researcher: The researcher herself is an art educator and has interacted with local schools and educational departments all the time by dedicating herself to art activities. The researcher herself is responsible for planning and implementing the whole activity in this study.

#### 3.2.2 Step 2: pilot research to explore feasibility

A pilot research was conducted for a semester from February to June 2007 with a theme of “Public Arts, Go! Go! Go!” (Tun-Ju, Liao, 2007). The process and results of the pilot research are used in the formal action research for reference and improvement.

#### 3.2.3 Step 3: implementation of collaborative action research

### 3.2.3.1 Searching: making preparations

To plan for the theme of the exhibition, the local agricultural culture, the researcher took local artists to visit the farm produce districts in the county for about one year. The beauty of agriculture and terrain features are manifested through the observations and expressions of the local artists towards their hometown.

### 3.2.3.2 Discussing: drafting action items

#### **Activity 1: searching for educational partners and assigning tasks**

The education bureau sent a dispatch to investigate if there were any schools interested in joining the seed grade school of this program. Respective tasks are described as follows:

- A. Art Center of National Formosa University: Art Center of National Formosa University is responsible to plan for art exhibitions and aesthetic lecture courses and design supplementary teaching materials (e.g. learning sheet and introduction DVD), etc.
- B. five community grade schools: They will be referred to by schools A, B, C, D and E in this research. These five schools have one thing in common; i.e., their principals are all devoted to developing arts and culture. Consequently, school-based activities will be held for the exhibition.
- C. education bureau of county A: The Education Bureau of County A provides assistance in this project by giving an ‘out of school leave’ to all teachers of grade schools in the county to take part in advanced aesthetic lecture courses.
- D. local artists: There are eleven local artists participating in the landscape painting activity and two of them also act as commentators to explain works of art.
- E. organization A (an alias): After being informed about this activity, the person in charge of Organization A identified with the concept and was willing to afford part of the expenses so that the activity might be held successfully.

#### **Activity 2: planning for educational courses in aesthetics**

To help all teachers that participate in this exhibition become seed teachers, a series

of lecture courses in aesthetics were offered to develop basic capabilities of introduction and appreciation for the teachers.

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### **Activity 3: developing supplementary learning materials**

To help the participating schools learn well, Art Center of National Formosa University developed plenty of supplementary teaching materials, including self-guided learning sheets, introduction by DVDs, suggestions for course integration and an e-learning website.

### **Activity 4: traveling exhibit**

This exhibition on tour is held in five schools and the duration in each school is about 3 to 4 weeks. All five schools regard it as a school and community-based activity.

#### **3.2.3.3 Evaluating: assessing, recording and data analysis**

The qualitative data collected in this research are coded in accordance with type and date. For instance, FG-1-20080202 refers to the information of one person in a focus group, 20080202 stands for the date, and items include participant observation, analysis of documents and focus group, etc.

#### **3.2.3.4 Changing: review of results and planning for next activity**

The Education Bureau will collect and arrange the achievements of the activity and produce a book for results for reference. “Big hands holding small hands” collaboration will be maintained in the future. Two exhibitions were determined already, which were exhibition of Niki de Saint Phalle (a French female artist) and Pastoral Beauty — traveling exhibit of Millet’s paintings sponsored by Quanta Culture & Education Foundation.

#### **3.2.4 Step 4: modeling a prototype of community art learning network**

The prototype of the community art learning network in this research is illustrated

as the following Fig. 4.

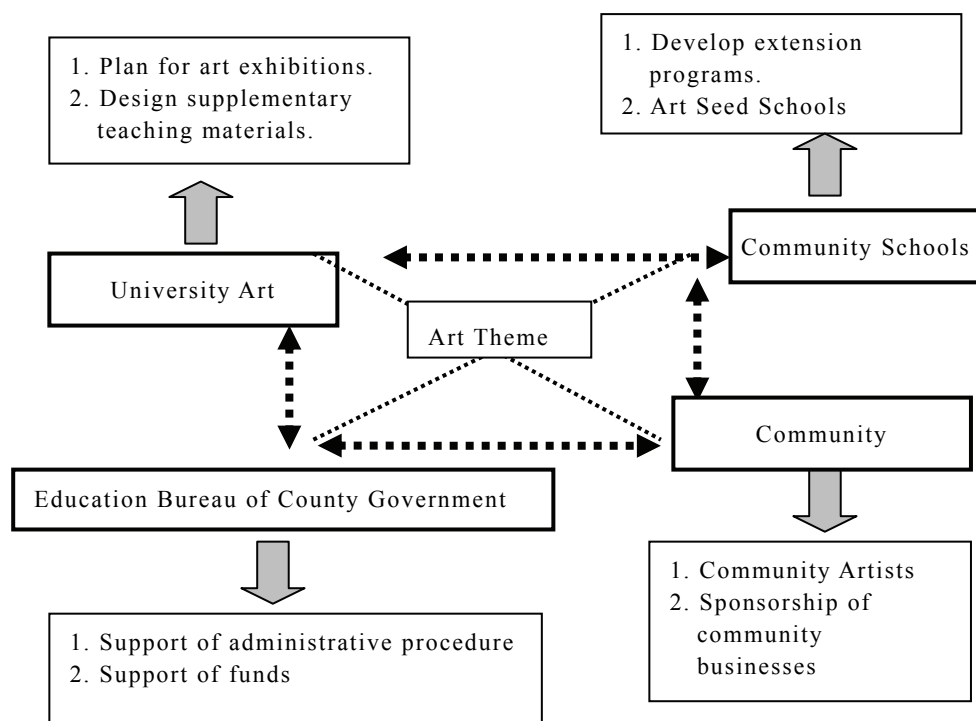


Fig. 4 An Interactive Model of Community Art Learning Network Established by the Research

## 4. Implementation Results and Discussion

**4.1. University art centers can play the role of the center of art resources in the community and establish partnerships with community schools through public departments to achieve the win-win educational goal.**

The function of university art centers is a type of social art education and is characterized with formal and informal learning. Based on the idea of community development, professional art resources of higher education can be applied to establish collaborative partnerships with public departments and community schools, which will be explained by the following two points and proved by part of the qualitative

information.

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#### 4.1.1 long-term educational partnerships between university art centers and community schools through assistance of public departments

Information from focus group:

“Thanks to the support of the Education Bureau, participant schools enjoy great convenience in administrative procedures and application of funds, advanced course on Wednesday in particular; ... if the Education Bureau can send an official dispatch in the future, propagation and government credibility will be more significant.” (Data source: FG-5-20080625)

Introspection from researcher:

“Specialty and enthusiasm of a single unit are insufficient for establishment of a partnership; ... though Art Center of National Formosa University is the major planner of this activity, public departments are the most important initiator and mediator.” (Data source: PO-1-20080520)


#### 4.1.2 University art centers may use the theme of local cultures to collaborate with community schools and develop cultural values of the community imperceptibly.



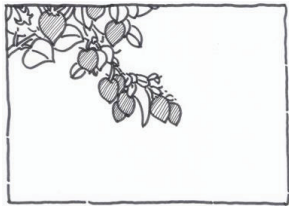

Information from focus group:

“... Our schools kids identified with the work entitled An Abundant Harvest deeply since most of their parents were fruit farmers.... The identification with local cultures is the greatest achievement in this theme exhibition.” (Data source: FG-5-20080625)

Students' identification with local cultures can also be revealed from the learning sheets they completed.

| Quoted from learning sheet                                                                | Question: Please describe<br>what you see in the<br>painting in detail. | Question: This work is named<br>“An Abundant<br>Harvest.” If you can<br>rename it, what title<br>will you give and<br>why? |
|-------------------------------------------------------------------------------------------|-------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| Painter: Jin-sheng Huang<br>Type: Watercolor<br>Name: An Abundant<br>Harvest<br>Size: 4mo |                                                                         |                                                                                                                            |

|                                                                                                                       |                                                                                                                                                                                                                       |                                                                                                                                                                                                                                   |
|-----------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  <p>(Data source: DA-L-20080202)</p> | <p>I saw two people picking oranges busily. <u>They seemed to be very busy because there were so many oranges.</u></p> <p>(Data source: DA-S5-20080404)</p>                                                           | <p>I would name it “Golden Orchard” because oranges are rich in vitamin C and they are also a specialty of my hometown. The color of <u>glistening yellow makes them look like gold.</u></p> <p>(Data source: DA-S8-20080404)</p> |
|                                                                                                                       | <p>Two farmers are putting brightly yellow oranges into the basket one by one, <u>which is like the scene when my grandparents were picking oranges. How hard they work!</u></p> <p>(Data source: DA-S5-20080404)</p> | <p>I will name it “Diligence” because <u>this job is really painstaking. When the busy season form farmers comes, I can see my grandparents work their guts out.</u></p> <p>(Data source: DA-S8-20080404)</p>                     |

|                                                                                                                                              |                                                                                                                           |                                                                                                                                                                                                                             |
|----------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p><b>Quoted from learning sheet</b></p> <p>Painter: Cheng Chen</p> <p>Type: Watercolor</p> <p>Name: Rose Tomato Garden</p> <p>Size: 4mo</p> |                                                                                                                           | <p><b>Question: The artist depicted a lot of people as the background of the painting implying the popularity of rose tomatoes in Kouhu Township. If you were the painter, what would you add beside rose tomatoes?</b></p> |
|                                                           |  <p>(Data source: DA-S11-20080520)</p> | <p>Teacher’s comment: <u>The student drew a picture of “finishing off” tomatoes to show how popular the tomatoes in his hometown are.</u></p> <p>(Data source: DA-T11-20080520)</p>                                         |
|  <p>(Data source: DA-L-20080202)</p>                      |  <p>(Data source: DA-S13-20080520)</p> | <p>Teacher’s comment: <u>In this student’s drawing, people try to buy rose tomatoes with a 1000-bill in their hands, which reveals the special value the rose tomatoes have.</u></p> <p>(Data source: DA-T13-20080520)</p>  |



## 4.2. University art centers may use specialized art resources of higher education to integrate art resources in the community by strategic alliance and co-build community learning networks thru professional development and sharing of resources.

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University art centers are set up one after another and each one has different development features. In the researcher's opinion, integration of art resources is critically important. How to integrate social art resources (artists, art organizations, art specialists) with standard education to create art learning in a systematic way is one thing social art education needs to ponder. A description is made as follows and part of the information is proposed for evidence.

### 4.2.1 University art centers can use their specialty in arts to plan for theme exhibitions and design supplementary teaching materials related to art learning.

Information from focus group:

“Various supplementary learning materials designed for this activity, the learning sheet and introduction DVD in particular, are easy to use for teachers who are not specialized in arts, which helps a lot for front-line teaching.” (Data source: FG-3-20080625)

Information from participant observation:

“...Art Center of National Formosa University plays a critically important role in this activity, especially in exhibition planning. Tasks include looking for local artists, reaching a consensus in landscape painting and scheduling, etc.” (Data source: PO-2-20080625)

### 4.2.2 University art centers may build community art learning networks for community schools according to the idea of sharing of resources.

Information from focus group:

“The efforts of public departments only are insufficient to motivate a grounded learning activity. Input of social resources is required.... The assistance of community artists and financial support of Organization A contributed to the success of this activity. (Data source: FG-1-20080625)

Introspection from researcher:

“Art resources in the community are inexhaustible in supply and always available for use (including culture, landscape and specialty). Integration depends on the person in charge.... The researcher has realized from this activity that university art centers, an institution specializing in arts, can be an integrator of art resources. (Data source: PO-1-20080520)

## 5. Conclusions and Suggestions

### 5.1. Conclusions

5.1.1 University art centers can develop systematic art learning programs to help community schools via their specialized art resources of higher education.

Though there are no specific standards for the quality and scale of art and cultural activities developed by domestic university art centers currently; however, university art centers, a professional organization of higher education, may plan and design art and cultural activities as the core of developing art education. Systematic supplementary learning materials are developed by the theme exhibition designed in this research, which is formal learning for teachers and students, informal learning for community residents and supplementary art learning material for community schools.

5.1.2 Collaboration of educational organizations, public departments and community resources is an important element of building community learning networks.

A long-term community learning network requires participation of public departments and distribution of community resources through educational partnerships. Being subject to the public department (Education Bureau), junior high and grade schools are usually limited to budgets and administrative procedures when it comes to resources and development. Support from public departments will yield twice the result with half the effort. Resources in the community consist of human, material and financial resources. As far as this research is concerned, human and financial support from local artists and businesses contribute to a complete collaborative relationship.

## 5.2. Suggestions

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Four aspects of university art centers, public departments, community schools and community resources are presented respectively as follows:

5.2.1 University art centers should apply the concept of wall-less art museums to extend art education to the full extent.

Higher education should act as the center of art resources for community residents, and university art centers need to apply the concept of wall-less art museums to community service in particular. Centered on art education, a variety of art education resources should be extended and connected to integrated schools or cultural organizations that require such resources so that professional groups can be educated and the effect of art education can bring into full play.

5.2.2 Public departments act as a critically important intermediary in educational partnerships by simplifying complicated administrative procedures to enhance educational performance.

Unlike the university system that can operate independently and enjoy spontaneous administration, plenty of administrative procedures and expenses in grade schools are still confined to various regulations stipulated by Education Bureau. As a result, public departments can serve as a promoter and intermediary in numerous activities to motivate educational partnerships and interactions between universities and grade schools. Besides, educational partnerships thus established will have higher credibility for the substantial effect of popularization of education.

5.2.3 Leaders of community schools should be aware of educational partnerships and search for external resources to solve the problem of insufficient resources.

The era for educational groups to work alone has gone out of date; on the contrary, each group should develop in a diversified and collaborative direction under a common educational perception and establish long-term educational partnerships with schools or art organizations in the community that have the same view to rid of the predicament of

insufficient resources for art education in elementary schools.

#### 5.2.4 Community art resources include human, material and financial resources and need to be integrated to bring community learning networks into full play.

Art is still a metaphysical and spiritual product for people in remote areas in central and southern Taiwan and only a very limited number of businesses identify with the importance of aesthetic education and are willing to provide financial support. Nevertheless, art resources in the community need to be discovered and sought for and such resources are not limited to human, material and financial resources. Though the result might be insignificant in the beginning; however, once the idea of learning is formed in the community, the identification and values of a community culture can be developed gradually.

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