

The International Children's Painting on the Environment
WORKSHOP & EXHIBITION

子どもたちがつくる国連環境ポスター展

WorkShop



Listening Together

**Cultivating Sensitive Intelligence
toward the Earth**
Learning through Creative Appreciation

Which painting do you like ?

Which one speaks to you ?

Pick one painting and look at it carefully.



Introduction

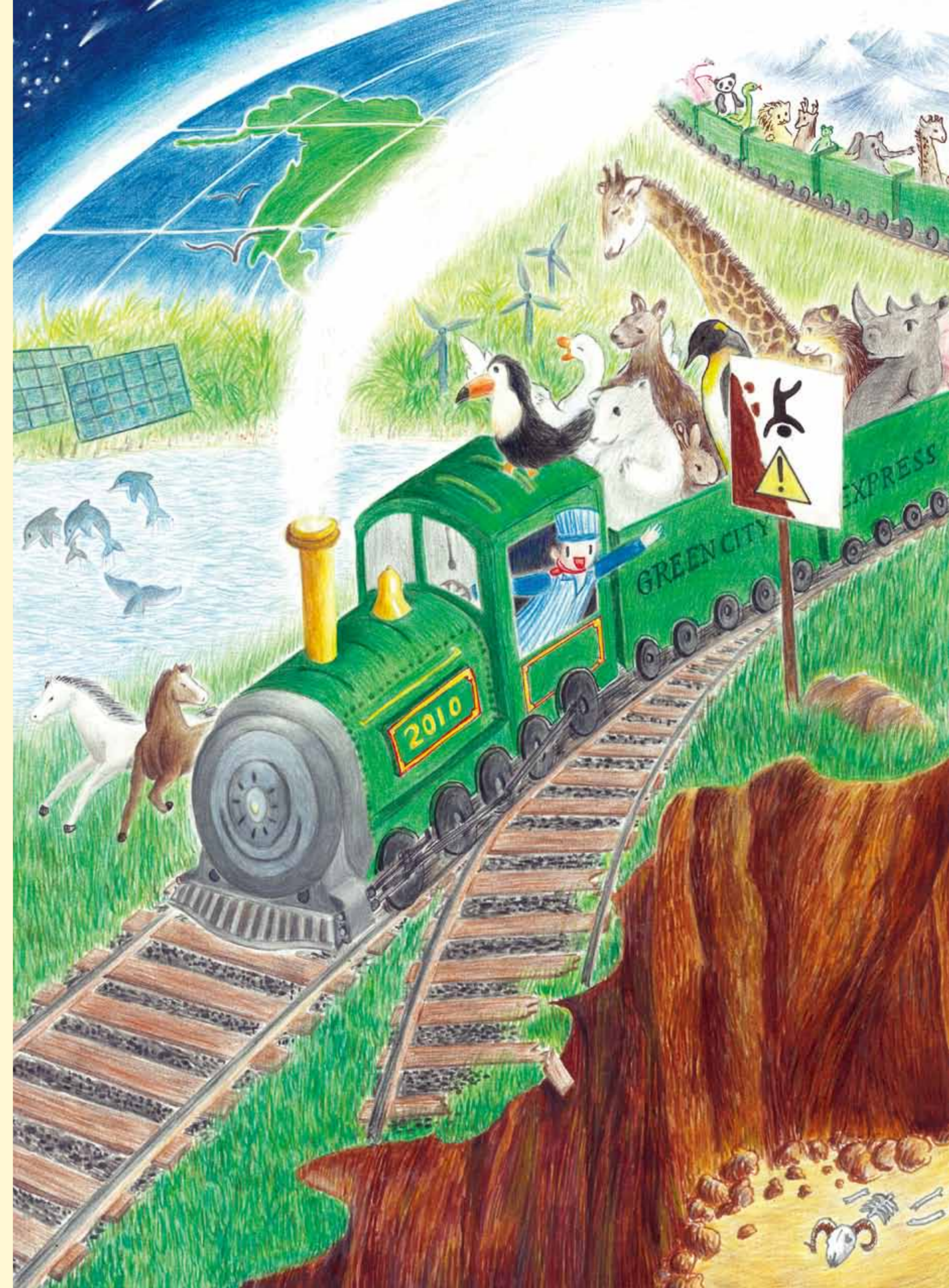
All paintings from the "Tunza International Children's Painting Competition on the Environment," convey messages from children around the world, about their desires to treat nature, their environment and Earth as a whole with care. This shared sense of purpose is expressed in a myriad of colors and motifs, different depending on the region, ethnicity or age of the child. Using this invaluable resource, as a part of the "Inter-Institutional Research Program" of Japan's National Institutes for the Humanities, we have carried out The International Children's Painting on the Environment WORKSHOP & EXHIBITION. Here is a summary of our activities thus far.

Research Institute for Humanity and Nature
ABE Ken-ichi



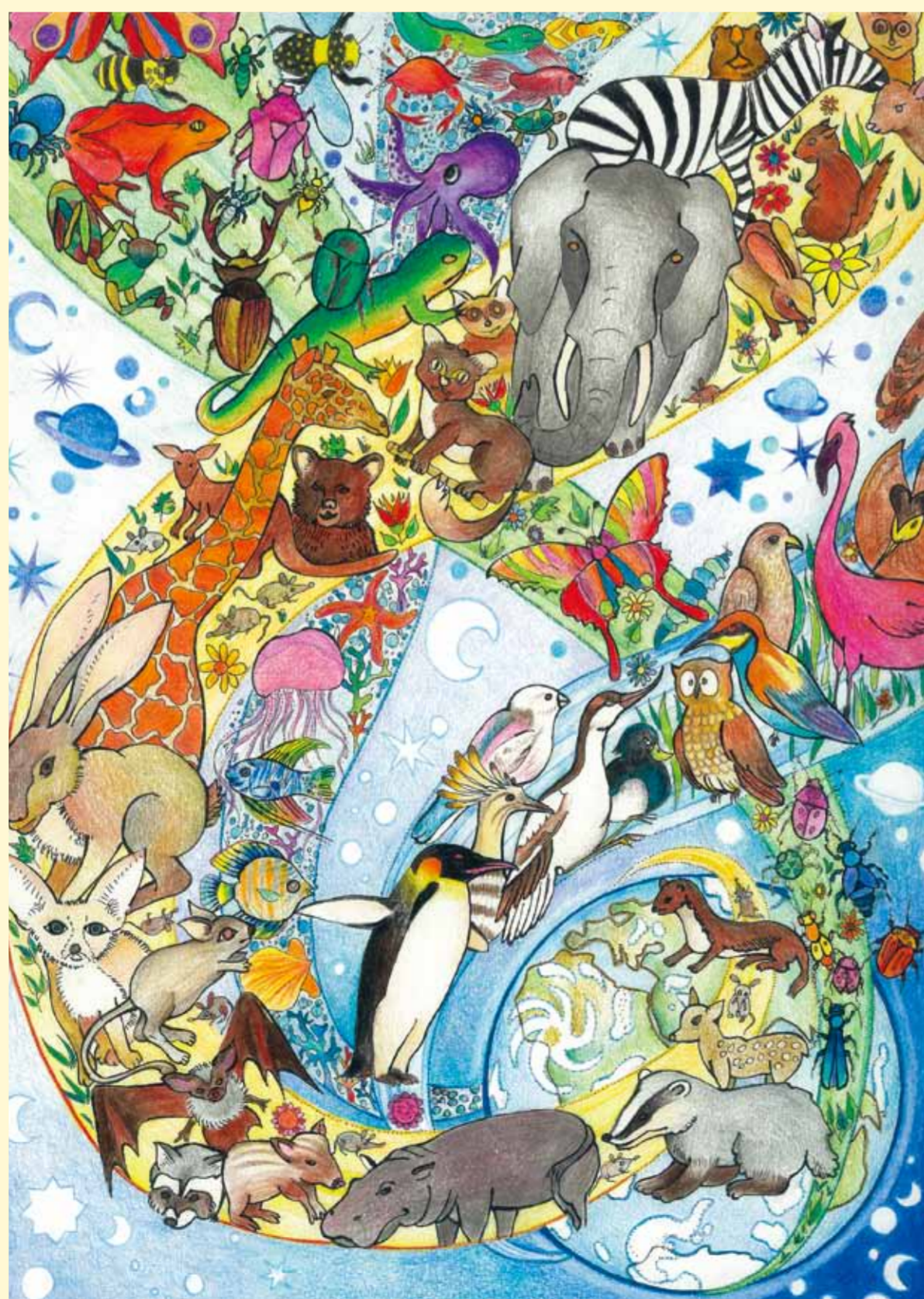
Tunza International Children's Painting on the Environment

The "Tunza International Children's Painting Competition on the Environment" is a project sponsored by the United Nations Environment Programme (UNEP), Foundation for Global Peace and Environment (FGPE), Bayer (Germany), and Nikon Corporation (Japan), with the participation of children from around the world who are between the ages of 6 and 14. Each year, children's paintings on a given environmental theme are solicited by six regional offices of the UNEP (Asia-Pacific, East Asia, Europe, Africa, North America, South-Central America). After a preliminary selection process, the particularly outstanding pieces are sent to the UNEP headquarters in Kenya, Japan or the EU to enter a global competition. Winners are selected through a thorough and impartial selection process by the organizers. The winners are awarded, and their paintings are used to help raise environmental awareness in exhibitions, websites, posters, and publications produced by the organizers. As a cooperating member of the project, the Research Institute for Humanity and Nature (RIHN) has already solicited more than 200,000 entries, all of which have been donated to RIHN located in Kyoto. "Tunza" means "Treat with care" in Swahili.



What do you see in the painting ?

What is happening in the painting ?



Index

Worksheet	p.6-7
Workshop Design	p.8-9
Activity Reports from Elementary Schools	p.10-11
Boston Children's Museum	p.12-13
Let's play with the KARUTA we made!	p.14-15
Message to Our Future	p.16-17
Listening Together	p.18-19

What is the artist trying to tell us ?

Worksheet

The Children's Dialogue with the Painting

The children pick a painting from the 100 paintings selected from the "Tunza International Children's Painting Competition on the Environment." Realizations and thoughts that come up as they have a dialogue with the painting are written down on a worksheet. These are the tracks the children leave as they go deeper into the world of the painting.

Each worksheet includes:

- COMMENTARY:** A small painting by a child.
- REALIZATION:** Japanese text describing the child's thoughts and feelings about the painting.
- DIALOGUE:** English text where the child speaks to the painting, expressing their dialogue with it.

I like how the two parts of the world, land and water are all in one globe and two parts of a tree are holding it.

Maybe he/she thought of how we have to protect the earth and how beautiful the world really can be.

I discovered how much people can do to help the environment. I am into all the ways we can preserve and still have electricity.

I really like the animals because the last happy I saw in the umbrella scene on a beach. It is very interesting.

地球というおなかの中に、ECOな手によって木がへそになって、環境といふ赤ん坊が生まれて、赤ん坊の乳は海が母がいて、赤ん坊が生まれて。

I think that the artist wanted to make a world where animals and humans were all smiling and happy.

動物、水、草、木、花、果物、幸せな子供たち。色とりどりの動物、明るい色、動物の絵、世界をより良い場所にする。動物、花、果物、太陽。

I discovered in the painting a very good idea of nature and of the world. I particularly like the tree and the sun. It was very impressive.

動物、水、草、木、花、果物、幸せな子供たち。色とりどりの動物、明るい色、動物の絵、世界をより良い場所にする。動物、花、果物、太陽。

I think the world is a better place if we are all happy and smiling. I also see a spider and cacti and fish.

世界のどういふか、花が咲いている。地球のまわりをぐるぐる回っている。鳥が楽しそうに飛んでいる。植物がすくすく育っているよ。

People are trying to make the world a better place by being happy. They are trying to bring peace to the world by being happy. They are trying to bring peace to the world by being happy.

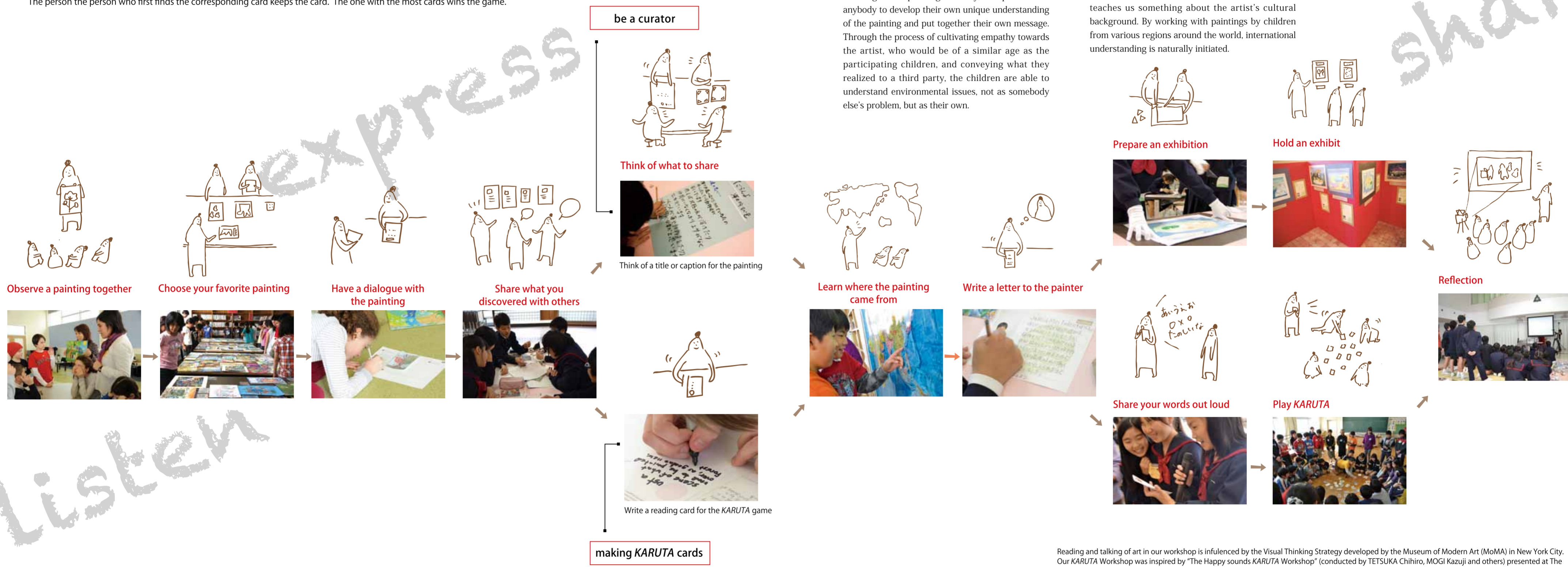
動物、水、草、木、花、果物、幸せな子供たち。色とりどりの動物、明るい色、動物の絵、世界をより良い場所にする。動物、花、果物、太陽。

Workshop Design

Listen, Express and Share

The workshop is collaboratively designed by a development team comprised of people from various disciplinary backgrounds. We have put our designs into practice through constantly adapting and customizing our workshop based on the allotted time we have and the number and nature of the participants. In 2008-09, we conducted a workshop titled "Children as Curators of an Exhibition," and in 2010, a workshop titled "Children creating KARUTA cards using Environmental Paintings." Both workshops aspired to provide children the opportunity to "Listen, Express, and Share" the paintings from the "Tunza International Children's Painting Competition on the Environment."

* *KARUTA* is a card game often played by children in Japan. A set consists of reading cards and picture cards. Each reading card has a proverb or poem that start with a different letter of the alphabet and a matching picture card with an image depicting the proverb or poem. In a game, one person is the reader and the rest gathers around the picture cards spread out in front of them. The objective of the game is to be the quickest to find the picture card that corresponds to the reading card being read out loud. The person the person who first finds the corresponding card keeps the card. The one with the most cards wins the game.



Taking the time to look carefully at a painting, and to communicate your own discoveries with others, one can say, is a technique of Appreciation Education. This workshop, however, connotes many other possibilities of learning, beyond art appreciation. Cultivating the ability to communicate, and to express through the use of words are but a few examples. The workshop also contributes to the following three themes which are often brought up in project-based learning.

Environmental Education
The paintings from the Tunza International Children's Painting Competition on the Environment show what the children from around the world feel and tell about the environment. There is no correct way to understand each painting, or a requirement that one has to have a lot of knowledge about the environment. Each painting leads one to think about our environment. By observing, or as we like to say, listening to the painting carefully, it is possible for anybody to develop their own unique understanding of the painting and put together their own message. Through the process of cultivating empathy towards the artist, who would be of a similar age as the participating children, and conveying what they realized to a third party, the children are able to understand environmental issues, not as somebody else's problem, but as their own.

Education for International Understanding
We only disclose to the children the information about the artist of the painting they chose at the end of the workshop. This is partly because the information such as the name of a country can lead to assumptions about a place the children are not familiar with. The children's reflection sheets show how the process of observing a painting carefully, giving consideration to the artist, and speaking on their behalf fosters a sense of connection with the artist. Even though they do not know anything about the artists or the region the artists are from, the children are able to feel connected with another person on this earth. A single painting can make us realize that we all are concerned about many things, and though we may be far apart, we have a lot in common and can sympathize with each other. Furthermore, the quality of paper or the use of color can reflect the culture of a region, giving us different impressions than paintings we are used to seeing in our own country. The individuality of the paintings teaches us something about the artist's cultural background. By working with paintings by children from various regions around the world, international understanding is naturally initiated.

Information and Communication Technology in Education
In the workshop, the participants are both the receivers and transmitters of information. Beyond a one-way interpretation of the painting, the process of discussing the painting with the other children, and posing questions to the painter (through a letter), cultivates a sincere attitude toward the people and society behind the information and objects symbolized in the painting. One is also able to learn from every stage of the workshop the innate difficulties and ambiguities of receiving and transmitting information. (SATO Yuuka)

SATO Yuuka, "Learning from Exhibition Development: An Exhibition Developing Workshop for Children's Posters on Environment Awareness." Proceedings of the 26th Annual Conference of JSET, Japan Society for Educational Technology, Tokyo, 2010, pp.537-538 (in Japanese)

Reading and talking of art in our workshop is influenced by the Visual Thinking Strategy developed by the Museum of Modern Art (MoMA) in New York City. Our *KARUTA* Workshop was inspired by "The Happy sounds *KARUTA* Workshop" (conducted by TETSUKA Chihiro, MOGI Kazuji and others) presented at The INSEA European Congress 2010 in Rovaniemi, Lapland, Finland on 21-24 of June.

Environmental Education from Japan

Environmental Education was initiated in the 1950's and 60's amidst civic action inspired by the environmental conservation movement arising as a reaction to large scale public infrastructural development projects and increasing environmental pollution. Today, environmental education has been incorporated into school curriculums. Increasingly, NGOs, nonprofit organizations, and businesses are using environmental education as a means to give back to society. Themes used for environmental education are also becoming more diverse, ranging from direct experience of nature, our lifestyles and international relations to social participation and community development. Environmental education in Japan is basically a collection of the

ideas and efforts of individuals who have created programs based on the unique environments, lifestyles and cultural surroundings of their region. The flexibility of themes and methods involved has been attracting the attention of educators in various regions around the world such as in Africa, South America and other Asian countries. The UN Decade of Education for Sustainable Development (DESD) was proposed by Japan at the Johannesburg Summit and was implemented in 2005. To realize Education for Sustainable Development (ESD), a greater network and closer cooperation is necessary to share and improve upon concepts, experiences and wisdom between communities throughout the world.

- 1962 Rachel Louise Carson publishes *Silent Spring*.
- 1972 The United Nations Conference on the Human Environment (Stockholm) "Environmental Education as essential in order to protect and improve the environment."
- 1980 The World Conservation Strategy (published by the IUCN) "A new ethic, embracing plants and animals as well as people, is required for human societies to live in harmony with the natural world on which they depend for survival and well being."
- 1992 The United Nations Conference on Environment and Development (UNCED) (Earth Summit, Rio de Janeiro)
- 1997 The Thessaloniki Declaration based on Agenda 21 "Rebuilding education to focus on sustainability involves all forms of education at all levels in all countries. The concept of sustainability encompasses not only environment, but also poverty, population, health, food security, democracy, human rights and peace. Sustainability is, in the final analysis, a moral and ethical imperative in which cultural diversity and traditional knowledge need to be respected."

NISHIMURA Hitoshi & IIZUKA Noriko

Activity Report from Elementary Schools

子どもたちがつくる
国連環境ポスター

WorkShop

In 2010, we conducted workshops in Nishi Elementary School, Nisshin City in Aichi, Kawai Daisan Elementary School in Nara, Elementary the School attached to the Faculty of Education, Kanazawa University in Ishikawa, and the Atrium School near Boston, Massachusetts.

※ The photos taken of the workshop were compiled by InfoGuild directed by Professor Sowa of Kobe Design University.

Aichi

Nishi Elementary School, Nisshin City

August 31, 2010
9:00~14:20
29 students from the 6th grade



Facilitator : ONISHI Keiko

The Convention on Biological Diversity COP 10 meetings were to be held in Aichi Prefecture. Taking into consideration the high level of awareness the students already had about the environment, we encouraged students to put speech balloons beside the people and animals in the paintings, as a way to prevent their reactions to the painting from becoming a ready-made phrase. At Nishi Elementary School, Nisshin City the students were growing some food such as grapes and rice. On the day of the workshop, the elementary school staff suggested that we have the students divide into two teams: one to make Eco Curry using locally grown ingredients, the other to make KARUTA game cards. The two teams played KARUTA together at the end.

The KARUTA cards that were made during this workshop were displayed at the COP.10 meetings.



A parent who is a chef at an Italian restaurant helped out with the Eco Curry! Needless to say, it was delicious.

Nara

Kawai Daisan Elementary School

November 10, 2010
9:00~14:35
49 students from the 6th grade



Facilitator : MATSUMURA Kayo

Kawai Daisan Elementary School had been involved in an education for international understanding program. The students from the historic city of Nara directed their attention to the children's paintings from all over the world, and carefully assembled their KARUTA words. A few improvements were made for this workshop. One was that we redesigned the worksheet so the students were free to choose where they wanted to fill in first, or add comments to later. The other was the exercise we did at the beginning of the workshop as a means to inspire careful observation of a painting. We divided into groups where half of its members closed their eyes, while the other half described the painting to them. In order to help bring the observer closer to the painting, we introduced a tool we called the "look look frame," with which the children looked at the painting through a small hole. With these additional steps, the students' impressions of the paintings were not based on previous knowledge, as much as their sincere reaction to what they were personally able to take in from the paintings.



The "look look frame" is shaped like a donut. When you look through the hole, you can see the details of the painting more vividly.



Kanazawa

Elementary School attached to the Faculty of Education, Kanazawa University

December 3, 2010.
8:50~12:25
36 students from the 6th grade.



Facilitator : SATO Yuuka

This was our second visit to this elementary school. The time allotted for the workshop was 3 hours and 35 minutes, much shorter than our previous workshops. We covered the main themes, and simplified our activities. In the short time, however, we were able to carefully observe the paintings, and create KARUTA cards with the messages the students wanted to convey based on the paintings. The students were involved in a collaborative art project with an elementary school in Surabaya, Indonesia, so they all seemed very interested in the state of affairs in foreign countries.

After the workshop, the students sang us a song. The children's messages conveyed through the paintings from around the world joined the choir. We were deeply touched.



Boston

Atrium School

January 14, 2011
10:00~15:00
16 students from the 5th and 6th grade



Facilitator : KOBAYASHI Mai

Nurturing creativity and sensitivity are central to the educational tradition of this innovative and independent elementary school. The students were very interested in the children's paintings, and the traditional Japanese card game of KARUTA. When we asked a student "why did you choose this word," they were happy to share their thoughts. With their own independent ideas, they seemed very mature. However, once the KARUTA game started, they were children like any other, simply eager to play. The excitement towards playing a game seems universal.



Having a discussion with the teachers and directors of the Atrium School after the workshop. Professor Ueda was able to join us from Boston and be the interviewer.





The Boston Children's Museum

January 16th, 2011

Environmental KARUTA

The Boston Children's Museum has prepared many exhibits where visitors can come and casually enjoy Japanese culture. They have an annual New Year's event where thousands of visitors come to play. *Shishi-mai* (Lion dance), *wadaiko* drumming, *suminagashi* (paper marbling), *mochi* making, tea ceremony and *fukuwarai* (a Japanese game similar to "pin the tail on the donkey") were but a few of the events organized. We were very proud and profoundly grateful to have had the opportunity to join this community with our *KARUTA* Workshop. "Connection" was one of our main themes, and we were glad to have been able to create two full sets of *KARUTA* cards by the end of the day.

The Boston Children's Museum and Japan

The Boston Children's Museum is the second oldest Children's Museum in the world, with almost one hundred years of history. Exhibits based on the philosophy of "hands-on" learning have been created since 1962, when Michael Spock was the Museum Director. The concept has greatly influenced children's museums all over the world, including the many experience based museums found in Japan. The Hina-ningyo (ornamental dolls to celebrate girl's day in Japan), a gift to the Museum in 1928 from a Buddhist family from Kyoto, commemorating the friendship between Japan and the US, shows the long relationship the museum has had with Japan. The room with tatami mats, where we played *KARUTA* during our workshop, was a part of an old traditional house brought from Kyoto, the sister city of Boston, and reconstructed in 1979. There are many other exhibits related to Japan at the museum such as "Teen Tokyo," "Five Friends from Japan," and others exploring the everyday life of a Japanese child that is currently being developed. (SATO Yuuka)



Let's name your favorite Painting

LOOK

We exhibited some paintings from the Tunza International Children's Painting Competition on the Environment to have people experience the beauty of the actual paintings.



GAME

We played *KARUTA* in the living room of the Japanese House they have in the museum. Here we used alphabet *KARUTA* cards we had prepared based on what Japanese students made in previous workshops.



CHOOSE

We prepared poster-sized color copies of 100 different paintings, and had visitors choose the one they liked. They picked the card they liked very carefully as they could take a copy home.



SHARE

An alphabet board with the letters from A to Z was set up on the wall. Like filling the blank, the participants matched the first letter of their title to that on the alphabet board to complete a card set.



"We collectively created a set of *KARUTA* cards together"

NAME

After careful observation, we had them think of a title for the painting. This became the reading card for the *KARUTA* set.



History of the Workshop and Exhibition Message for Our Future

"The International Children's Painting on the Environment WORKSHOP & EXHIBITION" officially started in 2008, and many children have since participated in the various activities involved. The activities and work done by the participants have been shared through exhibits and have been reported on by the press on many occasions.

History

2008

All the entry pieces from the Tunza International Children's Painting Competition on the Environment were transferred from the National Museum of Ethnology to the Research Institute for Humanity and Nature (RIHN).

The first "International Children's Painting on the Environment WORKSHOP & EXHIBITION" held at Ritsumeikan Elementary School.

2006

Nikon Corporation participates in the 15th Painting Competition

2005

BAYER participates in the 14th Painting Competition

2001

Workshop "Our Earth: Messages from the Tunza International Children's Paintings on the Environment" (Japan Life Insurance Foundation Research Grant) with the students of Matsuyama City's Kuwabara Elementary School at Ehime University Senior High School.

2000

All the entry pieces to be donated to the National Museum of Ethnology, Japan.

1992

Second Tunza International Children's Painting Competition on the Environment takes place, sponsored by the Foundation for Global Peace and Environment and UNEP. The contest becomes an annual event.

1991

Foundation for Global Peace and Environment (FGPE) founded
The first International Children's Painting Competition on the Environment takes place. Theme: Preserve the Beautiful Oceans, Skies, and Forests for the Future!
First prize painting exhibited at the United Nations Headquarters.

1972

United Nation Environmental Programme founded

2009

2nd Workshop and Exhibition at the Elementary School attached to the Faculty of Education, Kanazawa University.

KYOTO

February 11, 2009
"International Children's Painting on the Environment WORKSHOP & EXHIBITION" at Ritsumeikan Elementary School.



March 17, 2008
The 17th Tunza International Children's Painting Competition on the Environment global selection.
Place: International House of Japan, Tokyo



Leaflet for the International Children's Painting on the Environment WORKSHOP & EXHIBITION



Our activities are introduced in the book: 21st Century Educational Model from Japan, by ARAKI Takayuki (Vice President of Ritsumeikan Elementary School).

KYOTO

March 16-23, 2003
Paintings Exhibited at the "3rd World Water Forum" at the National Museum of Ethnology booth.
Place: Kyoto International Conference Center



TURKEY

March 16-22, 2009
Cooperative Exhibition Poster Presentation at the "5th World Water Forum."
Place: Istanbul, Turkey, RIHN booth.



2010

3rd Workshop held at Nishi Elementary School, Nisshin City, Aichi.

4th Workshop held at Kawai Daisan Elementary School, Nara.

5th Workshop held at the Elementary School attached to the Faculty of Education, Kanazawa University

KANAZAWA

May 4, 2009
The 18th Tunza International Children's Painting Competition on the Environment global selection.
Place: UNEP Headquarter, Nairobi, Kenya.



Booklet reporting on the workshop done at the Elementary School attached to the Faculty of Education, Kanazawa University.

February 6, 2010
RIHN Area Seminar "Sato; Lessons from Japan's Rural Experience for the World"



February 19, 2010
Joint Exhibition with the "Kashiwa Concert" by the Elementary School attached to the Faculty of Education, Kanazawa University. Place: Ishikawa Ongakudo.

February 3, 2010
reported in the Hokkoku Newspaper.



"Kashiwa Concert" ticket.

NAGOYA

May 29, 2010
The 19th Tunza International Children's Painting Competition on the Environment global selection.
Place: RIHN Lecture Room.



October 23-29, 2010
COP 10 Interactive Fair.
Place: Nagoya Congress Center, Expo Zone.



October 24, 2010
International Children's Conference. Contest award ceremony.
Place: Nagoya City, NADYA Park.



Our activities introduced in the Kyoto University's Center for Ecological Research newsletter.

October 14, 2010
Students from Nishi Elementary School, Nisshin City visited RIHN and performed "MIDORI-connecting circles-." They also presented their thoughts about the environment in English, Japanese and Chinese.
Place: RIHN Entrance Hall.



October 14, 2010
Students from Nishi Elementary School, Nisshin City visited RIHN and performed "MIDORI-connecting circles-." They also presented their thoughts about the environment in English, Japanese and Chinese.
Place: RIHN Entrance Hall.



NARA

November 19-20, 2010
Place: Kawai City Culture Center (Mahoroba Hall)



BOSTON

January 16, 2011
Place: Boston Children's Museum



KANAZAWA Exhibition at the International Year of Biodiversity Closing Event

December 14-15, 2010
International Conference "Forest Related Traditional Knowledge and Culture in Asia."
Place: Shiinoki Cultural Complex, Ishikawa Prefecture.

December 14, 2010
Activity broadcasted on MRO TV News.

December 15, 2010
Reported in Hokuriku Chunichi Newspaper.

December 16, 2010
Reported in Mainichi Newspaper.



December 16-18, 2010
Place: ANA Crowne Plaza Hotel, Kanazawa.



December 19, 2010
Displayed at International Year of Biodiversity Commemorative Symposium.
Place: Ishikawa Ongakudo.



December 19, 2010
Students from the Elementary School attached to the Faculty of Education, Kanazawa University, performed at the "Earth's Creature Festival."
Place: Ishikawa Ongakudo, Interactive Hall.



The workshop was introduced on the ECC Junior Newsletter "Harmony."

2011

6th Workshop held at the Atrium School, Massachusetts.

7th Workshop held at the Boston Children's Museum, Massachusetts.

Exhibition

Listening Together

Joined by Professor UEDA Nobuyuki, a proponent of Playful Learning and a mentor to many in our workshop development team, we discussed the essence of learning within the context of this project.

January 16, 2011
at the Massachusetts Institute of Technology's Media Lab

Sharing the Enjoyment of the Selection Process

Abe: The Tunza International Children's Painting Competition on the Environment was why I decided to initially start this project. In 2008, all of the entry pieces since 1991 were donated to the Research Institute for Humanity and Nature (RIHN), where I work. We needed to think of some way to make use of all the paintings. We could not just let them sit in our storage room. Every year, I participate as a judge in the International Children's Painting Contest, and have always really enjoyed myself. The judges all choose a painting that they personally like, and then we discuss why we like it. At first, I would have a hard time understanding why someone chose a certain painting, but when I hear their explanations, I find that I am able to appreciate it. What I found so enjoyable was this process of exchanging such opinions. So, I went over to my colleague Ms. Sato, who has a lot of experience creating workshops, to talk about my wish to give children the opportunity to also experience something similar.

Miyake: Basically, this workshop is a treasure hunting operation. We want to discover the messages from children from all over the world. We also want to discover the children's potential ability to explore, understand and transmit. I believe that this workshop is about both of these things.

Abe: Right. Treasures often do not look like treasures until somebody recognizes them as such. We have found many treasures! This project was created so that we can share and convey to others that what we have are treasures.

There is more than one objective

Ueda: I see that there are two basic missions of this project. One is how to communicate to children about the Environment. The other is to convey what we can call the enjoyment of observing something carefully through the use of an object. These two missions are not parallel or unrelated. Environmental education is not something we can teach, but something we must have people feel for themselves. Not passive learning, but learning through the act of making, expressing and telling. I think the only way we can convey something about the environment is through the style of learning where we seek to understand through the act of telling. During the workshop, Professor Sowa's team works on Real Time Documentation (RTV) where they capture each moment as an image for the participants to review at the end of the event. This is not meant to be a teaching tool, but an object to be used to re-tell the events that just took place. The children's paintings, I think, are the same.

UEDA Nobuyuki (Visiting Professor, Massachusetts Institute of Technology)
TANAKA Hiroya (Associate Professor, Faculty of Environment and Information Studies, Keio University/FabLab Japan)
SAOTOME Kenji (National Museum of Ethnology)
HARADA Yasushi (Associate Professor, Chiba Institute of Technology)

ABE Ken-ichi (Research Institute for Humanity and Nature)
SATO Yuuka (National Museum of Japanese History)
IIZUKA Noriko (Research Institute for Humanity and Nature)
KOBAYASHI Mai (Graduate School of Global Environmental Studies, Kyoto University)
ONISHI Keiko (BOX & NEEDLE)
MIYAKE Yuri (trois maison)
SOWA Tomoyuki (Kobe Design University)

Abe: I see. This project is not only about environmental education, but can fulfill many different educational purposes, like cross-cultural understanding or art appreciation through looking carefully at pieces of art done by children from around the world and noticing cultural characteristics. I had been feeling like I could not talk about this project based on just one of these points.

Sato: That is because this project is not about learning only one topic. What is essential in our activities is not learning about the environment through the paintings, but using the paintings, reading information that is in the paintings, and putting what you understood into your own words. When we read the comments the students wrote about the workshop, we can see that they are able to learn about many different things all at the same time. As a result, what they learned may be about the "environment" or "other cultures" but neither is our goal. It is because the project innately involves multiple goals that we are able to change what we focus on depending on where we are having our workshop. For example, at Ritsumeikan Elementary School, our first workshop, the students were learning about environmental action, so we designed our activities focusing on the "environment." Also, at the Elementary School attached to the Faculty of Education, Kanazawa University, we designed our workshop with a focus on "media literacy" in light of the research topic of the homeroom teacher, and the yearlong research project the students were involved in. While careful observation of the paintings and conveying a message are at the foundation of our workshop, we are able to change and expand the learning process through incorporating the contents of the teachers' and students' current studies and interests.

The study of "Good"

Ueda: The study of "Good" is being conducted at Harvard University. They say that the ultimate goal of education is to create "Good"; "Good Person" "Good Worker" "Good Citizen." I think it would be nice if this project had a keyword like this on a similar level. I often hear the term "Very Good" when I'm in the U.S.

Kobayashi: I feel as though there is a danger in using the term "Very Good." I have noticed that students who were expressing themselves freely during the workshop, in the end, wrote what they have been taught would be evaluated as "very good."

Abe: There were those who chose paintings that look neat or more realistic. As an observer, I sometimes wonder why they chose those paintings. It may mean there are many definitions of what we consider "very good."

Kobayashi: There could be a wider definition of what people consider "very good" in the U.S. compared to Japan. In Japan, I noticed that most students chose paintings that would be considered generally "well

Painted," whereas more students in the U.S. chose paintings that would be generally considered "childish."

Tanaka: I wonder if it's because the term "very good" is used so casually in the U.S. People say "very good" a lot here.

Saotome: I would not be happy if I'm told "very good" all the time. I still want to be recognized after I've worked hard though, when I think I deserve it, just because we are social animals.

Sato: I think the phrase "very good" can cause great misunderstanding, unless it is used carefully. During workshops I consciously try not to use the word "good" with the participants. I want to explain this project without using words based on evaluation done by other people.

"Listen" as our keyword

Sato: If this project were to be expressed in one word, it would be "listen." If I were to describe all that I have paid careful attention to while designing this workshop and where I see children grow the most using one word, it would simply be "listen." We just talked about how it's disappointing that the words the children ultimately share with us in the workshop are those that others would evaluate as "good." I have felt the same way in our workshops in Japan. Even after all the discussions and thinking, the final words are often like cookie cutter answers. But, on the reflection sheets, many children wrote that "I have never looked at a painting this carefully before," "I realized how a child in a country so far away is thinking about many things I also think about," or "you can convey so much through a painting." While the learning may not be reflected in the summaries, the learning is seen in the process itself, and it happened through "listening."

Tanaka: "Listen!" I really agree. Also, looking from a creator's perspective, it is very important to be able to trust that someone will receive your work. I'm in a field where we specialize in technologies that aid expression. Even though we are able to help someone express, we are slowly noticing that there is sadness that emerges when people do not have anybody accept or look at what they made.

Sato: This workshop begins with "appreciating," not "expressing." One good aspect of this workshop is that you are first a receiver. Appreciation supports expression, and expression supports appreciation.

Onishi: The subject of my own research is precisely "Listen." The act of listening requires imagination to sympathize with the speaker. It's not just an act of using your ears, but it requires imagination. Imagination, is a form of expression. The act of listening in and of itself, I think, is an act of expressing.

Abe: "Listening is expressing" is an important concept. We inadvertently look only at the outcome, but what we want to show is rather the process. How do we show the process? I guess it's not saying "very good" only based on the outcome.

The "Listen" within a relationship

Ueda: The possibility of "listen," I think, is found in concepts like "Listening Together," something more social. The act of listening is not done alone, but is listening to somebody else, or listening to how the other is listening. There is something called "Joint Attention" in developmental psychology, that talks about how a relationship between a mother and child changes from gazing at each other, to gazing at the same thing together. Also in this workshop, a painting is not viewed by oneself, but viewed together with others. Many people are looking at the same painting. I think what is interesting is to be listening within the diversity of others. The paintings are working as a "catalyst" that connects everyone together.

Abe: Mediator, is another word used in place of catalyst. I have lately been giving this term a lot of thought. It has to do with the "connection" Professor Ueda was talking about. Society today has lost many of its basic connections. I believe somebody must work to reconnecting these things. Connection provides new value to the relationship. I call this "Relationship Value"*. They are many values that contemporary society has lost without even realizing. Connections that were simply ordinary in the past, we don't even know they existed today. "Food" is a good example. In the past, we were able to see who made our food. Today, we are worrying that such relationships are far and invisible. Now we are putting in our mouths things that we don't know who made. Going beyond food, I believe the "mediator" reconnects, and makes visible these relationships that we have lost.

Ueda: We research "learning environment design" because we want to create the "Convivial Environment" Ivan Illich* talked about. My colleagues

translated this as independent unity, meaning we are individually independent and all living together. It is fun to co-create something with independent individuals, and that is what makes for a truly enjoyable society.

Sato: This workshop is precisely designed that way. Because each person is independently observing a painting, they can discuss with others about the painting he/she chose, and that is the fun.

"Listen" = "Expression"

Sato: I think the "listen" I mentioned with relation to the workshop is really about the "making of meaning." It is appreciation, but that is an expression, and a creative act.

Ueda: We are continuously doing "meaning construction" while "listening." We create meaning while we listen, and we listen while we create meaning. That's the kind of process we are in.

Tanaka: In the field of crafting, we distinguish between the "maker" and the "user." At our FabLab*, we started by making what we wanted ourselves, so you can say it is the "user" becoming the "maker."

Abe: The point where you said the "user" is the "maker" is very important. The Slow Food movement from Italy also says the same thing where the consumer is the producer. A co-producer, and not a consumer. By separating the producer and the consumer, the distance between the two eventually grows, until there is no relationship. The problem is that we are disconnected. It is important to be conscious of how the consumer side is a part of the producer side.

Tanaka: One thing technology could never do is "listen." It is insupportable, though I think it can support expression.

Miyake: I once developed a computer software with Professor Ueda that aids art appreciation, called the

Curator. But, as Tanaka said, what we were supporting through the technology was expression. Aiding expression, deepens appreciation. So it is possible to create a system that helps the process of appreciation and expression.

Iizuka: When we first started, we went to many elementary schools to introduce the workshop. I remember the disappointed reactions when people first learn the participants will not be painting, but will only be observing. When they actually take part, though, they tell us how much they enjoyed it. I realized from listening to all of you, that although the participants are just observing and not painting, they are "listening." Through the act of "listening," they were constantly "expressing."

My own definition

Sato: If I were to define what "listen" is, I would say that it is "creating my own definition." I want to encourage the children not to use expressions that we hear all the time. That is because it would not be "creating" or "of my own" but only borrowing something "generalized" that is "someone else's" words. In this workshop, we are creating meaning in two ways: "giving meaning to a painting" and having it be "meaningful to oneself."

Ueda: At MIT, we value "Personally Meaningful Artifacts." "Creating something that is meaningful to yourself," is an extremely challenging form of fun. But it's because it's hard fun that we can enjoy it.

Miyake: Going back to the concept of "good," I realize that the children in the workshop who chose generic slogans for their KARUTA cards, were asking for a "good."

Sato: That is why we need to create a culture in which an act meaningful to oneself is considered "good." Your expression is meaningful to you. The cultivation of a culture that would accept that, I believe, is what this workshop initiates.

※ Ivan Illich

Ivan Illich (1926-2002) was a philosopher and a social critic born in Vienna, Austria. He rose to fame as a critic of modern industrial capitalist society after his publications in the 1970's including Deschooling Society, Medical Nemesis and Shadow Work. He argued about the counterproductivity of modern industrial societies, especially with regards to institutionalized educational and medical systems and energy use, referring to the damaging and disabling effects it has on creativity and convivial relationships. His theories continue to lead the free school and lifelong learning movements today.
(KOBAYASHI Mai)

※ RTV (Real Time Documentation)

Real Time Documentation is a new record keeping system where activities that take place are edited on the spot and shared. It makes it possible to reflect on what I did, how I was able to relate with others, and what happened overall immediately after it happened. By being able to share what just happened with everybody, we create a totally new type of experience.
(SOWA Tomoyuki)

※ FabLab

"FabLab" is a public workshop equipped with machinery and tools such as 3D printers and cutting machines. There are already more than 40 such workshops in more than 16 countries, creating its own international network. The mission of the Fablab is to look carefully at "mass production, mass consumption" and the "division between the producer and consumer" that characterized the limitations of the 20th century model of making things, and advocate the transition toward a new society where the "user is the maker."
(TANAKA Hiroya)

※ Relationship Value

A value that increases with increased connection. Or, a value that you do not realize until the connection has been severed. It's a concept I came up with that can be understood much like the concepts of "exchange value" or "use value." There is a sense of loss today, despite our material wealth and all our conveniences. Is it not the sense of connection to various parts of society that we have lost? Naming this "Relationship Value" allows us to reaffirm the value of connectivity that we may have not been paying attention to.
(ABE Ken-ichi)

Afterword:

The hopes, dreams, imagination and care the children's paintings convey brought many people together to take part in this project. Staff members from various disciplinary backgrounds collaborated throughout the process of constant trial and error in designing the workshop. New meanings were discovered, created and recreated, as we were constantly being taught by the participating children. Looking back, I feel as though the staff members themselves were gaining as much from the creative learning process as the participants. May our connections, relationships and the values we nurtured through our project keep on growing.
(IIZUKA Noriko)

Contact: Research Institute for Humanity and Nature
info@chikyu.ac.jp 075-707-2100

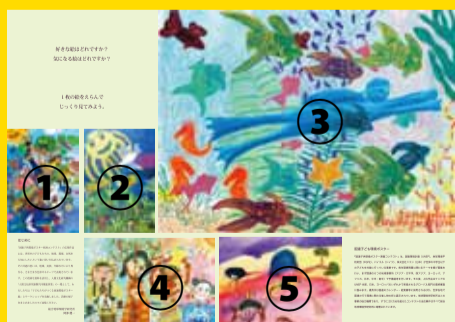


The children and teachers at the Atrium School and our workshop staff members.

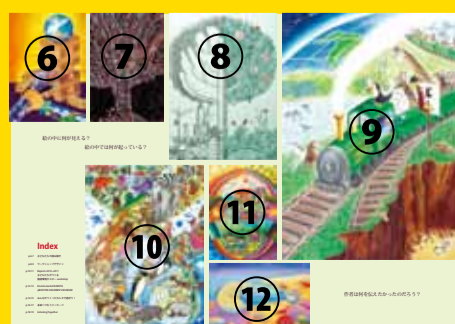
CAST

Project Representative	ABE Ken-ichi (Research Institute for Humanity and Nature)
Director	IIZUKA Noriko (Research Institute for Humanity and Nature)
Workshop Design	SATO Yuuka (National Museum of Japanese History) ONISHI Keiko (BOX & NEEDLE) KOBAYASHI Mai (Graduate School of Global Environmental Studies, Kyoto University) MATSUMURA Kayo (Learning Designs)
Learning Device Design	MIYAKE Yuri (trois maison) ONISHI Keiko (BOX & NEEDLE) KIKUCHI Kaoru (Research Institute for Humanity and Nature)
Facilitator	SAOTOME Kenji (National Museum of Ethnology) TETSUKA Chihiro (Hyogo University of Teacher Education) NISHIHASHI Etsu (Learning Designs)
Documentation	SOWA Tomoyuki (Kobe Design University) SHIBATA Asuka (Kobe Design University) TANAKA Erika (Kobe Design University)
Documentation Collaborator	HARADA Mika (Learning Designs) HARADA Kazutoshi (clayball) HARADA Yasushi (Chiba Institute of Technology)
Illustration	NATSUME Naoko
Administration, Exhibition and Website Management	KIKUCHI Kaoru (Research Institute for Humanity and Nature) FUJITA Kanako (Research Institute for Humanity and Nature) KAJIWARA Yuta (Research Institute for Humanity and Nature)
Supervisor	UEDA Nobuyuki (Visiting Professor, Massachusetts Institute of Technology) AKIMICHI Tomoya (Deputy Director-General, Research Institute for Humanity and Nature) YOSHIDA Kenji (Professor, National Museum of Ethnology)
Collaborator	SHINTANI Yutaka (Principal, Nishi Elementary School, Nisshin City, Aichi) ESAKI Hiroshi (Teacher, Nishi Elementary School, Nisshin City, Aichi) SAKURAMOTO Naomitsu (Principal, Kawai Daisan Elementary School, Kawai Cho, Nara) OKADA Akiyo (Teacher, Kawai Daisan Elementary School, Kawai Cho, Nara) IHARA Yoshinori (Principal, Elementary School attached to the Faculty of Education, Kanazawa University) YAMASHITA Takashi (Deputy Principal, Elementary School attached to the Faculty of Education, Kanazawa University) NAKAYAMA Nobuyuki (Teacher, Elementary School attached to the Faculty of Education, Kanazawa University) Susan Diller (Principal, Atrium School, Massachusetts, USA) Liuda Echt (Principal, Atrium School, Massachusetts, USA) Nicole Nataro (Teacher, Atrium School, Massachusetts, USA) CHAYAMA Akemi (Boston Children's Museum) NISHIMURA Hitoshi (Associate Professor, Graduate School of Policy and Management, Doshisha University) YOKOYAMA Satoshi (Associate Professor, Graduate School of Environmental Studies, Nagoya University) INAMURA Tetsuya (Professor, Cultural Symbiosis Research Institute, Aichi Prefectural University) Planning and Promotion Department, Ishikawa Prefectural Government Executive Committee for the Closing Event for the International Year of Biodiversity ANA Crowne Plaza Hotel Kanazawa The Center for Coordination, Promotion and Communication (CCPC), Research Institute for Humanity and Nature COP10 Booth Staff, Research Institute for Humanity and Nature

Below are the artist names and their countries of the paintings introduced on page 2~5. Were you able to guess what country each painting was from?



- ① Enrique Suarez Estrada (Mexico)
- ② Ceren Sahin (Turkey)
- ③ Koppensteiner Saburina (Austria)
- ④ Mahta Esmailpour Bazzaz (Iran)
- ⑤ Lenin Lebarikiya (Kenya)



- ⑥ Coco Tin Chi Ting (Hong Kong, China)
- ⑦ Sanela Redzic (Bosnia and Herzegovina)
- ⑧ Artem Katikalo (Russia)
- ⑨ Katherine Z.Liu (USA)
- ⑩ Hanna Gall (Hungary)
- ⑪ Jerrika C.Shi (Philippines)
- ⑫ Anzhelika Shabaltus (Belarus)

The International Children's Painting on the Environment
WORKSHOP & EXHIBITION

Listening Together

Cultivating Sensitive Intelligence toward the Earth
Learning through Creative Appreciation

Editor IIZUKA Noriko, MIYAKE Yuri, SATO Yuuka

Designer MIYAKE Yuri trois maison

Translation KOBAYASHI Mai

Publisher Research Institute for Humanity and Nature

March 31, 2011