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Social Entrepreneurship Education in Art Education of Future Primary School Teachers

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Abstract

As a part of the Art Education course, students of the primary school education develop competences in Art Education, Social Entrepreneurship Education and Human Rights Education (one sequence). For the students, a learning environment is created which is characterized by an artistic approach and input as well as by cooperative teamwork in the field of Social Entrepreneurship Education (SEE) and Human Rights Education (HRE). The focus lies on the development of creativity and on the awareness of sustainability as well as the experience of self-efficacy and the fostering of strategies that enable a change of perspective in order to arrive at innovative ideas. Common objectives of the three educational disciplines and connecting points within these three areas are analyzed.

Key words: Art Education, social entrepreneurship, creativity, sustainability, empowerment, self-efficacy, Human Rights Education

Objectives – Motives – Initial Situation

The article focuses on the following questions: What do social entrepreneurship education and art education have in common? How can Art Education be linked to Social Entrepreneurship Education, Sustainability and Human Rights Education within a course?

The strengthening of talents, the feeling for one's own self-efficacy becoming active, and the promotion of creative solutions are becoming 'state of the art' with regard to the subject. The reason for this positive development is the fast pace of our time. The world in which we live is changing and people need tools – basic skills – to react actively to this development. Existing teaching models must therefore be continually refined. In 2019, the Center for Entrepreneurship Education at the University College of Teacher Education (KPH) Vienna/Krems has set itself the goal of implementing competences that promote innovative and creative thinking and action in teacher training of primary school teachers as well as in primary schools. This is done as part of teacher training by linking existing courses in the form of 'Access points' and devising an elective. Through 'Access Points', subject-immanent educational goals and content of courses are merged with those of Social Entrepreneurship Education and priorities are set. At primary level, the Social Entrepreneurship Education Program "Empowering Every Child" (Jambor &

Lindner, 2019) will be expanded. Children are offered the opportunity to develop into proactive people in order to pursue (self-) set goals and thus experience their own self-efficacy. This is achieved by meeting smaller and larger "challenges" and by strengthening the children's personality.[1]

In the field of Art Education, connecting factors are found in the *list of competences* according to BAG_BILD (2013) and in the curriculum for Art Education in primary schools[2] (BMUKK, 2007). Social and personal competences constitute the common ground of both of these two educational fields. Both educational approaches focus on the joy of design and development, be it in abstract form such as generating ideas, or designing a completed workpiece, a product, a picture maybe in all its possible manifestations.

Wagner defines what these variants look like in detail. For him an image is seen as a comprehensive term for two- and three-dimensional objects, artefacts, visually shaped information, processes and situations of visual experience. An image is not only the flat, static object but also a visual design in space and time – from architecture to film. Visual competence always refers to all visual phenomena that are very different in content and form, for example analogous to tendencies in contemporary art, as well as in studies of fine arts and culture as an "alternating field of image, medium and body" (Wagner, 2010).

To create an image of oneself, of one's fellow human beings and of the world means to actively deal with one's environment. Analyzing pictures and questioning them means taking on new perspectives and thus becoming observant (Rautenberg, 2006). The prerequisite for this development is the promotion of one's own individuality and uniqueness, based on growing key qualifications including openness, flexibility, taking pleasure in experimenting, ingenuity, sensitivity, ability to concentrate, perseverance, willingness to cooperate and showing consideration (BMUKK, 2007).

This is precisely where the enhanced initiative of art in the context of sustainable development starts as well. In addition to ecology, economy and social issues, art plays an equally important role. In order to bring this about in the field of sustainable solutions and the necessary changes, measures are needed based on multiple creative and cultural adjustments. In particular, the readability of art, requires a deeper understanding of its messages, and its closely related function of being ahead of the times making prognoses, makes art an essential feature of social as well as school life (Schwenke, 2006).

Since there is no other institution for children than school offering such a broad field for learning and gaining experience, it is particularly important to ensure that children are offered the opportunity to participate in social life. Especially at school they can learn how to take responsibility for themselves, for others and for the environment. In his essay "Human Rights Education as the Basis for the Implementation of participation in Schools" Kirchschläger also emphasizes this concern. Furthermore, he calls for a strengthening of pupils within the framework of Human Rights Education. That way they are enabled to deal with individual and structural resistance in both a critical and self-critical way. As a result, children will commit themselves to changes and even initiate them (Kirchschläger, 2018).

The challenge of sustainability and the implementation of the seventeen SDGs goals is part of daily life at schools and all other educational institutions (Fedosejeva et al., 2018) Their success depends on the quality of educators and how well they manage to move people to action in order to take responsibility and being an active participant in society. Projects in each of the three educational disciplines that engage with sustainability

offer a combination of critical and creative thinking based on independent thinking. (Jónsdóttir, 2017)

Strengthening Creativity as a Key for Innovation

The aim of the two-semester course *"Art Education: deepening of aesthetics, didactics of art and design I+II"* (KPH Vienna/Krems, 2018) is to create a whole world of possible action and design opportunities which are characteristic of successful teaching in primary school Art Education. So we see Art Education as a "potential space of opportunity" (BDK, 2019) and we understand that in this way an increase in learning takes place. This happens by developing ideas and strategies as well as by discovering and testing of unconventional approaches. It is of great importance – both at college and primary school levels. Children and young people have a lot to offer. Through Art Education these abilities become visible by fostering intuition, creativity, sensibility and practical skills (Calouste Gulbenkian Foundation, 1982). This is an insight that has been promoted by renowned experts such as Robinson (2011) for decades but which has still not arrived in the state of the Art Education. It is essential for teachers, student teachers and pupils to find their own creativity (Loffredo, 2017). Creativity, however, is not understood as pure artistic activity but rather the discovery of creative situations as "problem-solving procedures" (Dinkelmann, 2008; Loffredo, 2017). Essential factors for the development of imagination, creativity and innovation are lateral thinking, an "out of the box" approach in order to open up to something new, and something unknown in a process. These three factors are key points in Robinson's model (2011), which is based on the fact that everyone has a high potential for creativity, which can be fostered by successful teaching processes. He sees Art Education as a forum in which pupils can get involved, step out of their own comfort zone, look beyond their own horizons and thus learn something new. This results from designing something new and thus beginning to juggle their own ideas.

Kaduk (2017) calls for abandoning accurate instructions. It is important to break new ground with paradoxes which allow for questioning and experimenting decision-making processes. These are all virtues which are not only a key objective in Art Education, but which, according to Berner (2018) and Salīte (2015) are basic competences when it comes to future-oriented and sustainable learning. In the creative process, people do not only reflect on the present, they also refer to the future and create an image of something new, something that has not existed before (Sļahova, 2017). Skills and abilities, such as developing problem solving strategies, taking responsibility for one's own actions and initiative, as well as innovativeness, willingness to take risks and gaining greater self-confidence (Lindner, 2018) are of central importance in entrepreneurship education as well as in Human Rights Education and in Art Education.

The educational system inspires innovation among future generations by creating space for experimenting joyfully, facilitating and implementing unusual ideas, supporting the search for solutions coupled with the highest possible degree of passion and openness. Faltin (2013) stresses that recognizing and promoting these qualities and talents must be the core of any successful pedagogical theory and teaching. The key objective of the course *"Art Education: deepening of aesthetics, didactics of art and design I+II"* is to make future primary school teachers aware of the potential inherent in art, and to see it as a source of inspiration for holistic teaching approaches, which correspond to those in

Social Entrepreneurship Education and Human Rights Education. The art course, mentioned above, covers two semesters (KPH Vienna/Krems, 2018). To fix the students themselves and their educational level is where the didactic considerations first and foremost emerge. The examination of contemporary art is initiated by a careful selection of works from the current art scene that activate the students' perception (Uhlig, 2005).

Furthermore, an in-depth look at the social problems of our time, such as the destruction of the environment as well as the existence of brutalised human relations are characterized by superficiality and a lack of prudent and cautious behaviour. This is a core concern of the educational approaches mentioned here and is addressed, among other things, by the implementation of the Sustainable Development Goals (United Nation, 2015).

After examining the competences of Art Education (primary school/university), Social Entrepreneurship Education and Human Rights Education (see Figure 1 below), the development of empowerment is analysed as a common goal. The set objective is to find ways of how the three disciplines may interact in a transdisciplinary and synergetic process and not in a kind of coexistence. Thus, from a gestalt-psychological point of view, to quote Aristotle, it is assumed that "the whole (in this case empowerment) is more than the sum of its parts". With reference to the competences of all three approaches the identified synergies are applied throughout the entire course. In order to be able to put the acquired competences into practice in a classroom environment, the students prepare a series of lessons for the pupils of their practice primary school in Krems-Mitterau. This practical orientation also allows a transfer from student to school children.

Course: Procedure – Example

The planning starts with designing a grid of competences in Art Education (BAG BILD, 2013), with regard to competences in the primary level. The competences are to be acquired while studying at the teacher training college (KPH Vienna/Krems, 2018), and those of Entrepreneurship Education (Lindner, 2014) by looking for similarities. For one teaching sequence (see good-practice example 2, see Appendix 1) the competence grid of Human Rights Education of the Competence Centre of the KPH Vienna/Krems, (Dangl & Bayer, 2019) was also used. Empowerment could be recognized as the common denominator and to acquire this competence was the common goal.

Since the course forms an integral part of the European project UKids[3] and the participating persons of the partner universities have agreed on common tasks in advance, they have become an exemplary part of the course. The tasks mentioned are structured as follows (see Figure 2) and worked out as "challenges" in third and fourth grade classrooms in the partner primary schools. The pupils meet smaller and bigger challenges, which are now defined more precisely (Jambor & Lindner, 2018).

These "challenges" are based on the TRIO model for entrepreneurship (see Figure 3). The TRIO model shows how entrepreneurship is defined, and comprises three areas. In the core area, basic qualifications such as "the ability to recognize and implement ideas", i.e. professional competence, are addressed. In the area of "Entrepreneurial Culture", self-competence in the sense of teamwork, creativity and willingness to take risks is promoted. The third area focuses on strengthening social competence and aims to assume responsibility for oneself, for others and for the environment (Aff & Lindner, 2005).

Competences Art Education Primary School (AE)	Competences Social Entrepreneurship Education, A1 (SEE)	Competences Human Rights Education (HRE)
Taking a picture • Inventing images • Creating images	**Developing ideas** • Attitude • Identifying opportunities	**Learning about human rights** • Knowing • Comprehending
Understanding the image • Understanding images • Bringing images into context	**Implementing ideas** • Getting organized • Cooperating	**Learning through human rights** • Personal position • Attitudes • Values
Using images • Telling stories with pictures • Acting with images	**Thinking sustainably** • Acting with an eye to the future • Learning important terms related to finances	**Learning for human rights** • Willing • Acting
Personal and social skills		
EMPOWERMENT		
Learning outcomes and competences of the course: *Art Education: deepening of aesthetics, didactics of art and design I+II* College students ... have extended knowledge of the subject contents ... know about complex design principles and can apply them in different thematic areas (taking into account cross-curricular and interdisciplinary learning). ... connect their own practical work with current art events and develop didactic questions from them.		

Figure 1. Overview of competences (author's graphic)

3rd grade	4th grade
• Idea Challenge (Get your Ideas moving forward!)	• Idea Challenge (Create value)
• Market day	• Empathy Challenge (My feelings – your feelings)
• Be A Yes Challenge	• Storytelling Challenge
• Trash Value Challenge	• Community challenge

Figure 2. Extract Youth Start – Entrepreneurial Challenges (author's graphic)

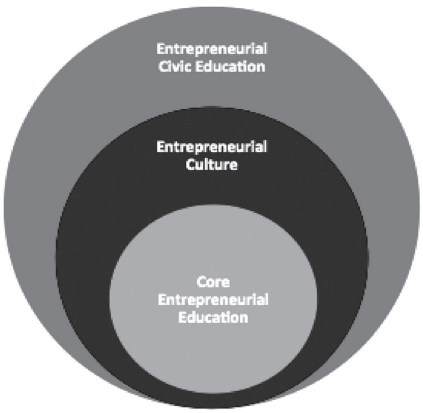


Figure 3. TRIO Model of Entrepreneurship Education (Aff & Lindner, 2005)

The following challenges were integrated into the courses: Storytelling, Market Day, Trash Value Challenge together with Human Rights Education, Community Challenge and Empathy Challenge. The "Challenges" in the *winter semester* are always based on an artistic task and are worked out together in class or through self-study (no guidance offered). The Youth Start online platform (Jambor & Lindner, 2018) is very supportive here. Furthermore, additions from the area "Body and Mind", and from the Youth Start program, are implemented. In the winter semester, the impulse for each teaching sequence comes from works by contemporary artists. These are carefully selected according to the intended practical work (see good-practice example 1). Students as well as pupils' profit from encountering contemporary artists because they offer an additional contemporary perspective on phenomena of our time (Uhlig, 2005). The course of the students is enriched by two experts: there are lectures on the Empathy Challenge and on non-violent communication and the principal of the PVS Campus Krems-Mitterau reports on the progress at the practice primary school.

The *summer semester* is differently organized and some of the tasks are open in their outcome. The students design a teaching sequence for the Community Challenge, and they also work independently in small groups on teaching sequences on the subject of "Playing Games" (see good-practice example 3 / appendix below). They can implement these together with the class teachers of the third grade of the PVS Campus Krems-Mitterau and their pupils. These teaching sequences are developed for the Challenge "Market Day" and are also carried out on the Market Day of the Vienna University of Economics and Business. From waste products students and pupils produce games and these are played with visitors on the market day. The aim here is for the children to learn how to create value themselves and to become entrepreneurially active through their own efforts. This program is also accompanied by students of the Vienna University of Economics and Business who explicitly focus on entrepreneurial thinking. In their teaching sequence, primary school students attach importance to the creative potential of the children. They ensure that they can develop, observe their own work and express themselves. They reflect on what they have done and what their classmates have done. Furthermore, they can engage in a dialogue with works of art (Loffredo, 2017). Students can reflect on their own experiences from the first semester and incorporate them directly into their lessons.

Scientific support is provided by an action research approach in which students write research diaries, among other things. The students completed a Social Entrepreneurship E-Learning course (Kardos, 2019) at the Vienna University of Economics and Business Administration as an introduction to their self-studies.

In the appendix three teaching sequences are presented. The first example focuses on a change of perspective and point of view. The second example allows students to get a look at challenges of our time and how they might implement the SDGs. This is achieved by confronting them with works of art of three contemporary artists. The third example focuses on the term "Gamechanger" in a figurative sense. Students and pupils are made to look at well-known games in a different way and change them accordingly.



Figure 4. Students' work and a selection of games that have been "rethought" by the children (Author's picture)

Conclusion

To see the human being as a whole – as a unity of body, mind and soul – and to strengthen this unity, is the motivation for designing this course. The results gained from the Youth Start project provide the basis for the planning of this literature-based course description. It is a great opportunity to see the potential of the three educational approaches (Art Education, Social Entrepreneurship Education, Human Rights Education) to develop concepts for pupils of all age groups and to implement these approaches in class. It is the playful, action-oriented and joyful approach linked to information about various topics in the field of sustainability, such as waste avoidance or peace education, that allows current topics to be taken up, discussed and seen from fresh perspectives.

Thus, this approach helps to build bridges among different subject areas. Through this process, not only the interconnectedness of the three educational approaches, but also an awareness of an interrelationship between all things, moves into the centre of our thinking and thus deepens and revives our awareness of the world. Strengthening the future generations so that they are prepared to take responsibility for the world and its inhabitants, can only be in the interests of all people and this can boost motivation for the future!

Appendix 1. Examples of Good Practice

Example 1	**"Ver _ rückt"**
Design concept	Creating a figure from everyday objects (2 small groups)
Duration	2 units of 45 minutes each
Objectives	By action and reaction, the students should activate their perception and learn through a change of perspective (changing personal and local positions) that they can actively initiate changes as an individual as well as in a group.

See next page for continuation of Appendix 1

Continuation of Appendix 1

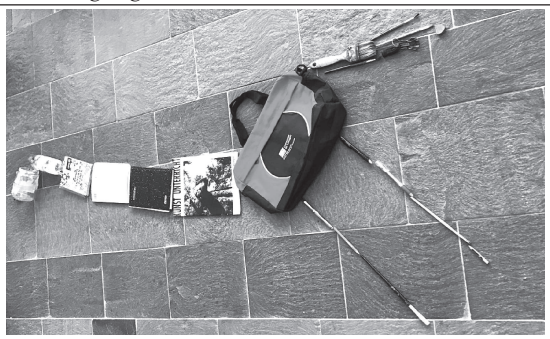
Outline of the procedure	The students choose an everyday object that is located in the room and place it in the center of a circle. Nonverbally, they all put a figure together. During this process, the students can move any of the available objects – including those of others – until everyone is satisfied with the result. Changing places in the circle is possible at any time and thus allows different perspectives on the emerging sculpture (see Figure 5).
Artists	**Markus Raetz.** The work "Yes-No sculpture" by Markus Raetz, who is described as an explorer of observation, is the artistic impulse. The selected sculpture changes its message from "Yes" to "No" depending on the viewer's position (Olonetzky, 2010).
Impulse	"Yes-No sculpture"
Art Education competences	**Professional competences** *Inventing pictures:* Finding artistic activities by combining and playing *Creating images:* arriving at image solutions through unusual ways of thinking and presentation *Understanding images:* Talking about one's own perception and design-experiences **Personal** Evaluating your own strengths and drawing confidence from them **Social competences** Adhering to agreed rules
Social Entrepreneurship Education competences	**Implementing ideas:** *Working together:* I can work with others
Example	

Figure 5. Students' work (Author's picture)

Example 2	**My Personal Peace Symbol** Trash Value Challenge
Design concept	**Part 1.** Discussing collected garbage (2 units) **Part 2.1.** Discussing the definition of the term peace and the concept of the SDGs (SDG 16. Peace) **Part 2.2.** Reflecting on peace in the context of art (2 units) **Part 3.** Designing a personal peace symbol from waste products (2–4 units)
Duration	6–8 units of 45 minutes each

See next page for continuation of Appendix 1

Continuation of Appendix 1

Objectives	Students should understand perception as part of cultural understanding and they should be able to use and apply art methods as an instrument for active participation in education, especially with a focus on sustainability and peace education.
Outline of the procedure	**Part 1.** Discuss collected garbage (impulse see artist part 1) Show and describe collected "garbage" (Where is it from? How long was it collected?...) Viewing the collection of material Sorting their own garbage Description of the different kinds of garbage Merging the materials Sort by color Sort by raw material Sort by size
	Part 2.1. Developing the concept of peace and SDGs Inductive / brainstorming / collecting associations that come to one's mind Round 1. What does peace mean to me? Taking notes. Round 2. Reading and continuing where the others "stopped" writing. Taking notes. Round 3. What situations can be found that are related to peace? Poster "Zwischenstopp 2030" (Stopover 2030) (Forum Umweltbildung, o.J.) Sort out the notes according to the following criteria: World peace Peace in the community (family, class, youth group, ...) Making peace with oneself Round 4. Artists and their ideas and symbols of peace (see part 2.2) The students reflect on the works of art of the three artists mentioned below.
Artists	**Part 1.** Stuart Haygarth **Part 2.** (a) Banksy, (b) Yoko Ono, (c) Costa Vece
Impulse	**Part 1.** Beach (Haygarth, 2016) The Beach project by the artist Stuart Haygarth, who walks along the coasts of southern England and searches for waste products, washed – ashore rubbish, is regarded as an impulse. The found objects are arranged and photographed by the artist according to different criteria such as colour, size or theme. In a further step, he creates design objects or luminous objects with the raw materials obtained.

Part 2.2.

Impulse	*Method*	*Method*
BANKSY	**Tableau vivant**	**Philosophizing…**
Love. War *Love is in the air (Flower Thrower), 2006*	A scene/a work of art is recreated dramaturgically.	I see ... I think ... I wonder ...

See next page for continuation of Appendix 1

Continuation of Appendix 1

	How does the artist transport the topic? *The cruelty within situations of aggression is minimized by exchanging the symbols i.e. a hand grenade is replaced by a bouquet of flowers.*	 *Figure 6.* Tableau vivant to Banksy Love. War (Author's picture)	
	JOKO ONO *"Play it by trust" 1966, 2011, 2018* How does the artist transport the topic? *Since there are only white chess figures opponents become partners who help each other when working out strategic moves.*	**100 different questions** Students ask 100 different questions to the picture.	**"Elfchengedicht"** Writing a poem by using 11 words. 1 word *first impression* 2 words *two characteristics* 3 words *where it is* 4 words *another idea* 1 word *one last word*
	COSTA VECE *Auf dem Mist blühen die schönsten Blumen (The most beautiful flowers bloom on the garbage) 2006–2007* How does the artist transport the topic? The artist's work is about conveying a certain feeling, something that triggers e.g. distraction, anger, melancholy, happiness or helplessness.	**Finding a title** The students look for titles that may fit to the work of art.	**Ecriture automatique** The students write down thoughts, words, sentences, sentence fragments ... without a special planning concept.
Art Education competences	**Professional competences** *Inventing pictures:* illustrating a certain topic, developing and implementing one's visual literacy *Creating images:* Use materials, processes and design tools in a focused manner, taking up ideas from other disciplines *Communicating with pictures:* Communicating about what was seen, experienced and felt through pictures *Acting with images:* Searching for one's own identity through playful interacting and taking on different role-pictures.		

See next page for continuation of Appendix 1

Continuation of Appendix 1

	Personal competencies Evaluating your own strengths and drawing confidence from them Experiencing emotions through pictures Finding practical solutions with the help of reflection and knowledge **Social competences** Helping others and taking on tasks in the group or in class cooperatively
Social Entrepreneurship Education competences	**Developing ideas** *Attitude.* I can identify areas which I am good at and I think about what I will do in the future. I am able to fulfill simple tasks. *Identify opportunities:* I can develop creative ideas and recognize their value. **Implementing ideas** *Organizing:* I can apply simple planning skills and show an understanding for limited resources. *Working together: I can work with others.* **Thinking sustainability** *Acting as a visionary:* I can see the importance of economic, ecological and social issues for our lives.
Human Rights Education competences	**Learning about Human Rights** (knowing, comprehending) Training of critical thinking **Learning through Human Rights** (personal position, attitudes, values) Recognizing and questioning prejudices and stereotypes (clichéd peace symbols vs. my personal peace symbol) Promotion of reflectivity (What does the work of art want to transmit?) **Learning for Human Rights** (willing/acting) Empowerment / the ability to become active oneself Acquire communication skills, training the ability to engage in dialogue
Example	**"EYE"** The eye, as a personal peace symbol, reflects the community of all people and symbolizes encounter with others at eye level.

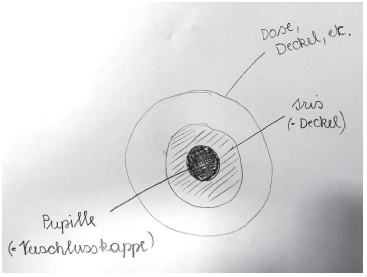


Figure 7. Sketch (Author's picture)

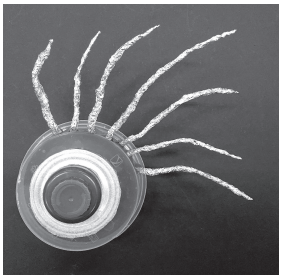


Figure 8. Student's work (Author's picture)

Example 3	**A game with games**
Design concept	Creating games, a box of games, instructions, game pieces, playing cards etc. from waste products
Duration	4 units of 45 minutes each

See next page for continuation of Appendix 1

Continuation of Appendix 1

Objectives	Student teachers deepen their knowledge in the field of Art Education and are able to create teaching modules that are relevant to both types of educational approaches (Art Education and Social Entrepreneurship Education). The focus will be on the history of art, which serves as a field of reference in Art Education as well as an opportunity of learning in larger contexts i.e. how to strengthen a society with innovative and creative ideas.
Outline of the procedure	In consultation with the practice teacher, students design teaching sequences on the subject in small groups.
Artist	**Takako Saito.** The students have already experienced an on-site encounter with the artist's work in the special exhibition "Fluxus II – Fluxus am Kamp" during their visit to the Spoerri Exhibition Centre in October 2018. The attraction of Takako Saito's works derives from the fact that she creates many variations on one theme. Thus she creates from one and the same theme, e.g.: the chess game, a series which can serve as an inspiration for new games (Stahl, 2018).
Impulse	"A seesaw chess"
Art Education competences	**Professional competences** *Inventing pictures:* varying image concepts and representing them, using images as incentives, stimuli, role models for one's own design, reproducing observations in a structured way, exploring and testing material, developing sensitivity for material *Understanding images:* describing what can be seen, understanding and describing different design elements in images *Bringing images into context:* recognizing different points of view and ways of doing things **Personal competences** Knowing basic working techniques and developing them for oneself Finding practical solutions with the help of reflection and knowledge Occasionally enduring failure and persevering when difficulties arrive Understanding one's ignorance as an opportunity **Social competences** Planning and carrying out work processes in groups Adhering to agreed rules Helping others and taking on tasks in the group or in class cooperatively
Social Entrepreneurship Education competences	**Developing ideas and recognizing opportunities:** I can creatively develop ideas and recognize their value. **Organizing and implementing ideas:** I can use simple planning skills and have an understanding of limited resources. *Working together:* I can work with others. **Thinking sustainably** *acting future-oriented:* I recognize the importance of economic, ecological and social concerns that are important for our lives.

Notes:

(1) Körper & Geist: [body & soul] http://www.youthstart.eu/de/warmup/

(2) In 2021, a new primary school curriculum will be introduced, adopting a cross-curricular approach with regard to entrepreneurship education.

(3) Within the ERASMUS+ project UKids universities and primary schools from six countries (Austria, Denmark, Finland, the Netherlands, Portugal and Hungary) cooperate to introduce and strengthen Social Entrepreneurship Education in primary teacher training. The lead of the project lies with KPH Vienna/Krems.

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