

A new model of intergenerational experiential art education: caring for vulnerable groups, inheriting cultural heritage and realizing social responsibility

Nan Wang^{1,2,a,*}

¹Media and Communication College, Xi'an Peihua University, Xi'an, China

²Institute of Education, University College London, London, UK

^anan.wang.20@ucl.ac.uk

*Corresponding author

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Abstract: Marginalization of vulnerable groups has become a social problem that can't be ignored at present in China. Age discrimination that can't be ignored in society and the need of the elderly to socialize with art are increasing day by day. Therefore, it is urgent and a social responsibility that can't be ignored to set up art education courses for the elderly and adolescents in the community environment. Based on PBL theory and new materialism theory, this paper conducts a series of discussions and studies. Taking a demonstration community as the experimental point, the participants are oriented to the elderly and teenagers, and the course guides are mainly art teachers, artists and community volunteers. This project fully enables participants and objects to interact with young people, learn from each other and resonate with each other in the process of artistic practice. In the art workshop, through artistic practice, we can visualize the aging, understand the different States of life, and cultivate the ability to face aging.

1. Introduction

It can not only cultivate individual's creativity and emotional expression ability, but also convey social values and sense of responsibility, and improve individual's comprehensive quality. Therefore, we should attach importance to the importance of art education and integrate it into the education system and social development.[1].

By exploring the relationship between social responsibility and inheriting cultural heritage, clarifying the role of elders in social responsibility, analyzing the background of elders' cooperation, the importance of cultural heritage and the concept of social responsibility, this paper puts forward that it is an important subject for elders to inherit cultural heritage and social responsibility, and this responsibility can be realized by participating in activities of elders' cooperation. At the same time, the paper also discusses the positive impact of cooperation among the elderly on society, and puts forward some policy suggestions to promote the participation of the elderly in cooperative activities.[2].

1.1. Research background

At present, one of the most important social problems in China is the aging of the population. Statista's survey (Figure 1) shows that the number of elderly people in China is increasing continuously, reaching 17.4% by 2020, and it is expected to reach 24.8% of the total population in ten years, accounting for nearly a quarter of the total population. However, most elderly people are isolated in the "box" of the city.[3].

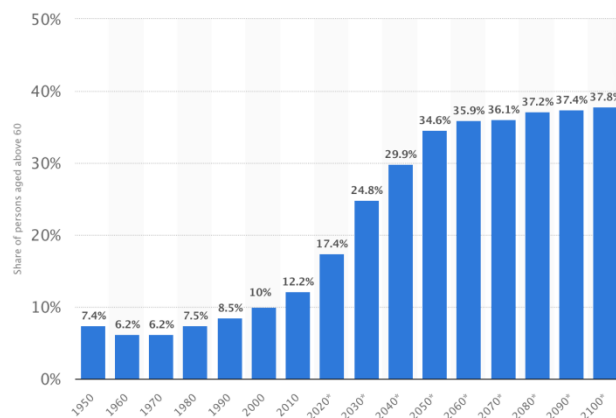


Figure 1: Proportion of population aged 60 and above in China from 1950 to 2010.

In towns and rural areas, age discrimination against the elderly is more serious. As a group without labor, the elderly have retired, and at the same time, they are not as good as young people in physiology and can no longer make more contributions to economic growth; For example, the establishment of nursing homes for the elderly and art centers for the elderly. The accessible people are still mainly peers or caregivers, and are defined as needing to be taken care of.[4].

Age discrimination also extends to children. For children, there are day-care centers, playgrounds, remedial classes, etc. However, in the records of history, anthropology and religious literature, the long-lived elderly are worthy of respect, and the elderly and teenagers have interactive communication.[5]. For example, in India, this kind of ridicule, contempt and disrespect for the elderly is just the opposite. Young admirers and students bring nutrition to visit the elderly wise people living in caves, which will bring respect, strength and values. This kind of mutual communication can meet the needs of both sides and develop empathy, cultural heritage and social responsibility.[6].

2. The importance of art education in realizing social responsibility and inheriting cultural responsibility.

2.1. The importance of art education to realize social responsibility

Art education can cultivate individual creativity, aesthetic ability and emotional expression ability, which are necessary to realize social responsibility. For example, creativity can produce new ideas and solutions, aesthetic ability can help individuals make meaningful decisions when facing social problems, and emotional expression ability can promote exchanges and communication between individuals and others. Through artistic works and artistic practice, individuals can understand and experience different cultural, historical and social backgrounds, so as to better understand and respect others. At the same time, art education can also cultivate individual empathy and awareness of social problems, so that they can pay more attention to the vulnerable groups and problems in society, thus having more motivation to solve social problems.[7].

Art education transcends time and space to share practice and transfer knowledge, connects space with time, and enhances the communication between grandparents and grandchildren. Similarly, it pays attention to the sharing between the two sides in creation, and obtains or deepens the positive development of intergenerational relations.[8].

Cultivate a sense of social responsibility: Art education helps students better understand social problems and cultivate a sense of social responsibility by letting them understand and appreciate artistic works. Works of art can present social reality and reflect social problems, such as poverty, environmental protection, justice and so on, thus arousing students' thinking and concern.[9].

Cultivate civic awareness: Art education can cultivate students' civic awareness, let them know their rights and responsibilities, and at the same time let them know the importance of public affairs. Through art education, students can better understand their own values and beliefs, so as to better participate in social activities.

Improve cultural quality: Art education can improve people's cultural quality, including the perception, understanding and pursuit of beauty. By appreciating artistic works, students can improve their aesthetic ability and cultural accomplishment, so as to better meet the needs of society.[10].

Promote social harmony: Art education can promote social harmony. Works of art can transcend cultural, racial and religious differences and promote communication and understanding between people. Through art education, students can understand and respect different cultures and values, thus promoting the harmonious development of society.

Promote economic development: Art education can promote economic development. On the one hand, the creation and promotion of artistic works can promote the development of cultural industries and promote economic growth; On the other hand, art education can also cultivate students' creativity and innovative spirit and improve their employment competitiveness.[11].

In a word, the importance of art education in realizing social responsibility is mainly reflected in cultivating students' sense of social responsibility, civic awareness, cultural quality, social harmony and promoting economic development. Through art education, we can cultivate more outstanding talents with social responsibility, cultural accomplishment and innovative spirit for the society and contribute to the sustainable development of society.

2.2. The importance of art education for inheriting cultural responsibility

Works of art are an important part of culture, which often embodies a nation's values, production and lifestyle, emotional will and other rich content, and is an important way to inherit the excellent national culture. By appreciating artistic works, students can improve their aesthetic ability and cultural accomplishment, and at the same time, they can better understand and inherit the excellent cultural traditions of their own nation. Cultural inheritance is not a simple copy and imitation, but an innovation on the basis of inheritance.[12]. Art education can not only cultivate students' innovative spirit and creativity, but also inject new vitality into the inheritance and development of culture. On the basis of studying and inheriting traditional art, students can combine modern technology and innovative thinking to create cultural works with more sense of the times and practical significance, thus promoting the innovative development of culture. Through art education, students can better understand and accept the excellent cultural traditions of their own nation, thus enhancing their cultural self-confidence and sense of identity. This is of great significance for inheriting and carrying forward the excellent traditional culture of the Chinese nation, and also helps to safeguard the cultural security of the country and promote the diversified development of world culture.[13].

Therefore, for vulnerable groups such as the elderly and teenagers, interactive creative art activities can be carried out. One of the reasons why many elderly people lose intimate communication and community contact is that getting old is something that everyone needs to face alone after all.

Therefore, it is necessary to provide more support for the elderly. It is a powerful way to solve the problem through intergenerational art exchange by connecting art with the elderly, treating the elderly as a person and increasing the space and events of natural communication. Art is fresh, entertaining and free. When participants guide their projects to complete successfully, they will gain unlimited freedom of imagination and can create any artistic works they want to do, which is a unique expression of creativity.[14]. There is evidence that later life may be a period of creativity, and the relevant research objects are professional or semi-professional artists. The studio environment provides a community where people with different skills can explore art together. Artistic creation provides a variety of experiences, enriches the inner spiritual life of participants, and promotes the sense of connection with the wider physical and social world.

3. Research on the new mode of intergenerational experiential art education.

3.1. Project Research Significance

The whole project uses PBL(Project :Based Learning) method. The problem-oriented teaching method is a student-centered education method based on the real world, and it is also a way of active teaching organization. The learning situation is designed according to the problems. Because it is based on the Child-centered educational concept, it focuses on the elderly and the needs of teenagers. Follow the teacher-assisted guidance of interdisciplinary heuristic education. Intergenerational art projects promote teamwork by integrating the wisdom and experience of the elderly, the artistic skills of young people and other aspects of subject knowledge and life experience. Through this project, it is found that the age value of the elderly, cultural inheritance and inclusiveness are advocated, which reduces age discrimination and improves intergenerational relations. In artistic activities, the elderly and teenagers think about the state of different ages in their lives from different angles, which increases mutual empathy for different eras, cultivates a sense of social responsibility, and completes cultural inheritance in interactive communication.[15].

In addition, we take ordinary things in daily life as the research object, understand the meaning behind objects through artistic practice, and think about how we understand and contact artistic materials and objects. According to Hood & Kraehe in materialistic pedagogy, there is always collective action between living and inanimate things. The core position of artistic production in the project can enable participants to explore, express and share their feelings about favorite health places and activities, and display artistic works. The design intention of this art practice course is to connect the body, objects and emotions of the elderly by gradually carrying out the "experiential art teaching mode" from the simple to the deep dimension. Through the interaction between oneself and objects and the communication with teenagers in the process of artistic practice, we can learn from each other to produce empathy and cultural heritage wisdom, understand the different States of life in art, and increase teenagers' sense of social responsibility.

Stimulate happiness through tips, questions and dialogues between generations. Participants can step back to find ownership, have critical discussions, and explore the selected objects through painting and photography. In the choice of art forms, the design of studio courses is developed. This project focuses on courses aimed at connecting generations through art and learning opportunities, and breaking the barriers caused by age in society. Designers use stories, history, art courses, gardening, food and other unified plans to make the elderly and children realize how much they have in common. Old people have unique abilities: they are more patient, empathetic and reliable, while children have a deeper understanding of the aging process. Children urgently need mentors to guide them, and isolated elderly people are eager for more connection and meaning. Designers provide connectivity solutions that benefit everyone. Children get the attention they crave-inspiring better performance at school-while their peers enjoy improved emotional and physical health.

Therefore, in the course, we will pay attention to a variety of art forms, promote teenagers to actively influence the happiness of the elderly they know through artistic creation by caring and seeking, and show their growth in empathy. Designers fully mobilize the five senses system of the elderly in artistic practice, and learn from each other through their interaction with objects and communication with teenagers in artistic practice, resulting in empathy and cultural heritage wisdom.

3.2. Intergenerational experiential art education specific curriculum and mode setting

3.2.1. Significance of project research

(1) The source of teachers

Xi'an vocational education teachers, senior university teachers, Xi 'an community education teachers' library, college student volunteers and community volunteers(Table 1).

(2) Time schedule

Table 1: Schedule

Mouth 1	Mouth 2	Mouth 3-4	Mouth 5	Mouth 6
Preliminary research	Interview Discussion	Workshop& Ecalutions	Exhibitions & Conversations	Follow-up interviews & research reports
A pre-community survey initiated by art teachers, artists and community volunteers, recruiting youth and older people to participate. & Raise funds	Group discussions and one-to-one tutorials in convenient and feasible settings such as the community, nursing homes, older people's homes or online.	An experiential intergenerational communication art workshop on the theme of memory, life and death. A visual experience of age, memory, reincarnation and more in an artistic way.	Travelling exhibitions in the community Online exhibitions etc. & Two age dialogues, reflections and review.	Follow-up interviews, inviting teenagers and older people to have conversations based on video, interview transcripts. & Collating information and writing papers.
Initial planning and prepara- tion. Sites: communicate meeting room Training: Train artists. Begin elder site component.	Training of artists (1) and teachers (1) and volunteers (2). Two directions (seniors, youth) start the youth field component and the joint seniors-youth component.	Weekly, 1-3 hours of arts programs at both sides, including joint sessions for older and younger people at least twice a month. Positive project evaluation on both sides.	Negotiating and preparing together, choosing the pieces to participate, how the site will be set up, designing labels, live conversations and other aspects of the community exhibition.	

(3) Sources of funds:

Special fund for community education in Qujiang New District, Xi 'an, private education and training association in Qujiang New District, activity funds, corporate sponsorship, and fundraising at the exhibition site.

3.2.2. The specific curriculum and mode setting of intergenerational experiential art education

(1) Art form: Mini Map hand-painted life circle map.

The purpose is to intuitively feel the geographical differences and differences between teenagers and the elderly, see the differences in physical space brought by age, and understand age discrimination. Content: Old people and children visit the city museum, observe the regional changes from ancient times to modern times on the spot, and choose their own interests accordingly, including but not limited to the geographical space map of food, clothing, housing and transportation. Its inspiration comes from the memory loss of the elderly who are lost outside. Drawing a map can help to wake up the memory or ask for help (Figure1).



Figure 1: UCL Library MAP

(2) Art forms: photography, wearing antique works.

The specific purpose is to learn how to take pictures of people and capture them, so as to help two generations learn to use photography to record their lives and retain their memories. Feel the tactile feeling brought by matter. Its content process is the relics of the old people who have passed away in the family or antique clothes, kitchen utensils, suitcases, etc. Young people can wear clothes to feel the temperature brought by them, and perhaps emotionally feel that their loved ones have never left. Its inspiration comes from the relic of Jennifer Loeber's 'left-behind' mother. From the past objects, art, as a nonverbal communication, can feel the emotional flow brought by art (Figure 2).



Figure 2: Art forms: photography, antique wearing.

(3) Hearing-Story Sofa & Mini

The art form is Mini picture book production, which aims to create the space of story sofa, promote the communication between the two sides through memory and painting, and contribute to the intergenerational inheritance of culture. The process is to create the space of the story sofa. Through the way of reminiscence and conversation, it can better help the elderly to recall their stories, stimulate

the cerebral cortex and help to increase their memory. For young people, young people can draw a graphic method through language description and learn a simple method of making mini-books. The old man tells his own story, including the city, history, people and plot. Young people paint the story through language description, and write divergent visual expressions of different people about the development of the story. The inspiration comes from Big Brother TV programs and Big Brother tells stories (Figure 3).



Figure 3: Hearing-Story Sofa & Mini

(4) Hearing-a digital genealogy for future generations.

The art form is digital collage, which aims at making a genealogy of dynamic family photos. The content is to arrange the photos of the whole family in one picture or a continuous long picture by hand collage photos, and arrange the characters and scenes reasonably. Old people and children take photos with Talkr APP at the same time, make a talking family tree, record what you want to say to your family, and establish emotional connection. Through simple operation, shooting, 3D card position and recording can be realized, and the collage family tree can be turned into a talking digital family tree (Figure 4).

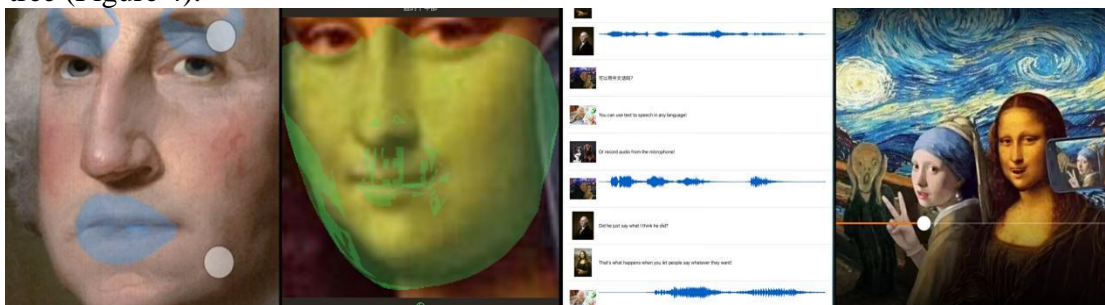


Figure 4: Hearing-A Digital Genealogy to Tell Later People

(5) Horticultural planting

The purpose is to observe the growth process of plants through horticultural planting. Designers understand the process of life. Experienced a bad life, no longer afraid of the growth of age. Have a deeper understanding of death. The specific content is to eat with family members and leave the remaining vegetable roots or fruit shells. Students learn to make two clay figurines representing family members with clay. The specific form is to take photos of the clay figurines and the growth process of seeds/plants at the same time every day, and the harvested fruits will be eaten with family members. Inspired by environmental protection and saving money, I planted vegetables on the windowsill of UCL dormitory and saw the plant form of life cycle.

Witnessing their works of art is a visual and representative way to cultivate artists' identity, which is why many intergenerational studies include an art exhibition at the end of their projects. How society treats the elderly is how we will be taken care of in the future. Designers lead the welfare of art education with the blessing of social responsibility and cultural inheritance under the alternative mode of art life experience education. Evaluate the degree of mastery from the visual effects and skills of art forms. Through this project, the intangible heritage characteristics of the elderly in art and cultural inheritance are affirmed, and it is found that the age value of the elderly, cultural inheritance, and inclusiveness have reduced age discrimination and improved intergenerational

relations. In artistic activities, the elderly and teenagers think about the state of different ages in their lives from different angles, increasing mutual empathy for different eras, cultivating a sense of social responsibility, and completing cultural inheritance in interactive communication.

In a word, the proposed "experiential intergenerational art education model" can be used as an alternative model of art education. It can be applied to China, where the aging is getting worse, to reduce age discrimination to a certain extent and meet the needs of the elderly to socialize with the arts. The difference of this project is that it includes the needs of both the elderly and teenagers in the selected community, and it is an alternative course for art education in the environment of a "link between the elderly and teenagers" community that can be implemented.

Artists, teachers and volunteers play a guiding role in this project, which fully enables participants and objects to interact with young people, learn from each other and resonate with each other in the process of artistic practice. In the art workshop, through artistic practice, we can visualize aging, understand the different states of life, learn from each other, cultivate the ability to face aging, and think about how to face topics such as the change of age, the departure of relatives and the transmission of love in the family. It promotes the emotional flow among participants, and it is the responsibility of educators and everyone to understand the different stages of life in an artistic and empathetic way (Figure 5).



Figure 5: Horticultural planting

4. Conclusion

Intergenerational experiential art education has great potential and broad development prospects. The future development trend may pay more attention to intergenerational exchanges and cooperation, further expand the coverage of art education, and constantly explore more effective educational methods and models. At the same time, the government, enterprises and all walks of life should strengthen investment and support to provide more resources and development space for the promotion and development of intergenerational experiential art education. Intergenerational experiential art education is a far-reaching educational model, which helps to promote social harmony and cultural prosperity by paying attention to the disadvantaged groups, inheriting cultural heritage and realizing social responsibility. Although we may face some challenges and difficulties in practice, as long as we make unremitting efforts to explore and improve, intergenerational experiential art education will certainly have a positive and far-reaching impact on our social and cultural development.

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