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The arts-education relationship, from the point of view or pedagogy, is not primarily to do professional artistic education. Educating "with" the arts means educating "through" the arts and educating "for" an art

La relación artes-educación no es hacer primariamente educación artística profesional. Educar 'con' las artes significa educar 'por' las artes y educar 'para' un arte

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Abstract

The objective of this work is to contribute to form criteria about arts-education relationship, from the point of view of Pedagogy, in the generic sense of understanding the arts as a field of education. This is an objective that is only resolved from Pedagogy, because, in Pedagogy, the relationship between 'arts' and 'education' means that the primary is education and therefore the relationship is substantively education. And that means that in the arts-education relationship, whose objective is to educate, it is necessary to

integrate the traits of character and meaning which belong to the meaning of education. For this, the area of cultural experience “the arts” must be constructed as a field of education, whether it is a general field of education, a field of general education or a field of vocational and professional education.

If we interpret and understand the arts from the perspective of education, the knowledge of education provided by Pedagogy is *meso-axiologic*, because what Pedagogy does is value the cultural area “arts” as education and build it as “*field of education*”.

Pedagogy is necessarily specified as mesoaxiological pedagogy (medium-value-understanding) because the knowledge of education enables us to understand, in the intervention, each medium for its educational value. The objective of pedagogy is to transform information into knowledge and knowledge into education, building *fields of education* by means of the various cultural areas; and the arts constitute a cultural experience area which is knowable, teachable, researchable, and attainable that can become an instrument, object, and goal of education.

The arts-education relationship can be analyzed with pedagogical criteria, and this means that the relationship is substantively education; it is first “education” and it is therefore an educational relationship.

Thus, if we want to educate with the arts, by means of the area of cultural experience “Arts” we must achieve in the educatees (people who are being educated and are educated) values linked to the proper meaning of education just like any other school subject with which we are going to educate (it is what corresponds to *common education through the arts*).

In addition, the arts-education relationship is adjectively “arts”, and this means that it

provides education with the specific contents of the area of cultural experience “arts”. On the one hand, it provides specific educational values linked to the conceptual sense of the area of cultural experience ‘arts’: what does artistic experience means? how do I become sensitive to arts? How do arts improve me as a person, et cetera (this is what corresponds to *specific education through the arts*). On the other hand, it provides specialized educational values linked to the theoretical, technological, and practical knowledge of the arts as an area of professional and vocational development (it is what corresponds to specialized education in an art; it is *specialized education for an art*).

The objective of this work is to contribute to understanding the arts as a common, specific, and specialized field of education. In pedagogical perspective, it is possible to distinguish, according to the arts-education relationship, the difference in meaning of the expressions “know arts”, “teach arts”, “educate with the arts”, “educate through the arts” and “educate for an art”. This distinction is relevant to make the educational design of the field of education ‘arts’.

Key Words

Arts-education relationship; Education; Pedagogy; Arts education; Artistic education; Education with the arts; Education through the arts; Education for an art; Art education with the art; Education field; Common education; Specific education; Specialized education; Design education.

Resumen

El objetivo de este trabajo es contribuir a formar criterio acerca de la relación artes-educación, desde el punto de vista de la Pedagogía, en el sentido genérico de entender las artes como ámbito de educación. Este es un objetivo que solo se resuelve desde la Pedagogía, pues, en Pedagogía, la relación entre ‘artes’ y ‘educación’ significa que lo primario es la educación y por tanto la relación es sustantivamente educación.

Y eso quiere decir que en la relación artes-educación, cuyo objetivo es educar, hay que integrar los rasgos de carácter y sentido que pertenecen al significado de educación. Para ello, el área de experiencia cultural “las artes” tiene que ser construida como ámbito de educación, ya sea ámbito general de educación, ámbito de educación general o ámbito de educación vocacional y profesional.

Si interpretamos y comprendemos las artes desde la perspectiva de la educación, el conocimiento de la educación que proporciona la Pedagogía es *meso-axio-lógico*, porque lo que hace la Pedagogía es valorar el área cultural “artes” como educación y construirla como “*ámbito de educación*”.

La Pedagogía se especifica necesariamente como pedagogía mesoaxiológica (medio-valor-comprensión), porque el conocimiento de la educación nos capacita para comprender, en la intervención, cada medio por su valor educativo. Es objetivo de la pedagogía transformar la información en conocimiento y el conocimiento en educación, construyendo ámbitos de educación a partir de las diversas áreas culturales; y las artes constituyen un área de experiencia cultural cognoscible, enseñable, investigable y realizable que puede llegar a ser instrumento, objeto y meta de la educación.

La relación artes-educación puede ser analizada con criterio pedagógico y esto significa que la relación es sustantivamente educación; es en primer lugar “educación” y se hace, por tanto, relación educativa.

Así pues, si queremos educar con las artes, por medio del área de experiencia cultural “Artes” hay que lograr en los educandos (personas que están siendo educadas y se educan) valores vinculados al significado propio de la educación, igual que cualquier otra materia escolar con la que vayamos a educar (es lo que corresponde a la *educación común por las artes*).

Además, la relación artes-educación es adjetivamente “artes” y esto significa que aporta educación con los contenidos específicos del área de experiencia cultural “artes”. Por una parte, aporta valores educativos específicos vinculados al sentido conceptual propio del área de experiencia ‘artes’: qué significa experiencia artística, cómo me hago sensible a las artes, cómo me mejoran las artes como persona, etcétera (es lo que corresponde a la *educación específica por las artes*). Por otra parte, aporta valores educativos especializados vinculados al conocimiento teórico, tecnológico y práctico de las artes como área de desarrollo profesional y vocacional (es lo que corresponde a la educación especializada en un arte; es la *educación especializada para un arte*).

El objetivo de este trabajo es contribuir a entender las artes como ámbito de educación común, específica y especializada. En perspectiva pedagógica, es posible distinguir, atendiendo a la relación artes-educación, la diferencia de significado de las expresiones “conocer artes”, “enseñar artes”, “educar con las artes”, “educar por las artes” y “educar para un arte”. Esa distinción es relevante para hacer el diseño educativo del ámbito de educación ‘artes’.

Palabras Clave

Relación artes-educación; Educación; Pedagogía; Educación artística; Educación con las artes; educación por las artes; educación para un arte; educación con el arte, Ámbito de educación; Educación común; Educación específica; Educación especializada; Diseño educativo.

1. INTRODUCTION

In Anglo-Saxon literature, a distinction is made between *arts education* and *artistic education*. The second expression, *artistic education*, is singularly dedicated to the education to become artists, a person who are interested, vocationally or professionally, in an Art. It is not a generic

expression; it is a meaning only to distinguish the specialized training of persons who wants to become artists, vocationally or professionally. The first expression, arts education, has a more general meaning, it refers to education derived from a plot or area of cultural experience; it designates a plot or area of education: in this case, the education “through” the area of cultural experience ‘arts. In the Spanish language, the proper and generic expression of the discipline of education linked to the arts cultural area is “artistic education”; We do not have a generic differential expression for artistic professional education; and, so as not to confuse contexts and languages, that is why it has special value to be able to distinguish within the education with the arts two expressions that reflect the meaning of *arts education* and *artistic education* respectively: “education THROUGH the arts” (similar to ‘arts education’) and “education FOR an art” (similar to ‘artistic education’ -in English- and ‘artistic teachings’ -in Spanish-). And both expressions are integrated into the meaning of “Educating WITH the arts”, which implies, regarding the arts-education relationship, from a pedagogical perspective to understand the arts as an instrument, as a goal and as an object. “Educating WITH the arts” integrates educating THROUGH the Arts (the arts as an instrument of people’s general formation) and educating FOR an art (an art as personal aim of the vocational and professional formation). In both cases, the arts are an object of study and from Pedagogy we try to find out what the educational value of the arts is (Touriñán, 2022a; Fortes, 2021).

In “arts-education” relationship there is an intellectual problem which has to do with the specific content of the artistic objects. Undoubtedly, there is a pedagogical problem which arises from the practice of educating with the arts and from the knowledge of education which makes possible the study of the area of cultural experience ‘arts’ as an instrument, as an object, and as a goal of education. It is necessary

to study the arts-education relationship from the perspective of education without nullifying the proper perspective of artistic cultural products. That committed approach makes it feasible to understand arts education as the task and the result of the relationship between arts and education with a pedagogical criterion².

In this article we are going to approach arts-education relationship as a problem of education, and it means to assume from the starting point that art is a cultural product of man’s creative capacity. Concerning cultural creativity, today we talk about artistic cultural creativity, socio-identitary cultural creativity, scientific-technological cultural creativity and popular and mass cultural creativity. All those ways of cultural creativity have to do with artistic objects in one way or another. The products of man’s artistic creative capacity have materialised on diverse objects recognised as art in the course of History. Many people are likely to confuse education with de arts with Art History as a discipline of knowledge and subject in the school curriculum, or with professional training to be artists. Those who say that a good art subject may be a suitable instrument to reach artistic culture are right, since very different formative aims can be developed with a specific content about Art, and not only those which have to do with the knowledge of artistic

2 *The general foundation of this specialized knowledge can be seen in: J. M. Touriñán (Dir.) (2010). Artes y educación. Fundamentos de pedagogía mesoaxiológica. Coruña: Netbiblo; J. M. Touriñán (2014). Dónde está la educación. Actividad común interna y elementos estructurales de la intervención. Coruña: Netbiblo; J. M. Touriñán & S. Longueira (Coords.) (2018), La construcción de ámbitos de educación. Pedagogía general y aplicada. Santiago de Compostela: Andavira; Touriñán, J. M. (2015). Pedagogía mesoaxiológica y concepto de educación. Santiago de Compostela: Andavira (Available 2nd Ed. from 2016); J. M. Touriñán (2016), Pedagogía general. Principios de educación y principios de intervención pedagógica. A Coruña: Bello & Martínez; J. M. Touriñán (2017a), Mentalidad pedagógica y diseño educativo. De la pedagogía general a las pedagogías aplicadas en la función de educar. Santiago de Compostela: Andavira; J. M. Touriñán (2017b). Educar con las artes. Pedagogía general y aplicada a la construcción de las artes como ámbito de educación. Colombia, Cali: Redipe; J. M. Touriñán (2022a), Pedagogía de las artes. La perspectiva mesoaxiológica. Santiago de Compostela: Andavira.*

expressions. However, the problem would not end there, since from that point of view, the pedagogical knowledge would be limited to the didactics of Art History as historical knowledge and as evolution of the artistic sense and it would not be treated as a problem of education, except to train artists. Art would not be seen as an instrument for the general training of people, but only as a specialized training for artists (Acaso & Megías, 2017).

We must admit that, by definition, the Arts are a problem of education because experience and artistic expression are susceptible of education. Regarding the arts-education relationship, the purest tradition is not indifferent to the disciplinary distinction of three ways of approaching the relationship between education and arts: *one of them* makes reference to the concept of arts education, the *second* one is especially concerned about the place of the Arts in teaching, that is, in the educational school curriculum, and the *third* one focuses on the importance of the knowledge of education and its need for arts education (Tourrián, 2022a; Gadsen, 2008; Andrews, 2020; Bresler, 2007; Eisner & Day, 2008).

None of these perspectives is strange to me in this work³, but the aim is to study arts education

3 J. M. Tourrián (2011). Claves para aproximarse a la educación artística en el sistema educativo: educación "por" las artes y educación "para" un arte. *Revista ESE, estudios sobre educación*, (21, diciembre), 61-81; J. M. Tourrián (2016). Educación artística: sustantivamente "educación" y adjetivamente "artística". *Educación XX1*, 19 (2), 45-76; J. M. Tourrián (2016b). La relación Artes-Educación: la educación artística es sustantivamente 'educación' y adjetivamente 'artística', por eso hay educación artística común, específica y especializada. In VV. AA., *Artes y Educación. Mil formas de mirar y hacer*. Sevilla: Universidad Pablo Olavide (Proyecto Atalaya)-Junta de Andalucía, pp. 16-68; J. M. Tourrián (2017c). Educación artística común, específica y especializada: sustantivación y adjetivación de la relación artes-educación. In S. Longueira Matos & L. Tourrián Morandeira (Dir.), *Música, educación e investigación. Búsqueda de convergencia en la formación*. Colombia-Nueva York: Redipe (Capítulo Estados Unidos)-Bowker Books in print, pp. 1-94; J. M. Tourrián (2018a). Common, Specific and Specialized Arts Education: Substantivation and Adjectivation of Arts-Education Relationship. In J. M. Tourrián & S. Longueira (Coords.), *La construcción de ámbitos de educación. Pedagogía general y aplicada*. Santiago de Compostela: Andavira, pp. 307-350; J.

from the perspective of education, rather than from the perspective of the artistic cultural products. The Arts are part of education by their own right as an area of cultural experience which is specifically distinguished. In this article I will analyze the arts-education relationship according to the following sections:

- In pedagogy, the arts-education relationship, if it is an educational relation, is substantively 'education' and adjectively 'arts'.
- The arts in pedagogy and the triple meaning of "discipline".
- Triple technical meaning of 'cultural area' as a field of education in pedagogy.
- The arts-education relationship as an educational relationship seen from the knowledge of education that generates specific pedagogical mentality and specialized pedagogical approach.
- Common education "through" the arts is a general field of education.
- Specific education "through" the arts is a field of general education and specialized education "for" an art is, the field of vocational and professional education.
- In pedagogy we build fields of education with areas of cultural experience.
- To make the educational design we should consider the distinction between education "through" the arts (common and specific), "for" an art (specialized) and "with" the arts.

M. Tourrián (2018b). La relación artes-educación: educamos con las artes y hay educación artística común, específica y especializada. *Revista Boletín Redipe*, 7(12), diciembre, 36-92; J. M. Tourrián & S. Longueira. (2009). Formación de criterio a favor de la música como ámbito de educación. *Bordón*, (61: 1), 43-60.

2. IN PEDAGOGY, THE ARTS-EDUCATION RELATIONSHIP, IF IT IS AN EDUCATIONAL RELATIONSHIP, IS SUBSTANTIVELY 'EDUCATION', and adjectively 'arts'

The knowledge of education plays a specific role in arts-education relationship because, as an area of education or education of a certain area of experience, the Arts faces the problems that the knowledge of education has to solve as challenges of research in every case of pedagogical intervention: the study of the relationships among value-election-obligation-decision-feeling-thought-creation in order that the agents may/will perform the change from knowledge to action in each concrete case, by fulfilling, comprehending, interpreting and expressing himself in each concrete work executed. These relations are fundamental to understand the possibility of knowing, estimating, teaching, choosing, deciding, and realizing by execution every work of educational value.

The Arts -music, architecture, dance, photography, et cetera-, as well as the other areas of experience -geography, health, science, technology, and so on-, are susceptible of education and constitute, in each case, the specific cultural area which is the aim in people's education. In the relationship between arts-education, one can speak of the arts as a general field of education. Education with the arts is, first, education and, therefore, as education, it is, in each person, a process oriented from the arts to the development of intelligence, will, affectivity, operability, projectivity and creativity, by means of people's common activity, for the achievement of values linked to character and sense which are inherent to the meaning of education, so that each educatee (person who is being educated and educates himself) can decide and carry out their projects (Tourriñán 2015).

Like all types of education, education with the arts is an educational aim oriented to the use

and construction of artistic experience to build oneself and to know how to choose a personal life project. It is a cultural field, and it is a general field of education because it contributes to the development of general formative values and, it must be tackled as such a general field to develop competencies which imply skills, habits, attitudes and knowledge which qualify educatees to perform the meaning of "education" in themselves.

For all this, the Arts are a field of pedagogical intervention which must be approached as a formative general field. It is important to keep this accuracy and identification in arts-education relationship because its defence and foundation contribute to make the professionals of education form a criterion about the Arts as an educational value and as a field of pedagogical knowledge. This knowledge guarantees not only the possibility to carry out intervention by considering the conditions of formal, non-formal and informal processes, but also the possibility to generate pedagogical decisions and facts and perform the pedagogical function with a technoaxiological, and mesoaxiological sense, as Pedagogy related to the creation of fields with educational value, that is to say, adjusted to the nominal and real criteria of the meaning of education.

Pedagogy is mesoaxiological because any area of experience must be transformed into a sphere or field of education. We must speak about *mesoaxiological* Pedagogy with a deeper sense of approach to the cultural areas which are object of education. In the educational intervention we not only have to master the pedagogical knowledge, but we also have to pedagogically legitimise the knowledge of the cultural area from which we intervene. In short, we have to turn the area into an instrument and goal of education, which implies mastering the cultural area at the adequate level required not only to teach it, but also to build it as axiological experience of

educational value in each intervention, adjusting the content of the area to the character and sense of everything that is defined as education. In relation to a cultural area which becomes an instrument and goal of education, that is, a field of education, in every pedagogical intervention there is pedagogical competence to intervene, pedagogical competences to design and perform concrete educational action and education in values related to the medium or *field of education*⁴ into which the cultural area which we use to educate has turned (Tourrián, 2022a, 2020a, 2021a, 2017a, and 2020c).

It is not a question of ratifying what has been stated in previous works, but of stressing that, if arts-education relationship is substantively education, that is to say, it is primarily “education” and adjectively “arts”, we have to admit that in the cultural area of the arts, the acquisition of artistic experience is not only conditioned, as in all cultural areas, by the pedagogical competence, the cultural content of the area (area of experience) and the forms of expression which allow reaching the artistic object best. The instrument with which we perform art also requires specific study and has influence on the educational decision-making in a direct way. For

example, if I educate musically, mastering the instrument requires a different specific learning which conditions the mastery of contents of the cultural-artistic area “music”. This also happens with sculpture, cinema, graphic design, dancing, mime, singing, etc.

That is precisely why in the case of the arts, Pedagogy is mesoaxiological regarding the instrument which conditions the use and construction of artistic experience. In the Arts, the expression is conditioned by the instrument in a singular way. At times the voice, well trained for years, turns into an essential instrument to be able to express; sometimes the body, well trained for many years, becomes an instrument to express through dancing, rhythm, gesture and gymnastics; other times it is the image, the sound, the virtual and multimedia world, and so on and so forth in all the arts. Expression is mediated in all arts by the instrument, consequently in the field of arts, Mesoaxiological Pedagogy is not only mediated because the sphere or field of education is built by adjusting the cultural area to the meaning of education, but it is also mediated concerning *the means or instruments which are used in the execution, for comprehending, interpreting, and expressing the artistic work.*

⁴ *The field of education, as used in this context of argumentation, is not a physical space, but a concept derived from the educational valuation of the area of experience that we use as an instrument, object, and goal of education. The field of education is the result of the educational assessment of the area of experience that we use to educate and that is why in the field of education are integrated: the meaning of education, the intervention processes, the dimensions of intervention, the areas of experience, the forms of expression, and the common, specific, and specialized technical meaning of education field.*

The field of education, which is always an expression of the cultural area valued as an object, goal and instrument of education, integrates the following components: area of experience with which we are going to educate, forms of expression convenient to educate with that area, criteria of meaning of education reflected in traits of character and sense inherent to the meaning of educating, General dimensions of intervention that we are going to use in education, education processes that must be followed and technical meaning of field. Integrating these components is what makes the knowledge of education with each cultural area to speak with conceptual property of educating “with” a cultural area as a different concept from teaching a cultural area and knowing a cultural area that is part of the curriculum.

On the other hand, the cultural experience area ‘Arts’ is a field distinguished from the other areas of experience by its specific cultural contents and, as any other general field of education (like any other area of cultural experience that becomes a general field of education), it is also susceptible of being considered a field of general education and part of it, and as a field of vocational education and of professional development. In this sense, we can talk about physical education, for example, as an integrating part of general education and as a singular way of vocational education which leads to a career, and we can also talk about music, dancing, drama, painting, cinema - the Arts - as integrating parts of general

education and as singular ways of vocational and professional development.

As arts-education relationship is substantively education, it is, for Pedagogy, a new and emerging problem in the technical sense of the term: something new appears from the pedagogical point of view. It is not about training professionals in an art (which could be done as vocational training from primary education), but about contributing to people's general education through the arts.

Since substantively, education with the arts is firstly "education", it is configured as a *general field of education* in which we have to develop *artistic experience* and achieve the use of the most appropriate *forms of expression* for it in order to give education with the arts, by means of pedagogical intervention, and using the common activity of persons, the particular *character* of all education (axiological, personal, patrimonial, integral, gnoseological and spiritual) and the *pedagogical sense* appropriate to our socio-historical framework and professional development, when it applies; a sense which is territorial, durable, cultural, and formative nowadays (Tourrián, 2015).

From the point of view of the artistic content, this means basically that in education with the arts *the meaning of education must be expressed as a confluence of character and sense*, the same as in any other area of experience or field of intervention which is used to educate.

But, in addition, as education with the arts is adjectively "arts" and that implies making artistic objects and feeling art in them, it is necessary to ensure that, in general education, the pupil makes artistic objects in an incipient way and he gets aesthetic and artistic sense and he integrates it as a way of building themselves in a diverse environment of interaction, whether or not they choose the arts as professional orientation in the future. Therefore, education with Arts is

presented as an area of intervention oriented to the development and construction of the person-educatee, based on competences acquired through the artistic culture, which favours every person's formation to develop the aesthetic and artistic sense, and make artistic objects, in an incipient way, whether the student is vocationally an artist or wants to be a professional artist in the future (it is the beginning from the arts as a field of general education to specialized education on the artistic experience, in the basic and compulsory school levels).

Thus, we can strictly speak about education "for" a specific art (that of my vocation or my profession), but we can also talk about general education "through" the arts. In addition to being a field of vocational training and professional development, education with the arts is a general field of education, but it is also a field of general education, which is why it can be taught to educatees as common education, in general sense, and as general and basic education, in compulsory education sense. As a general field of education, the area Arts fulfils the conditions of the general fields of education which are included in common and compulsory education. For this reason, the three possible meanings of the arts as a problem of education should not be mistaken, since they give meaning to the "arts-education" relationship as common educational experience, as specific educational experience, and as specialized educational experience:

- The Arts as a general field of education which provide common educational values related to the pedagogic character and sense of education as well as any other educational subject.
- The Arts as a field of general education which provides specific educational values related to the conceptual sense typical of the area of experience "arts" as a field that is part of the pupils' general and



basic education and develops the aesthetic and artistic sense.

- The Arts as a field of professional and vocational development which provides specialized educational values by means of theoretic, technological, and practical knowledge of the cultural area of experience "arts".

There is something that remains and something that changes concerning education with the arts in its general and professional sense. The content of the arts cultural area grows, and its foundations are revised through the specific knowledge of the field. However, that does not have to stop the pedagogical action. With a basis on the technical choice derived from the knowledge of education and with a basis on the analysis of what is permanent and changeable in arts knowledge, it is possible to maintain a series of programmatic proposals in the context of the purposes of education with the arts, related to the arts content. Those proposals allow identifying education with the arts better and better: firstly, as *common education* (general field of education); secondly as *specific education* related to the artistic activities in compulsory education (field of general education) and thirdly, as *specialized education* in the artistic activities (field of vocational and professional education, which occurs in compulsory education, in an incipient way, and occurs in vocational and professional education in a differentiated and distinctive way).

From the point of view of the content, the aim of arts education as a field of general education is the cultivation of the aesthetic and the artistic sense, and we use the arts content and its most successful way of expression to achieve it. Although there is no agreement on the content, it seems obvious that, what especially interests in education with the arts as a field of general education is to understand the transformation in art as an instrument of creation and its progressive adaptation to new postulates or foundations: to

make critical and active spectators who feel the artistic thing, understand artistic culture, and use and build artistic experience.

In turn, what especially interests in education with the arts as a professional and vocational field of education is the competence to create artistic objects in a specific art, and in the execution, to comprehend, express and interpret them by means of the appropriate instrument. This professional field is another way of use and construction of artistic experience.

When talking about education with the arts we must distinguish three formative fields which are clearly distinguished, although they have been mistaken throughout history and some of them have been little or not defined at all: professional arts training, teacher training in the arts field (whether general or professional, or vocational), and the arts as part of general education (Tourifián & Longueira, 2009).

We must focus on the formative curriculum of primary and secondary teachers so that they will master the necessary competences to make a better use of general education with the arts since the present system is not assuming this training problem with the singularity which is appropriate.

It is neither true that the teacher of an area of artistic experience is a learner of that area which s/he teaches, nor that the person who knows most about an art is the person who teaches it best, nor that the person who masters a skill best is the person who best teaches another person to master it, unless we tautologically say that the skill that s/he masters is that of teaching that art.

The professional of education performs a specific activity based on specialized knowledge which allows the academic formalization of the expression and the artistic experience beyond the personal experience of the practice of an art with the aim of achieving general or professional

education in arts with each educatee, at a specific level within the educational system.

The educator's action works as an external determinant of the student's behaviour. Between the teacher's and the student's action, we find the *means*, a generic term in pedagogical thought which comprises everything used by educators and educatees to strengthen the educational action and they may achieve the purpose with the appropriate contents and the required method.

Concerning means, I must say that there is a lot of scientific-technological advance in the creation of multimedia computer platforms and in the creation of programmes and technological mediation. However, there is a lot of artistic experience in the construction of the technological mediation which we develop with those programmes in learning environments. Creating a Power Point presentation to develop, for example, a lesson in a secondary class includes scientific-technological development, didactic knowledge, and educational meaning of intervention. Moreover, technological mediation opens new possibilities of artistic creation, and it is a tool of artistic creation itself. I can combine my art with the form of digital expression and generate art with virtual content, and when I teach by using applications derived from new technologies, I can strengthen certain aspects of the content to teach by giving them artistic expression with the technological mediation. This is a question which is always advisable to stress, in order to emphasize the meaning of "mise-en-scène" which corresponds to each act of educational relationship.

Pedagogy is knowledge of education, and this is achieved in different ways: by applying scientific-technological rationality, practical rationality, literary and artistic rationality, et cetera in each area of intervention, whether it is the Arts, chemistry, history, mathematics or any other area. However, that knowledge is only valid if it is

useful to educate; that is, to transform information into knowledge and this into education. On the one hand we have to know in the broadest sense of the term (I know what, I know how, and I am able to do); on the other hand, we have to teach (which implies another kind of knowledge different from that of the areas). In addition to this, we also have to educate, which implies not only knowing and teaching, but also mastering the particular character and sense of the meaning of "education" so as to apply it on each area. When we tackle the cultural area through the pedagogical approach, our intellectual concern allows us to distinguish among "knowing arts", "teaching arts" and "educating with arts", by integrating the area into the *curricular architecture*⁵ as a constructed field of education.

From the point of view of the knowledge of education, Pedagogy focuses the reality which it studies, and it generates a specific mentality which must be clear in the approach towards its object of study and intervention. This approach shows what type of problems compose the disciplinary work, what its specific language is and its modes of proof. This is how it happens in every science, differences aside, because each of them has its specific approach and they apply it every time they act. The approach is the disciplinary focalization which allows us to reach a critical vision of our method and of our acts in

⁵ *The curricular architecture as used in this context of argumentation it is not a physical object, nor an arrangement of buildings. As a concept does not refer to the school subjects but to the levels of the educational system in which we can group the tasks to be carried out and problems to be solved in each area of experience transformed into an educational field, within the temporary formative orientation for the human condition offered by the pattern or educational model in each specific society, within the framework of identity, diversity, and territoriality.*

The curricular architecture adds to the field of education the structuring by levels and grades of the school system and the educational system, using as an element of categorization the problems and tasks that arise and solve with the knowledge of education and educational policy. in the common, specific, and specialized training of learners. It is neither an instructional design, nor is it a curriculum design. And, in turn, educational design adds to the curricular architecture the ordering of means in each intervention.



the pedagogical intervention. The pedagogical approach is built with the knowledge of education, regarding principles of education and principles of intervention (Touriñán, 2015).

In relation to the cultural areas, this implies using them as an instrument and goal of education. We must develop the values derived from the character and sense inherent in the meaning of the concept "education" by means of the cultural area. We must also use the areas to generate skills, habits, attitudes, knowledge, and competences which allow educatees to decide and perform their personal life project and construct themselves. All this must be done without missing the possibility of tackling every cultural area as an expression of our creativity and as a cognisable, teachable, researchable, and attainable experience. In short, WE EDUCATE WITH the cultural area because we turn it into a field of education and carry out a controlled and systematised action with specific pedagogical mentality and specialized pedagogical approach.

Education with de Arts is susceptible of analysis as education "through" the Arts and as education "for" an art. We all can and must have education with the arts. Although in a general sense, education with the arts is not equivalent to becoming a professional or specialist, I have born in mind educators when writing this work and all the effort focuses on contributen to form criteria about the cultural area arts in the generic sense of understanding the arts as a field of education. From the perspective of knowledge of education, I am sure that we can educate "through" the arts and educate "for" an art. All this demands to consider the teachers' pedagogical training regarding the cultural area 'arts' as education and keeping a clear commitment with the educational values of the artistic experience in its different forms of expression. Education with the arts is substantively education, and *it is possible to understand it as the task and*

the result of the relationship between arts and education with a pedagogical criterion.

If we understand arts-education relationship to its full extent as a field of education, it is not a question of training professionals of an area (which could be done as vocational training from primary education) or using the area only as a general field of education. It is also about contributing to all educatees' training through the area, understood as a field of general education in order to achieve not only educational values related to the character and sense of the meaning of education which are common to other areas of experience, but also values which correspond to it as a specific and singular cultural area, as "artistic experience".

This is the reason why it is necessary to study arts-education relationship from the perspective of education, without nullifying the characteristic perspective of the artistic products. That is what Mesoaxiological Pedagogy demands, and that is why the aim of this article is to contribute to form a criterion about education with the arts to understand the Arts as a field of education and also its purposes.

This pedagogical perspective requires looking with appropriate attention to the meaning of the arts-education relationship and that means that a clear commitment must be maintained with the common, specific, and specialized educational values which are derived from the area of cultural experience 'arts' in their various forms of expression (Touriñán, 2011, 2020b y 2019b).

Developing the Arts as a field of education demands to understand and distinguish three possible meanings for the arts-education relationship: 1) the Arts as a general field of education; 2) the Arts as a field of general education; 3) the Arts as a field of professional and vocational development. We shall try to answer all this in this work, by assuming that Pedagogy is mesoaxiological, because

Pedagogy corresponds to value each cultural area like education and build it as a valued mean, which is to say as “field of education”.

3. ARTS IN PEDAGOGY AND THE TRIPLE MEANING OF “DISCIPLINE”

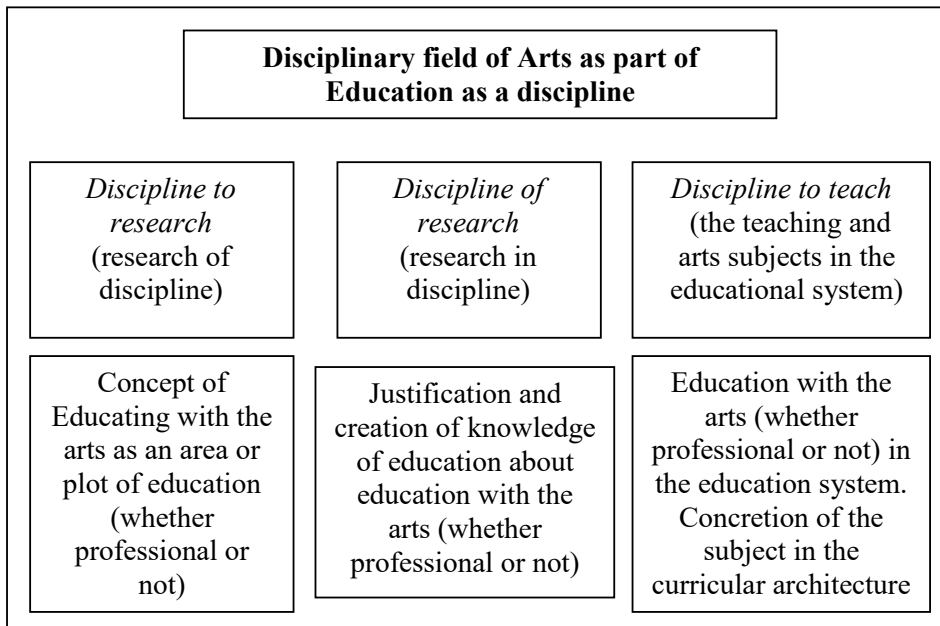
In a generic way and for each scientific discipline and its areas, the academic disciplines, it is possible to suggest and recognize genuine problems of disciplinary research through the three meanings assumed for disciplines in the scientific community (Ortega, 2003; Touriñán & Rodríguez, 1993; Naval, 2008): as *a discipline to teach* (curriculum subjects), as *a discipline to research* (*research of* the discipline: justification and validation of the discipline itself, of its definition and conceptual system) and as *a discipline of research* (*research into* the discipline: methodology of knowledge characteristic of discipline; it is the research work related to the question how we research into discipline). These three meanings are elements which specifically condition *productivity* through the discipline and the questions investigated in it.

These distinctions are especially significant because the contents of a discipline are validated by coherence with the *research of* the discipline, that is, by coherence with the conception of field and they grow due to productivity or growth in the field knowledge, in accordance with the development of the *research into* the discipline. In the same sense, we can say that the curriculum subjects become a challenge

of pedagogical research from the point of view of the school curriculum construction and the explanation of the subject to be taught. This is precisely why the contents which are taught in a curriculum subject are not only those which are supported by the research *of* and *into* the scientific discipline, but they also respond to the aims of the discipline and the school year within the curriculum.

In the field of the education with the arts, the purest tradition of the Anglo-Saxon bibliography is not indifferent to this disciplinary distinction and it maintains that we may distinguish three different ways of tackling the relationship between education and the arts (Dewey, 1958; Eisner, 1982 y 1994; Smith, 1872; Santayana, 1905; Gadsden, 2008): *the concept of education with the arts* (both general and vocational education; education through and for the arts), *arts and education* (the epistemology of knowledge of education and the need of this for education with the arts), and *arts in education* (the teaching of arts in the educational curriculum), as it is reflected in Chart 1.

Chart 1: The Arts as part of Education as a Discipline in Pedagogy



Source: Touriñán (Dir.), 2010, p. 7.

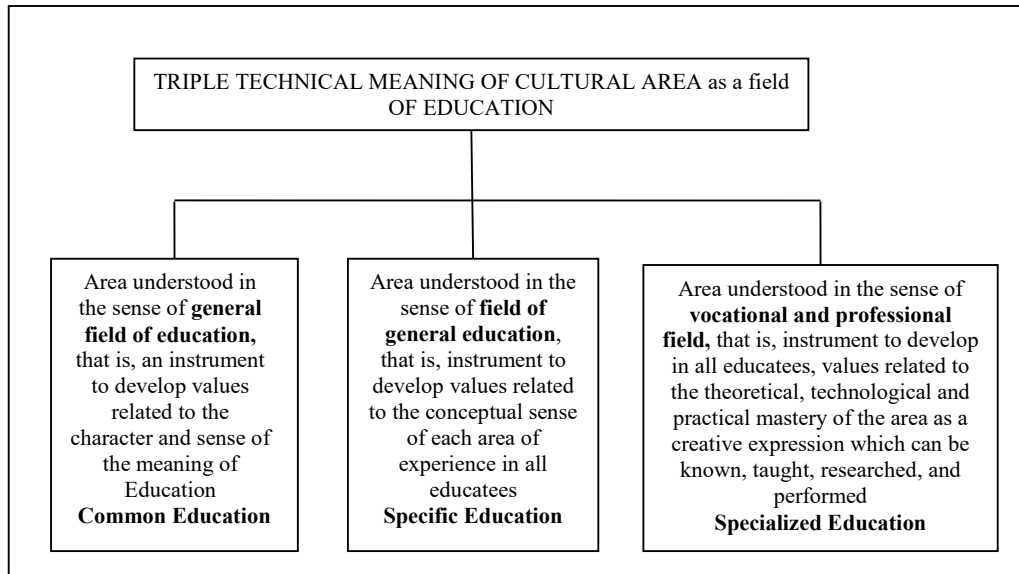
From the point of view of Pedagogy, it is possible to raise and recognize genuine problems of disciplinary research referring to the three meanings of discipline indicated in Chart 1. The pedagogical research of the arts-education relationship has the challenge of remaining open to favor the development of its content, either as research about the cultural area arts as a plot of education, its concept, and its place in the educational system, or as research of the knowledge of education (the pedagogical knowledge valid to carry out education with the arts). As professor Colom says, the theoretical research of education must be defined in a double sense: a) as a theory for the improvement of the educational practice and b) as a rational foundation of educational studies (Colom, 2006, p.142). This affects the discipline which interests us in this work about the triple meaning of discipline to teach, to research and of research. It also affects curriculum contents, concepts, ways of researching and teaching the discipline and the thematic focus of research that must be considered according to principles of research methodology and principles of pedagogical

research (Touriñán & Sáez, 2015; Ortega, 2003; Broudy, 1977; Boavida y García del Dujo, 2007).

4. TRIPLE TECHNICAL MEANING OF 'CULTURAL AREA' as a field OF EDUCATION, IN PEDAGOGY

From the perspective of the knowledge of education and regarding the formative sense of 'education' we can identify and define, three possible meanings of the cultural areas as an instrument of education in any of its expressions. They give meaning to the cultural areas-education relationship "as education", "as cultural experience" and "as professional and vocational experience", that is, the conceptual difference of cultural area is justified as a field of education, as it is reflected in Chart 2.

Chart 2: The triple technical meaning of cultural area as a field of education



Source: Touriñán, 2014, p. 659.

In the first two meanings, and by means of the cultural area, we perform the purposes of education in general, related to the meaning of “education” and the purposes of general education identifiable from the conceptual sense of cultural area. The third meaning covers the sense of education itself from the cultural area as professional and vocational orientation for a certain area. In the first two meanings, we give content to the expression “*education through the cultural area*”. In the third meaning we give content to the expression “*education for a cultural area*”.

Forme, the cultural area, seen from the perspective of field of education is not only *education “for” a cultural area* (vocational development and career), preferably focused on the area as a theoretical knowledge, field of research and creative activity, whose technical mastering and practical execution can be taught. The cultural area is also *education “through” the cultural area* (general field of education and field of general education). *General field of education* which permits focusing the pedagogical intervention on the cultural area so as to develop the character

and sense which is typical of education, -as it should be done with mathematics, language, geography or any basic curricular discipline of general education- and *field of general education* in which we acquire competences for the use and construction of valuable experience about the conceptual sense of the area, assumable as common heritage for all educatees as part of their integral development (How does the area train me?, how does it improve my ability to decide and carry out projects?, what values do I become sensitive to in that area?, how do I become a critical spectator, and active with the cultural products of that area?). We can know a cultural area, we can teach an area and we can educate “*with that cultural area*”, whether to develop the character and sense inherent in the meaning of education in educatees, to develop the conceptual sense of the area within each educatee’s general education; or to contribute to form specialists in the cultural area from a vocational or professional perspective (Touriñán, 2011; Rancière, 2010).

5. THE ARTS-EDUCATION RELATIONSHIP AS AN EDUCATIONAL RELATIONSHIP SEEN FROM THE KNOWLEDGE OF EDUCATION THAT GENERATES SPECIFIC PEDAGOGICAL MENTALITY AND SPECIALIZED PEDAGOGICAL APPROACH

The knowledge of education plays a specific role in arts-education relationship. It is specialized knowledge which still has features which are typical of a methodology of research (Tourrián, 2008 and 2012a; Sáez, 2007). Education with the arts, as an area of education, or education of a specific field of experience, faces the problems which the knowledge of education must solve as research challenges in every case of pedagogical experience. In arts-education relationship we must master the knowledge of education (Broudy, 1973). In the field of educational research, and regarding education with the arts, there is more and more agreement about the pertinence and relevance of the knowledge of education because (Beardsley y Hospers, 1997; Santayana, 1896; d'Ors, 1980; Dearden, Hirst, and Peters, 1982):

1. The artistic object establishes a connection with reality, in a unique and singular way, according to the type of art and it is the result of a clear artistic intention.
2. An artistic object can be regarded as better than another with intelligible criteria.
3. An artistic object can be regarded in function of the type of experience which it uses - whether it is art of higher school or craftsmanship - and provides a type of experience and expression (with an aesthetic sense) that is not achieved without cultivating an art.
4. Regarding its contents and its different and appropriate forms of expression, education with the arts can

influence preferences and consequently the agreement between values and feelings.

5. Education with the arts is a way of education in values which is pedagogically involved in the problems of knowing, estimating, teaching, choosing, engaging, deciding, and performing aesthetic and artistic values and the general and professional training of people.

On the other hand, we know that the Arts have reached a prominent increase in the educational discourse and in the public debate for the last 20 years. This increase is identified with the incorporation of certain artistic genres (music, visual arts, drama and others) into the school curriculum and with the incorporation of new technologies and multimedia products as supports of teaching and artistic creation. From the research point of view, the situation is so new that the key question is what counts in the learning of education with the arts and what learning counts, since we notice the following signs of change in the field of the relationship art-education (Gaudelius & Speirs, 2002; Trend, 1992; Eisner, 1994; Gadsden, 2008; Jiménez, 2004):

- There is a semantic change in the field of education with the arts that appears in the shift of the singular "art" to the plural "arts" and in the different focalisation among children's arts education, children's art (created by children) and art for children (created by adults).
- There is an epistemological change in the basis of the arts-education relationship, in such a way that the purpose of education with the arts is not primarily to make artists and professionals oriented by their final product - the artistic object-, but a general proposal of education for any educatee. This proposal must focus on the integral, expressive and valuable character of the



artistic thing which allows understanding it as a cultural expression of human experience and of individual experience as a general field of education, as a field of general education and as a field of vocational and professional education.

- There is a social and general commitment with the arts and its relevance in education which is higher than the way in which the importance of that commitment is reflected in the school curriculum (measured in terms of percentages of weekly time and orientation of the education with the arts).
- There is a new multicultural, multimedia and pluralist social space which conditions practices, beliefs and forms of expression. In this space, the artistic expression and its expressive use reach a sense of protest and of social justice, associated with generational movements.

What the knowledge of education is and how it is built as something different from arts, is a problem which demands to answer a double question (Tourriñán, 2013b):

- What we must know to understand and master the field of education; or in other words, what components of the educational phenomenon have to be mastered to understand such a phenomenon.
- How that field is known, or in other words, what are the credibility guarantees of the knowledge which we can achieve about the field of education.

By what we know today, the advance of Pedagogy in the knowledge of education lets us affirm that it is a specialized knowledge which has the typical conditions of a research methodology and create its knowledge in the form of theory, technology, and practice, from the framework of philosophical theories, interpretative theories,

practical theories, substantive theories, and disciplinary constructions of Pedagogy.

The knowledge of education plays a specific role in the knowledge of the arts-education relationship, because, while this is a plot of education or education of a certain area of cultural experience (the 'arts' area), it faces the problems that the knowledge of education must solve in each case of pedagogical intervention as research challenges. It is a proven fact that the knowledge of education bases the pedagogical mentality and gaze (approach) and *makes it feasible to understand education with the arts as the task and the result of the relationship between arts and education with a pedagogical criterion* (Tourriñán, Dir., 2010; Tourriñán, 2019a, 2019c y 2019d).

For me, education is an object which is said to have complexity. The objectual complexity of "education" arises from the diversity of man's activity in the educational action. This is because when we educate, and during the transition from knowledge to action, we always look for competence to *choose, oblige ourselves, decide and feel* attained and attainable values as educational and all this with *cognitive integration* (relationship of ideas and beliefs with expectations and convictions by using ways of thinking to articulate thought and believed values with reality by means of knowledge and rationality) and with *symbolising-creating integration* (creative integration articulates value and creation by connecting the physical and the mental to build through symbols). To achieve this in education, at times we focus on intelligence, other times on feelings, on will, on operativity, on projectivity and other times on creativity so as to generate symbols of the human culture effectively. We obviously use resources for all this, and those resources are on many occasions, the contents of the areas of experience, but in that case, we have to distinguish for example, between knowing history, teaching history and



educating with history. All this is the objectual complexity of "education", which has to be transformed into concrete educational action in each case of intervention. We intervene by means of activity in order to achieve educated activity: we go from knowledge to action so as to form the individual, social, historical and species-being human condition, taking into account the features of the object "education" which make it possible to identify its internal (character) determining traits.

In a previous work I have systematised the complexity of the object "education" through three axes which determine the character traits of education (Tourrián 2014):

- The founding condition of values in education
- The double condition of agent-author and agent-actor of each subject concerning his/her education
- The double condition for education of field of knowledge and field of action.

The double condition of knowledge and action puts us in the integral vision of the action complexity. To perform the action, the operative, volitive, and projective habits demand the affective habit derived from the value-feeling relationship and it generates heartfelt experience of value. However, the performance of value is not possible in its concrete execution, if we do not do an affective (expression), cognitive (comprehension) and symbolising-creating (interpretation) integration in each action and according to opportunities and in each circumstance. Apart from the *affective habit*, we need *intellectual and creating values*.

From the perspective of this third condition, moving from knowledge to action is a two-way

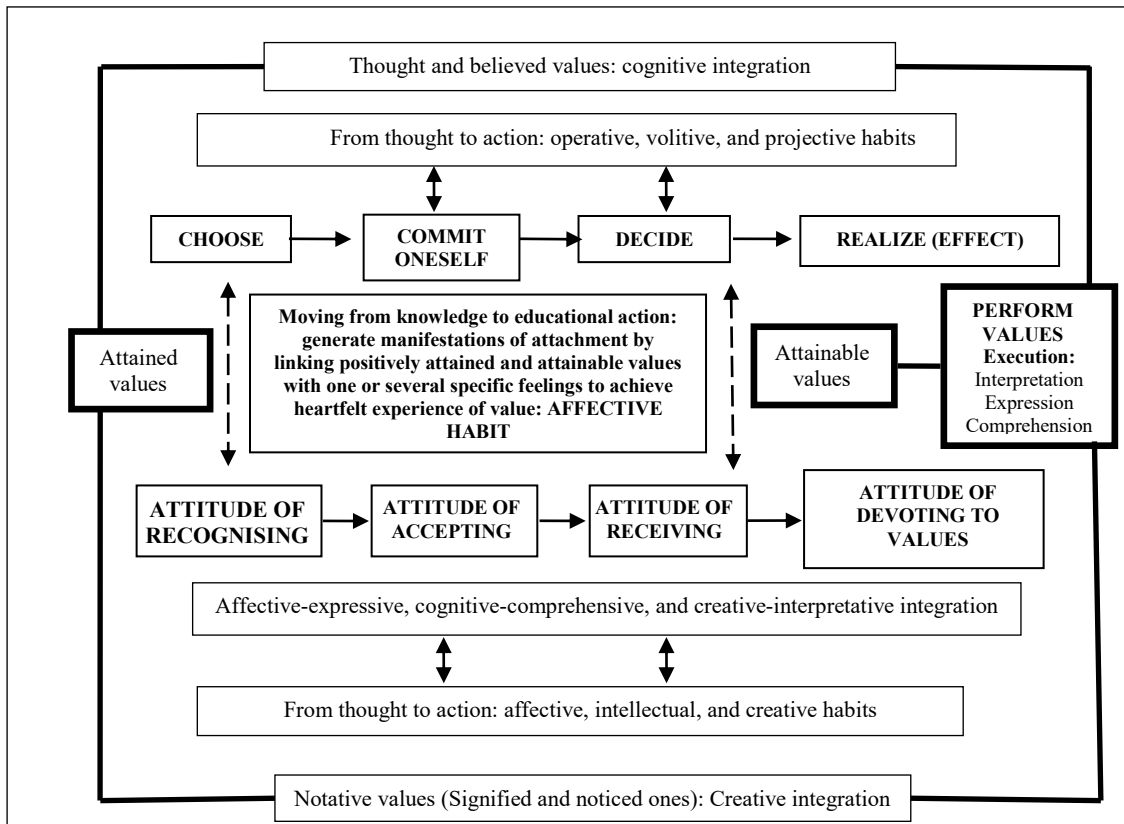
path which allows us to go:

- From choice, duty and decision to affectivity and viceversa.
- From affectivity to cognition and creativity and viceversa.
- From cognition, affectivity and creativity to aesthetics and viceversa.

From the perspective of this third condition, moving from knowledge to action is a path which implies thought and believed value, created, symbolised and signified value, chosen value, committed value, decided value and felt value. Moving from knowledge to action settles us in the complexity of attained value, attainable value, and the attainment of value. The educational relationship acquires axiological, personal, patrimonial, integral, gnoseological and spiritual character.

We reach the concrete performance of a value by considering opportunities, but we must always have operative, volitive, projective, affective, intellectual, and creating habits. Every time we do something, we think, feel, want, choose to do, decide projects, and create with symbols (Tourrián, 2015, 2022a, and 2022b). Only in that way we reach performance (the realization by execution), which always implies choosing processes, obliging oneself (engaging voluntarily), deciding goals and projects (according to the opportunities in each circumstance), feeling (integrating affectively, expressing), thinking (integrating cognitively, comprehending) and creating culture (integrating creatively, interpreting, by giving meaning through symbols) in the form of the educatee's complex relationship of value-internal common activity through the agreement between values and feelings when going from knowledge to action, as summarized in the Chart 3.

Chart 3: Value-feeling concordance when moving from knowledge to action



Source: Touriñán, 2022a, p. 139.

The value-feeling relationship has a specific meaning in the educational relationship from the perspective of the affective habit, but besides, it has a specific meaning from the point of view of the concrete action, since the educational relationship is a tool of artistic creation in itself. In each intervention, I not only make an aesthetic and artistic use of my skills of communication, but besides, the interaction has a singular and specific sense because of its agents' personal qualities, which give character to the intervention, as a concrete and singular mise-en-scène in each case of intervention. The creative mise-en-scène allows us to consider each concrete case of educational relationship as an artistic object in which the heartfelt experience of concrete action relates values and feelings. In this way, the execution of the action has to start creating its concrete sense in the process of accomplishment through the agents' personal

qualities, which cannot stop having the values and feelings which they have in each concrete situation in which we take responsibility, we engage, we identify ourselves and we devote ourselves. This makes the educational action not be completely understood without paying the appropriate attention to the value-feeling relationship (Touriñán & Oliveira, 2021; Van Manen, 1998 y 2004).

By means of feeling we show the state of mind which has occurred after fulfilling or not our expectations in the action; we express and expect recognition from our choice; we express and expect acceptance of our voluntary commitment; we express and expect reception for our projects, and we show devotion to them. Choosing, engaging, deciding and feeling a value positively has its affective expression of connection and attachment in attitudes of recognition, acceptance, reception, and devotion

to the action. What characterises attitude is its condition of significant experience of learning born from the affective assessment of positive or negative results of the performance of certain type of behaviour. We move from thought to action and to do that we relate affection, value and personal expectations so that *feeling* may arise as a *positive connection of attachment towards the value of what has been achieved or what we want to achieve*. The *value-feeling relationship* becomes heartfelt experience of value *by means of education*. We connect what we want to do with what is valuable by means of affectivity and education. We can only reach the accomplishment of an action as an agent-author by following this path.

It is true that education needs both thinking methods and action methods as methods of theoretical rationality and of practical rationality in the most classic and generic way of those concepts. Moreover, we also know that the educational relationship loses its sense of education if it renounces the personal relationship. That personal and singular sense puts us in a position to understand that the educational action offers not only a theoretical-practical perspective, but also an intrinsic artistic and aesthetic perspective. In each intervention, I not only make an aesthetic and artistic use of my communication skills, but the interaction also has a singular and concrete sense through its agents' personal qualities, which give character to the intervention, as a concrete and singular *mise-en-scène* in each case of intervention. Education is science and art, apart from being susceptible of being applied to the area of pedagogical intervention identified as arts.

Every *mise-en-scène* is an exercise of freedom, commitment, decision, passion, compassion, reason and creation in which the heartfelt experience of concrete action relates values and feelings in such a way that the fulfilment of the action has to start creating its specific sense

in the process of accomplishment because of the agents' personal qualities, who cannot stop having the values and feelings which they have in every concrete situation. The creative *mise-en-scène*, which is an expression of artistic rationality, together with scientific-technological rationality and practical (political-moral) rationality, allows us to include the sense of the methodological complementarity in each educational action. Every concrete case of educational relationship is susceptible of being seen as an artistic object, in addition to scientific-technological construction and practical action oriented to goals and purposes.

Pedagogy generates knowledge of education and establishes principles of education and pedagogical intervention to control the action. Pedagogy faces specific epistemological challenges which make it possible to generate facts and decisions with a professional sense in the pedagogical functions. It is an aim of Pedagogy to describe, explain, interpret, and transform any states of things, events and educational actions. In relation to the cultural areas, this implies using them as an instrument and goal of education it implies developing the values derived from the character and sense inherent in the meaning of the concept "education" by means of the cultural area. It also implies using the areas to generate the educatees' skills, habits attitudes, knowledge and competences which qualify them to decide and perform their personal life project and to build themselves without missing the chance to tackle every cultural area as an expression of our creativity and as a cognisable, teachable, researchable, and attainable experience. In short, *we educate with* the cultural area because we turn it into field of education and carry out a controlled and systematised action with pedagogical mentality and approach.

The pedagogical mentality is the mental representation of the action of educating from the perspective of the theoretical-practical



relationship. It is pedagogical mentality because it is born from the knowledge of education and applies it. It is a specific mentality, because it is relative to the theory-practice relationship in the action of educating. The knowledge of education, the pedagogical function, the profession and the educational relationship are connected with the pedagogical mentality in each concrete action, since pedagogical mentality guides the problem resolution in each intervention. The pedagogical mentality lacks sense without referring to the principle of signification-validity of the knowledge of education, since what makes the knowledge of education valid is its ability to solve problems it must be useful to educate.

The *pedagogical approach (gaze)* is the visual circle that pedagogues do of their performance, considering the current, discipline, focalisation of their work and mentality. The pedagogical approach (gaze) is the mental representation that professionals do of their performance as pedagogical; *it is the expression of the critical vision which pedagogues have of their method and their acts*. It involves the critical pedagogical vision, adjusted to criteria of meaning and criteria of intervention, whether we talk about the field of reality of education as knowledge or as action. The pedagogical approach (gaze) is specialized, because the knowledge that makes it possible is specialized in the method and acts of the pedagogue (Tourrián, 2014).

Thus, from Pedagogy, a basic concern in the investigation of the arts-education relationship is to understand that the achievement of education with the arts is necessarily conditioned by making that relationship really work and be an educational relationship. The educational relationship is the ideal means to educate because the passage from knowledge to action requires agreement between values and feelings. (Tourrián, 2023).

In educational relationship, therefore, we look for values-feelings concordance in each interaction and for this we choose, commit ourselves, decide

and carry out what is decided. And to effect, we execute through action what is understood and interpreted, expressing it. Accomplishment requires executing by means of action. And that action, in addition to the internal common activity of the subject, always uses the external common activity of the educatee. We carry out through play, work, study, inquiry-exploration, through intervention in each act and through the relationship established between the self and the things we use in each interaction, which is always defined as a relationship the self-the other person-the other things. All this is made by the educator in the educational relationship (Tourrián, 2022a).

And all this, besides, must be achieved in the arts-education relationship so that it is really a substantively educational relationship, which manages to educate with the arts. And, in this sense, we must identify and define possible meanings of the arts, in any of its manifestations, as a problem of education, which give meaning to the relationship between arts-education and justify the conceptual difference for the field of education "arts" as a general field of education, as a field of general education and as a field of professional and vocational education, as I will explain in the following sections.

1. COMMON EDUCATION "THROUGH" THE ARTS IS A GENERAL FIELD OF EDUCATION

In the pedagogical debate we talk about intellectual, affective, and moral education. We also talk about arts, art, and artistic (education with art, and with the arts, and of the artistic, whether general, vocational or professional way), and besides we talk about physical education, religious, environmental, scientific-technical, physical-natural, literary, psychosocial, and historical education, among others. We also speak about plastic, rhythmic, gestural, linguistic, mathematical, aesthetic, media, audio-visual-virtual education, et cetera. Each of these

three ways of speaking, individually considered, reflects different possibilities to tackle education from the perspective of pedagogical knowledge. In the first case we talk about pedagogy of the *general dimensions of intervention* (in the educational relationship, every time we interact, we are acting on and with the general dimensions of intervention: intelligence, will, affectivity, etc., although not always with the same weight or in the appropriate proportion). In the second case we speak about pedagogy of *areas of experience* (we try to build the educatees' experience by means of education in each area or field of intervention). In the third case we speak about pedagogy of *forms of expression* (in each area of experience, education expects educatees to achieve the best way to express their achievement or competence, so it is necessary to master the forms of expression which are more adjusted to each area).

The areas of experience, together with the forms of expression, the processes and the general dimensions of intervention and the character and sense inherent in the meaning of "education", make the distinction of *fields of education* possible. Every area of experience may require several forms of expression to master the appropriate competences, and at the same time, the areas of experience and the forms of expression are susceptible of pedagogical intervention for the development of specific competence, which, in each case, requires intervention considering the general dimensions to perform the meaning of education in each process.

Any area of experience, since it is a value chosen as an educational purpose, is an area of education which is subject to extrinsic aims (as a socio-historically conditioned cultural area in relation to what education is) and to intrinsic aims (as an area of education which contributes to the performance of the meaning of education). From this perspective, the area is configured as

a general field of education in which we have to develop *axiological experience* and achieve the use of its most suitable *forms of expression*. The aim is to give educatees the typical *character* of all education (axiological, personal, patrimonial, integral, gnoseological and spiritual) by means of pedagogical intervention; and also the pedagogical *sense* appropriate to our socio-historical framework (territorial, long-lasting, cultural, and formative -common, specific and specialized-), in such a way that the meaning of education appears as a confluence of character and sense through the area, the same as in any other area of experience or field of educational intervention.

Talking education from the perspective of the pedagogical knowledge always allows talking about it as a chosen value, as a purpose. From the point of view of intervention, education is committed to *extrinsic aims or educational goals* (which are identified with the social expectations addressed to the system "education" and which must be compatible with the meaning of education) and with *intrinsic aims or pedagogical goals* (logical demands of the meaning of education which determine skills, habits, attitudes, knowledge and competences of educational value recognised to construct oneself, or in other words, to educate oneself).

From the point of view of the *knowledge of education*, it is useful to distinguish two types of purposes (Tourrián, 2014):

- *Intrinsic* aims, since they are decided in the system and their content is knowledge of education in the sense of technical decisions related to the traits of character and sense which are typical of the meaning of education.
- *Extrinsic* aims because, although they are decided in the system with the valuable support of the knowledge of education, their content is socio-cultural content, practically

legitimised as good for education in a concrete socio-historical place and time, in the sense of practical (moral and political) decisions.

Pedagogical goals are identified with what is specific about the meaning criteria which make it possible for something to be “education” and not another thing; *educational goals* are identified with the socio-historical orientation of education, with what society expects from education. Expectations which are socially and morally legitimised in a society are candidates for educational goals. Apart from being socially and morally legitimised, if they are chosen because they are justified through the criteria and traits of the meaning of “education”, they are not only candidates for educational goal, but they also become effective extrinsic aims. Both aims are integrated into the orientation of the temporary formative answer for the human condition in each time, without contradiction with the meaning of education (Tourrián 2013a).

Both types of aims are subject to historical character, but their origin is different because of the type of discourse which justifies it. In one case we say, for instance, that man must express himself historically and literarily so as to be educated in this time (extrinsic aim) and in the other case, we say we have to develop a critical sense because man will not be able to educate himself without it (extrinsic aim, typical of educatees’ internal activity and identified as “thinking”). In the first case a man will be more or less educated according to the areas in which he is able to express himself; in the second case, a man will not have education if he has not got a well-formed critical sense because criterion and rationality are traits of logical necessity with regard to the concept “education”.

It seems reasonable to affirm that a way to distinguish intrinsic and extrinsic aims consists in distinguishing *logical necessity of something* (What makes something be education? -

criteria and traits of meaning which determine and qualify something as education) and *socio-cultural expectations addressed to the system ‘education’* which express what society expects from education. Logical necessity and expectations are integrated into the *temporary formative orientation of the human condition*, which is individual, social, historical and species-being, at a particular moment (who is the educated man of each time?). In both cases we must base our decision to determine aims by resorting to the meaning of education (Tourrián, 2013b, 2021b, and 2021c).

The temporary formative orientation for the human condition is the model or *educational pattern* of that society (the type of persons that we want to make with the training which we give them at a given historical moment). By means of intervention we transform the knowledge of cultural areas into education, in each field of education that we build.

The temporary formative orientation integrates the content of education and it enables us to specify and distinguish the appropriate educational answer to central and complementary questions of the *concept* of education in each territory, with regard to what is permanent, changeable, essential and existential, structural and functional, what corresponds to being and becoming in education at each specific socio-historical moment which expresses itself in the curricular architecture and in the fields of education which we build (Burnard y Colucci-Gray, 2021).

As the education with the arts is a value which is chosen as an educational aim, it is an area of education subject to extrinsic aims (as a cultural socio-historically conditioned area in relation to what education with the arts is up with the times at each historical moment) and to intrinsic aims (as an area of education which is susceptible of pedagogical intervention and which, from the arts perspective, contributes to



the performance of the purpose of education by providing skills, habits and attitudes and knowledge of educational value recognised to build oneself, or in other words to educate oneself). From this perspective, education with the arts is configured as a *general field of education* in which we have to develop *artistic experience* and achieve the use of *the forms of expression* which are more suitable for it. The aim is to give education with the arts the typical character of education (axiological, personal, patrimonial, integral, gnoseological and spiritual) by means of pedagogical intervention; and also the *sense* according to our socio-historical framework (territorial, long-lasting, of cultural diversity and formative), in such a way that the meaning of education appears in arts education as a confluence of character and sense, the same as in any other area of experience or field of educational intervention.

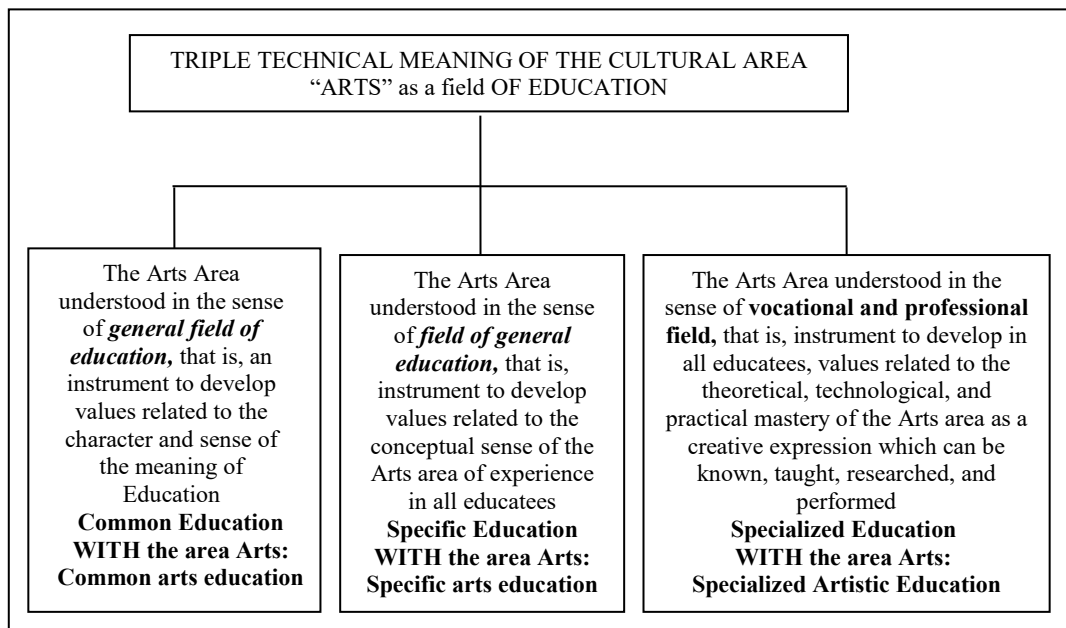
The education with the arts is firstly a general field of education because it contributes to the development of formative values which are common to all education, and it must be treated as such to develop competences which imply skills, habits, attitudes, and knowledge which help educatees to decide and perform their life project through the values related to the character and sense of education (Touriñán, 2006). This means that in arts education we must develop competences which imply skills, habits, attitudes and knowledge with the same character and sense which correspond to education. *As a general field of education, arts education is education in values*: the Arts constitute a value, we teach values in the Arts, and we learn to choose values with the Arts. Arts education is therefore a value, an exercise of choice of values and a suitable field to use and build axiological artistic experience which allows carrying out the character and sense inherent in the meaning of education through the contents and the forms of expression of the arts.

In the arts-education relationship, from Pedagogy, we must speak of it first of all as 'education', that is, as a general field of education focused on the use and construction of oneself. In other words, it aims at personal development by using in educational processes of teaching and learning the axiological artistic experience as an instrument of development of competences to assume, as a part of our artistic education, the specific character of education (axiological, personal, patrimonial, integral, gnoseological, and spiritual) and the sense (territorial, durable, cultural, and formative) of a kind of education which keeps up with the times. In education with arts as a general field of education we try to use that artistic experience as an instrument to build oneself and to train educatees in the typical values of the meaning of education in the form of learning which is situated in a specific physical-personal-socio-historical-cultural space and time, as it corresponds to any other field which may be defined properly as a field of education.

If this is like this, we can say that in a general sense, education entitles us to speak about arts education as education in values, that is, as use and construction of axiological experience derived from the reality field of the Arts by relating it to the own values of character and sense inherent in the meaning of "education". Precisely for that possibility of general field, the consideration of the "arts cultural area, as a general field of education is not mistaken with making minor specialist technicians in general education. It is a question of assuming that the area turns into a general field of education and, as such, it is susceptible of being treated as a general pedagogical problem which permits carrying out the values of character and sense inherent in the real meaning of education from the point of view of the contents and the forms of expression of that area (Touriñán (Dir.), 2010; Touriñán & Longueira, 2010; Touriñán, 2016b).. By means of Pedagogy, the Arts area is susceptible of being built as a general field of

education which is integrated, as an essential part, in the basic and compulsory education of each student, without diminishing the importance of the arts as specific education and as vocational and professional education that we summarize in Chart 4.

Chart 4: The triple technical meaning of the cultural area "The Arts" as a field of education



Source: Touriñán, 2014, p. 659.

2. SPECIFIC EDUCATION "THROUGH" THE ARTS IS A FIELD OF GENERAL EDUCATION AND SPECIALIZED EDUCATION "FOR" AN ART IS A FIELD OF VOCATIONAL AND PROFESSIONAL EDUCATION

In Spain, like in other countries which are especially concerned about education with the arts, the present legislative framework includes arts education as part of individuals' general education, therefore it recognises it as a specific field of educational intervention. Although the Ley General de Educación y Financiamiento de la Reforma Educativa (LGE) 14/1970, 4th August [General Law of Education and Financing of the Educational Reform] considers the Arts as part of the educational curriculum, the Ley Orgánica, de Ordenación General del Sistema Educativo (LOGSE) 1/1990, 3rd October, [Constitutional Law of the General Planning of the Educational

System] actually incorporates the Arts as part of the educational curriculum under the title of specialized education which has to be taught by specialized teachers

For its part, the Ley Orgánica de Educación (LOE), 2/2006, 3rd of May [Constitutional Law of Education], keeps the concept of specialized education - although without the rank of Title, as the LOGSE did - for professional education (article 3.6 of - LOE), but it also *establishes the concept of arts education in general education*. Arts education appears with that designation of area in the primary education curriculum (article 18.2 of LOE). In addition, in compulsory secondary education it is established that music and visual arts education are part of the students' compulsory general curriculum (articles 24 and 25 of LOE). Concerning Bachillerato (College),

there are three modalities: Arts, Science and Technology, Humanities and Social Sciences (article 34 of LOE). In this way we can state that arts education is integrated into the general education system with the LOE in a clear and distinct way from what corresponds to the arts subjects of a vocational-professional character. The article 45.1 of LOE specifies that arts subjects (vocational-professional, specialized) have as their main aim to guarantee the qualification of the professionals-to-be in certain arts (music, dance, drama, visual arts and design). The article 45.2 determines that they must be grouped into three levels: elementary education, professional education, and higher arts education (Tourrián & Longueira, 2009; Tourrián, 2016 y 2020a; MEFP, 2022).

With this distinction, a new legal aspect arises in the Spanish educational system because, apart from the *artistic teachings*, understood as routes of vocational and professional education in specific and specialized professional centres for a given art (music, drama, dance, cinema, design, painting, et cetera), arts education (education through the arts) is also regarded as a formative area integrated in the primary and secondary general curriculum, since apart from being general field of education, the Arts have a place of their own in the curriculum of general education as specific educational value. In this way, it is implicitly and explicitly admitted that arts education does not intend to prepare all students of common and compulsory education as if they were going to be artists, or to presuppose erroneously that all students of general education are vocational artists. In common and compulsory education, we must understand that arts education is substantive education and adjectively arts.

As I have said in the previous epigraph, talking about the arts as a general field of education cannot be confused with making minor artists in general education. On the contrary, it is a

question of assuming for the first time that arts education is a general field of education and that is why it is susceptible of being treated as a general pedagogical problem which allows performing the character and sense inherent in the meaning of education from the point of view of the contents and the forms of expression of the arts. Thus, education with the arts, understood in all the extent of "field of education", implies not only forming professionals of an art (which could be done as vocational training from primary education) or using the arts only as a general field of education, but also contributing to all educatees' training through the arts, understood as a field of general education. In this way, we not only achieve educational values which are common to other areas of experience through the arts, but we also develop specific educational values of the artistic thing. By means of the arts as a field of general education we try to:

- Generate singular educational values from the experience and the own expression of the area (arts) in all educatees' basic and general education.
- Improve the educatees' development by means of the conceptual content of the 'arts' area (their development as a person improves, they are trained to decide and carry out their projects by using the concepts of the area and they are given cultural instruments to understand themselves and the reality of which they are part).

In this way, arts education is presented not only as a general field of education, but also as a field of general education because it is substantively education and adjectively arts. In the new context of the educational system, general and professional training are no longer mistaken in relation to the arts, unless we erroneously say that general arts education is a distorted expression of professional artistic education. This would be incomplete regarding what we have said, and it would have a contradictory sense concerning

what has been legislated, since it would oblige us to maintain in a reductionist way, that any presence of educational fields of other areas of experience (contents of chemistry, history, society, economy, ...) in general education is only a distorted expression of the professional education of the respective field.

We can accurately talk about professional education in a given art (that of my vocation or my profession, which do not have to necessarily coincide) but according to the definition of educational field and with legal recognition, we can also talk about general field of education and field of general education in all the students' training in common, compulsory and basic education in relation to the arts. Arts education is a general field of education, but also a field of general education which can be taught to all students in the common, compulsory, and basic education. In the present legal context, we talk about general arts education and professional artistic education, in the same way as there is general and professional training of chemistry, physics, biology, et cetera.

The answer which education has strengthened in multiple researches is that *the aim of arts education as a field of general education is the cultivation of the aesthetic and artistic sense*, and the arts content and its most successful forms of expression are used to achieve it (Eisner, 2002; Levine, 2007; Bresler, 2001; Kant, 1964; Schiller, 1981; Read, 1969; Bayer, 1986; Dearden, Hirst, y Peters, 1982; Touriñán, 2012b; Musaio, 2013; Nussbaum, 2014: 472-480 and 285-332). Although there is not agreement about the content, it seems obvious that, in arts education as a field of general education, it is especially interesting to understand the transformation of art as an instrument of creation and its progressive adaptation to new postulates: what matters is to make critical and active spectators who feel the artistic thing, understand artistic culture, and use and build artistic experience when it applies.

Pedagogy must consider the arts-education relationship as a general field of education and field of general education through a proposal of integrated vision (Read, 1969; Porcher, 1985; Williams, 1988, Gardner, 2005; Goleman, 1997; Curtis, Demos y Torrance, 1976; Merriam, 2008). Eisner denounced this lack of vision in relation to the arts-education relationship unequivocally:

“The prevailing conceptions about the arts are based on a massive incomprehension of the role which they play in human development. This incomprehension comes from old conceptions about the mind, the knowledge and the intelligence, resulting in the deep impoverishment of the content and the aims of education” (Eisner, 1992, p. 15).

The most consolidated pedagogical tradition in the field of aesthetic education tends to this same sense, since it considers aesthetic education as a specific part of general education” through” the arts (arts education) by establishing a relationship among cognition, creativity, and aesthetics within the integral character of education:

“The great pedagogical advantage which the topic of creativity has is its generalization to all individuals (...) that is why the need to provide creativity education which manages to arouse the creative possibilities that we all have (.../...). Encouraging the creative possibilities means preparing and contextualizing children properly to make them participants and provide them with the aesthetic sense which is part of integral education (.../...). Aesthetic education arises as a preparation for life (...), consequently it means returning the best about themselves, perhaps about their own identity” (Colom, 1994, pp. 185, 186 y 188).

The aim of arts education, understanding the arts as a field of general education, confronts us with a problem of formative orientation, attending to what the knowledge of education justifies: the

necessity to form people with the area without turning them into minor professionals. Arts Education (education through the arts) appears as a field of general education, that is, as part of the general curriculum of compulsory and basic education for everybody: as one aim of general education (related to the aesthetic and artistic sense, in the case of the arts area). It is not about talking only about Artistic Education (education for an art) in terms of instrumental or technical expertise, but when we place the Arts area as a formative field within general education, we are paving the way to understand a new disciplinary and curricular architecture which focuses the pedagogical intervention on the achievement of competences of the culture of the artistic area for all students, that is, with a general character and in the use of the artistic area as a field of general education beyond its use to train in values inherent in the meaning of education (general field of education which I have explained in the previous epigraph).

The main aim of arts education (education through the arts) as a field of general education is double. On the one hand it aims at mastering the singular educational values which are characteristic of the conceptual sense of that area in all educatees' basic and general education, using the contents of artistic cultural experience and its particular forms of expression because with the cultural area we learn to become critical spectators of reality and incipient makers of cultural activity linked to the area, that is, incipient makers of artistic objects as people, who are not and will not be technical specialists in an art (it is the beginning from the arts as a field of general education to specialized education on the artistic experience, in the basic and compulsory school levels). On the other hand, it aims at achieving the educatees' development from the proper aims of the cultural area "arts", by providing them with cultural instruments to decide and carry out their projects.

As we have seen in the previous epigraph, in arts education as a general field of education, we try to reach the values of education as education (which has meaning). However, as a field of general education, arts education is, conceptually speaking, use and construction of "valuable cultural experience"; it is not construction of values of the meaning of "education", but of the conceptual meaning of the "arts" area; that is, experience settled on the cultural reality of the arts, which is a specific area of experience where we can learn its conceptual sense, its contents and the forms of expressions which are more appropriate to the Arts. Arts education is part of people's basic education as a field of general education, since it is a consolidated area of experience and a different field from the other areas of experience because of its specific cultural contents (those characteristics of the area: chemistry, arts, mathematics, etc., respectively). For instance, as we can talk about physical, chemical, mathematical education as an integrating part of general education, we can also talk about music, dance, drama, painting, cinema – the Arts – as integrating parts of general education to attain specific aims of the arts content. Through their conceptual contents people's development improves, they are taught to decide and perform their projects by using the typical concepts of the area and they are given cultural instruments to understand themselves and the reality of which they are part.

From the point of view of the task, arts education, as a field of general education, is education in values, but not in the values of the meaning of education which correspond to the meaning of arts education as a general field of education, but in values derived from the conceptual sense of the area "arts". This means that arts education as a field of general education is a task which consists in the development of skills, habits, attitudes and knowledge which qualify people to be, move, intervene, act, learn and interrelate, through the aesthetic and artistic sense, with the



values of the cultural reality of the arts (contents and forms of expression and the evolution of artistic culture), in such a way that they contribute to improve their training and ability to decide and perform their projects with the mastery of the area. By means of the area we develop our sense of action and life, our aesthetic and artistic sense, and our ability to understand the world; by means of the cultural area we learn to be critical spectators of reality and incipient performers of cultural activity related to the area, that is, incipient performers of artistic objects as people who are not and will not be specialist technicians in an art, either (is the beginning of specialized artistic education as part of the general education, basic and compulsory, for each pupil).

From the point of view of the result, the main aim of arts education, as a field of general education, is the acquisition of a group of competences which qualify educatees to decide and perform their life project by using the axiological experience of the "arts" cultural area in the educational process. It is basically a question of having experience of the "arts" cultural area as an instrument to build and educate oneself through the aims of education by means of the arts-education relationship.

The aim of artistic education as a vocational and professional field of education (education for an art) is at the same time and in a specific way, the competence to create and make artistic objects: to understand, express, interpret them in each execution and transform them in each perform, with the suitable means which the knowledge of the area provides. By principle of meaning, this is a way of use and construction of cultural experience, although related to personal interests or to the conditions of professionalization and acquisition of professional competences in the field of that area. From this perspective, professional and vocational artistic education focuses on the area of the arts as theoretical

knowledge and field of research and on the art activity as a creative expression whose technical mastery and practical execution can be taught.

If we distinguish professional field of education, general field of education and field of general education, the aim, also, is to educate people *through the arts* without turning them into professionals. Training through the arts appears as a general field of education related to the values of the meaning of "education" and as a field of general education related to the values of the arts as an area of experience and forms of expression. In this way, the arts appear as part of the general curriculum of compulsory and basic education for everybody, as a field with a purpose within general education. It is not only a question of talking about Education with the arts in terms of instrumental or technical expertise, but, by placing the arts area as a formative field within general education, we are paving the way to understand a new way of disciplinary and curricular architecture which focuses the pedagogical intervention on the achievement of competences of the culture of the artistic area for all students, that is, with a general character, which implies assuming the difference between understanding and using the area as a field of general education and as a general field of education in the pedagogical intervention.

3. IN PEDAGOGY, WE BUILD FIELDS OF EDUCATION WITH THE AREAS OF CULTURAL EXPERIENCE

What we have just expressed in the two previous sections logically marks the order of relationship between the meanings "general field of education" and "field of general education", since it follows from what we have said that, if there is general education with respect to education with an area of cultural experience, it is not only because in each case it is feasible to consider it as common education of the educatees by the singular educational values derived of the conceptual sense of that area of experience,



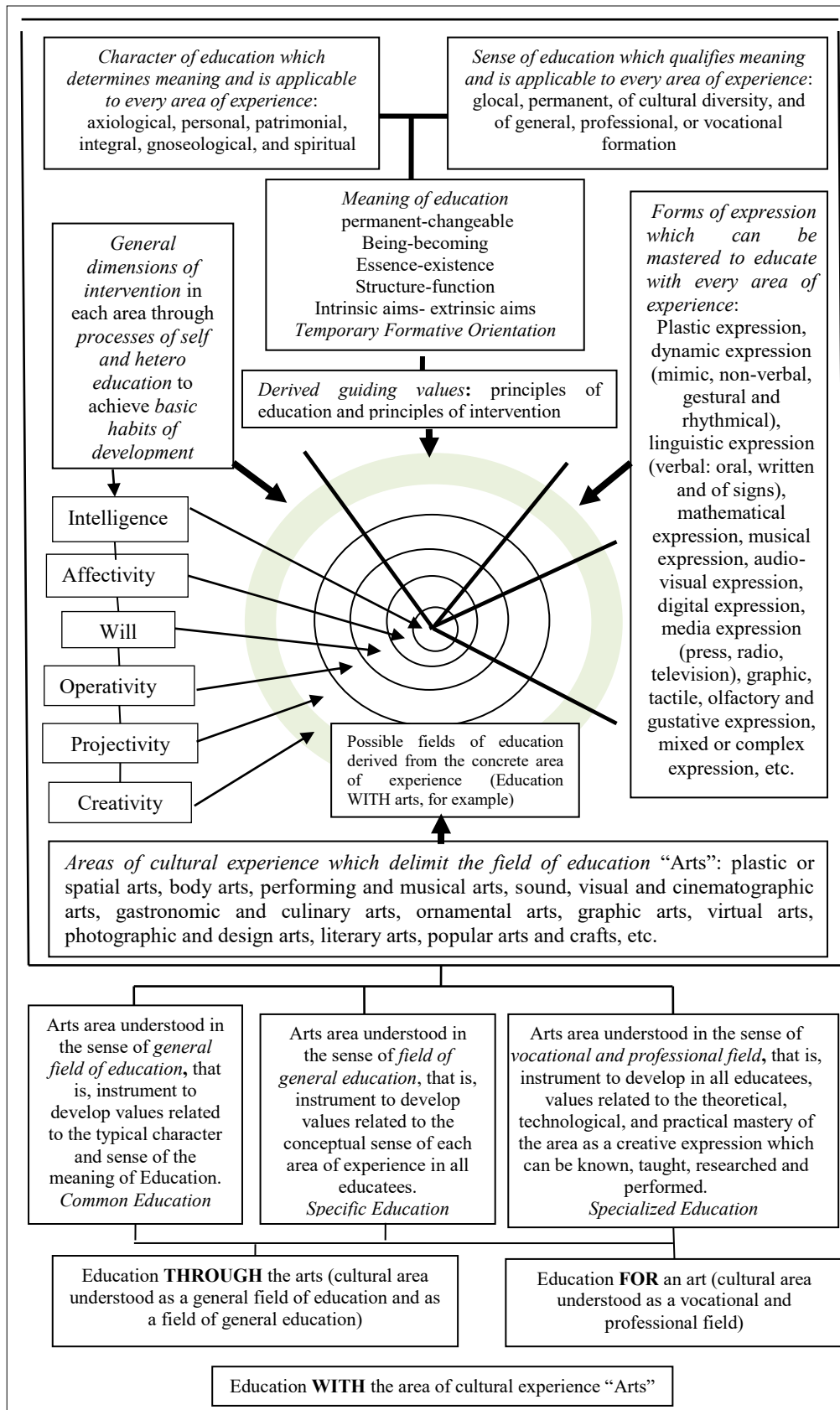
but because the area of cultural experience is primarily a general field of education in which the educator must be prepared to form, from that concrete cultural experience, in the values proper to the character and sense inherent in the meaning of education. So, if a cultural area is the field of general education, it is, because from the logical point of view it is, primarily, a general field of education and fulfills the conditions that are predicated of the general fields of education (Touriñán, 2013b).

The knowledge of education empowers us to speak in the pedagogical intervention of the *field of education* in relation to each cultural area, that is, it empowers us to speak of education as an activity oriented to the use and construction of oneself, to personal development, using, from each cultural area and through educational processes of teaching and learning, the axiological experience of the area as an instrument of development of competences to assume as part of our education the *character* that determines the meaning of education and the *sense* that qualifies the meaning of education, because what is involved in each field of education configured from a cultural area, it is to dispose of the axiological experience of each cultural area as an instrument of the construction of oneself and of formation under the form of learning located in a specific physical-personal-socio-historical-cultural time and space. As I have already said in another work (Touriñán, 2015), the confluence of character and sense give content to the meaning of 'education', and, besides, from the confluence of the meaning of education and the formative cultural areas in

school subjects arises the temporary formative orientation for the individual, social, historical and of species-being human condition, which is materialized through the educational relationship, in the fields of education we build.

The areas of experience, the forms of expression, the general dimensions of intervention in processes of self and heteroeducation, together with the character and meaning inherent in the meaning of "education", together with the technical meaning of scope, make possible the differentiation of *fields of education*. The areas of cultural experience become, from the knowledge of education, fields of education. Each area of cultural experience may require different forms of expression to master the corresponding competences and, in turn, the areas of experience and forms of expression are susceptible to pedagogical intervention for the achievement of common, specific and specialized educational competence, which, in each case, requires intervention, attending to the general dimensions through processes of self and heteroeducation to realize the meaning of education and achieving fundamental habits of formation. And this is what makes the knowledge of education with each cultural area to speak with conceptual property of *educating* "with" a cultural area as a different concept from *teaching* a cultural area and *knowing* a cultural area that is part of the curriculum (Chart 5).

Chart 5: Educate WITH the area. The Cultural Experience Area "Arts" as a field of education



Fuente: Touriñán, 2016a, p. 673.

The fields of education have specific characteristics that can be summarized as follows:

- They are constituted from a cultural area that delimits an area of singular human experience whose knowledge is consolidated. The following terms are examples of areas of experience: Aesthetic-artistic, psycho-social, physical-natural, historical, philosophical-transcendental, scientific-technological, geographical-environmental, literary, virtual, economic, ethical, civic-political, bio-sanitary, anthropological-cultural, etc.
- They cater to the genuine forms of expression that best suit the area. The following terms are examples of forms of expression are: plastic expression, dynamic expression (mimicry, non-verbal, gestural and rhythmic), linguistic expression (verbal: oral, written and sign), mathematical expression, musical expression, audio-visual expression, digital expression, media expression (press, radio, television), graphic, tactile, olfactory and gustatory expression, mixed or complex expression, etc.
- They use areas that are part of the aims of education socially recognized as extrinsic aims and are integrated into the temporary formative orientation.
- They solve the formation in each area through processes of self and heteroeducation for the achievement of fundamental habits of development (intellectual, affective, volitional, operative, projective and symbolizing-creative-interpretive habits)
- They are configured taking into account areas that admit interaction in the form of pedagogical intervention from the general

dimensions of intervention (intelligence, affectivity, will, operability, projectivity and creativity)

- They are part of common education, that is, they use the area for the achievement of the educational values inherent in the meaning of education.
- They are part of the specific and basic education of educatees, because from the cultural experience of each area we can improve our development, generating unique educational values, linked to the conceptual sense of the area of experience that makes up the field
- They are part of specialized education, as they are an instrument to develop in educatees the values linked to the theoretical, technological, and practical mastery of the area as a creative manifestation that can be known, taught, researched and realized in a vocational and professional way.
- They are susceptible of identification with an area of experience from which the field of education is built and are identified in the temporary formative orientation for the human condition in a specific territory as "Education WITH" citizenship, chemistry, history, ethics, literature, with cinema, etc.

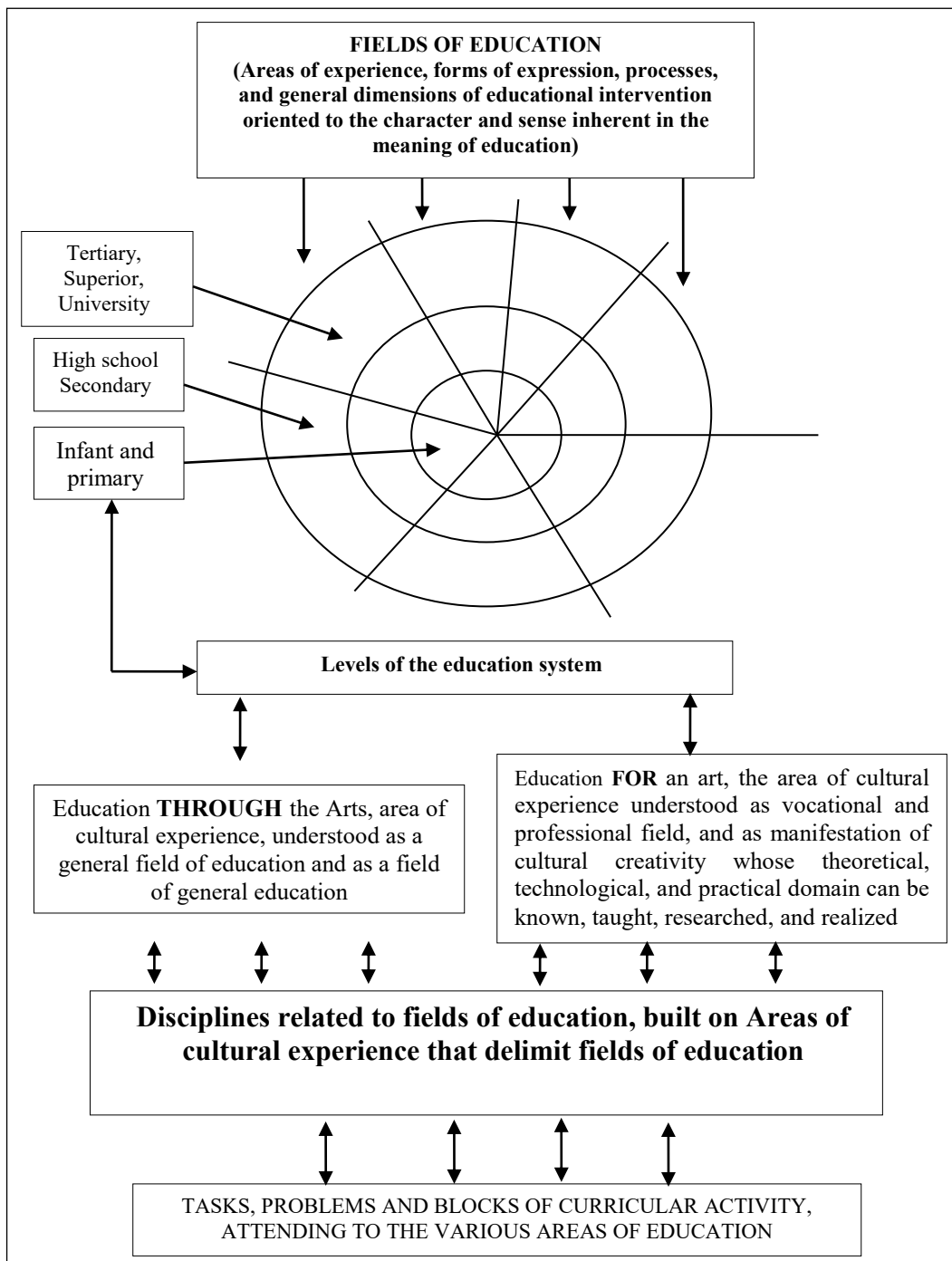
There is no single subject that prepares you for all that involves educating unless that subject is education as a whole. That is why all the subjects are oriented to the conceptual domain of the cultural area that identifies it, to the professional development of the area in what corresponds to it and to the transversal development of the general educational values that are linked to the character and sense of education.

It seems that either we are prepared to face these challenges as professional educators from each discipline, or we will have to raise barricades between the educator and the teacher

again. The danger of disciplinary focus is to forget that disciplines are the privileged places for the appropriation of the values of education if they are reconstructed as a field. Our final postulate is that education is developed with an interdisciplinary sense and co-responsibility, and

this affects in a shared way family, school and civil society and places education professionals and the State in a new challenge of curricular architecture before the condition of expert manager of educational spaces in which it builds fields of education, as shown in Chart 6.

Chart 6: Curriculum architecture derived from the field of education built from a cultural area



Source: Touriñán, 2014, p. 690.

The existence of a cultural area subject within general education does not nullify, nor supplement, the shared responsibility in achieving the values of education, nor can it hide the importance that every teacher of general education is prepared to educate in values linked to the character and meaning of education, regardless of whether there is specialized training of some teachers in a particular area of cultural experience. And so, we must be attentive so that the disciplinary focus of the problem does not lead us to minimize, neither the importance of the professional training of every teacher of general education as an educator (which is a problem of content of the professionalization of the teacher), nor the competence to educate with values as corporate responsibility (which is a problem of professionalism), nor the importance of the shared responsibility of the various agents of education on the subject of the formation with cultural areas.

If we think of cultural areas (The Arts, for example) as fields of education, the ends cease to be seen as decision criteria external to the system itself and the purposes have to be considered as constants of temporal direction accepted as alternation in planning processes, in the form of environmental variables of the level of decision-making. That is, at the infant and primary level, each teacher educates thinking about values linked to the character and sense of education preferably; at the primary and compulsory secondary level, it educates thinking about values linked to the conceptual sense of the cultural area it teaches; In post-compulsory secondary and higher levels, it educates thinking about the variable of vocational and professional development.

It is important to highlight this thesis, because its affirmation supposes a shock in the validity of the "end-means" scheme, since today we know that the means-end distinction is a distinction of convenience. Every means is a temporary end

until we have attained it. Every end becomes a means of taking activity further as soon as it has been achieved. We call it an end, when it indicates the future direction of the activity to which we are engaged; we call it 'medium', when indicating the address present. Any divorce between the end and the means diminishes the significance of the professional's activity. In the end-means scheme, the vertical organization of the ends and the agents responsible for fulfilling them is being imposed. The end of the dome of the organization becomes something external for the various levels of execution of the system and professional autonomy is reduced to a minimum at the lower levels, since the ends are not decided at each level, nor are they orientators, that is, "end-foreseen", but "fixed ends" (Tourifián, 2014). Specifically, Dewey says:

"The vice of externally imposed ends has its deep roots. Teachers receive them from higher authorities; These authorities accept them from what is common in the community. Teachers impose them on children. As a first consequence, the intelligence of the teacher is not free; It is reduced to receiving the ends dictated from above. Very rarely the teacher is freed from the dictation of the official inspector, from the text of the methodology (...). This distrust of the teacher's experience is then reflected in a lack of confidence in pupils' responses." (Dewey, 1971, p. 21).

The external nature of the ends makes the planning of long chains of derivation from the ends of the dome are ineffective because the diversity of tasks of the agents at each level of the chain generates different decision-making criteria and causes discontinuity. The trend is to replace vertical decision models with systemic models in which the fulfillment of ends is not done through planning of long chains of derivation, but primarily through the formation of subsystems. The basic assumption

is that sufficient coordination can be developed, accepting that subsystems have their own identity, their own organization of variables, in such a way that they can contemplate from their own level of decision all distant or external ends as environmental factors. In this way, it is not the end that is divided until it is unrecognizable at some levels, but each level of intervention or subsystem -Central Administration, Autonomous Communities, Schools, teacher in the classroom- has its own purposes and contemplates those corresponding to the other levels as environmental variables that will be integrated according to their compatibility with the decision-making criteria of the subsystem that acts in that case (Burset y Bosch, 2016).

If we think of cultural areas (The Arts, for example) as constructed fields of education, the physical space-time criterion is nuanced by the axiological condition, being necessary to answer to what extent we are using the cultural area to develop values connected to the character and sense of education, to the conceptual sense of the area or to the vocational and professional sense of interest of the pupil.

If we think of cultural areas (The Arts, for example) as constructed areas of education, the criterion of subject of disciplinary cultural content is nuanced distinguishing not only teaching and educating, but also general and vocational professional training. The objective in general education is to be trained as a person and not as a specialist technician in a cultural area. If we think of cultural areas as constructed areas of education, the axis of activity is not the disciplinary objectives, but the intervention determined in the form of tasks, problems and blocks of activity linked to the cultural area as an educational field. Much of the school failure in secondary school is explained by the confusion "discipline of cultural area" and "cultural area as a field of education".

4. FINAL CONSIDERATIONS: IN ORDER TO MAKE THE EDUCATIONAL DESIGN WE SHOULD TAKE INTO ACCOUNT THE DISTINCTION AMONG EDUCATION "THROUGH" THE ARTS (COMMON AND SPECIFIC EDUCATION), "FOR" AN ART (SPECIALIZED EDUCATION) AND "WITH" THE ARTS

It is necessary to integrate the Arts in education so that the meaning of "education" can be clear to the full extent. The educatees' integral development demands "to provide meaningful opportunities to experience the arts and learn to use them so as to lead a life which is worth living" (Eisner, 1992, p. 33). From my perspective of the construction of fields of education, developing the arts as a field of education demands to understand and distinguish three possible meanings for the arts-education relationship, as formative possibilities that have significance from the relationship that is substantively "education" and adjectively "arts" (Tourrián, 2015):

1. The Arts as a general field of education that, through the experience and the artistic expression, provide educational values like any other subject or content of areas of experience, performing the character and the typical sense of the meaning of education (what arts education has in common with the education of any other field of education). It is common education "through" the arts as part of basic and compulsory education.
2. The Arts as a field of general education, that is to say, as a field which is part of the students' basic education and which develops the aesthetic and artistic sense, by means of its contents and forms of expression, and the comprehension of the evolution of artistic culture, in such a way that it contributes to develop our aesthetic and artistic sense and our ability to be critical spectators and incipient performers

of artistic activities and artistic objects (what is characteristic and specific of arts education -education through the arts- and the beginning of specialized artistic education as part of every educatee's basic and general education). It is specific education "through" the arts as part of basic and compulsory education. And it is also specialized education "for" an art as part of basic and compulsory education.

3. The Arts as a field of professional and vocational development, which provide theoretical, technological, and practical knowledge about the artistic experience, which is cognisable, teachable, researchable and attainable (It is the specialized education proper to specialized education "for" an art, of a vocational and professional nature, as appropriate).

In the first two meanings we perform the aims of education in general and of arts education as a field of general education by means of arts education. In the third meaning we cover the typical sense of artistic education as professional and vocational orientation for a specific art. We can properly speak of education "for" an art (the area of my vocation or my profession), but we can also speak of education "through" the arts. Any specific cultural area, in addition to being a field of vocational training and professional development, is a general field of education, but it is also a field of general education, which is why it can be taught to all students as common education (basic and compulsory), as specific education (basic and compulsory), as specialized education (basic and compulsory) and as specialized education (vocational and professional, as appropriate).

If the previous reflections are right, we can affirm that arts education, as a general field of education, is education in values. This means that arts education is a task consisting in the development of skills, habits, attitudes, and

knowledge which qualify people to be, move, intervene, act, learn and interrelate with the cultural reality of the arts through the inherent values in education because arts education as a general field, we try to acquire artistic experience of educational value which permits carrying out the character and sense inherent in the meaning of education from the artistic contents and forms of expression. In contrast, and from the point of view of the result, the main aim of arts education as a general field of education is the acquisition of a group of competences which qualify educatees to decide and perform their life project by using axiological artistic experience in the educational process. Arts education, as education in values, tries to have artistic experience as an instrument to build and train oneself by taking into account the values of character and sense inherent in the meaning of "education".

However, as a field of general education, arts education is conceptually speaking, use and construction of "*valuable artistic experience*", that is, experience established within the cultural reality of the arts and that is why it is an area of specific experience (the Arts) which uses the most suitable forms of expression for the area. Arts education is part of people's common education, but as an area of experience, it is a field which differs from the other areas of experience because of its specific cultural contents (the Arts). For example, we can talk about physical education as an integrating part of general education and we can also talk about music, dance, drama, painting, cinema –the Arts– as integrating parts of general education for the attainment of specific aims of the arts content. As a field of general education, arts educations try to achieve the mastery of the contents of the area and the knowledge of its forms of expression and also the evolution of the artistic culture so that they may contribute to develop our aesthetic and artistic sense and our ability to be critical spectators and incipient performers of artistic activity and artistic objects.



As a field of general education, arts education is valuable to educate and it does educate, because we develop our sense of action and life, our aesthetic and artistic sense and our ability to understand the world: 1) We use the area to generate the educatees' skills, habits, attitudes and knowledge which help them to decide and perform their life project and build themselves (singular educational values are created through experience and artistic expression in every educatee's common general education); 2) We use the area to develop the understanding of reality and improve ourselves as people (their development as persons is enhanced from the conceptual content of the area, they are trained to decide and perform their projects through the use of concepts of the area and they are given cultural instruments to understand themselves and the reality of which they are part); 3) We use the area to develop the ability to be critical spectators and incipient performers of cultural activities and objects (it is the approximation from the arts as a field of general education to specialized education in the artistic experience, in basic and compulsory school levels)

From the conceptual perspective and basing on the technical choice derived from the knowledge of education, we can say that it is possible to keep a set of programmatic proposals in the context of the meaning of arts education which allows us to identify *arts education* better and better: *firstly, as common arts education (general field of education); secondly, as specific arts education (field of general education) and thirdly, as specialized artistic education (field of vocational and professional training)*. This marks the order in the relationship among the three meanings in a logical way. From what has been said previously we understand that if there is general arts education it is not only because it is the educatees' basic education, but because the arts are primarily a general field of education in which the teacher must be prepared to teach from the artistic experience in the values of character

and sense inherent in the meaning of education. These three meanings give conceptual content to education "for" the arts (common, specific, and, incipiently, specialized) and education "for" an art (specialized, vocational, or professional).

In the first two senses we perform the aims of education in general and of arts education as a field of general education by means of arts education and we give more content to the expression "*education through the arts*". Through the artistic experience, in the education "through" the arts we can acquire not only competences to assume the specific character of education and the sense of an education up with the times as part of our education with the arts, but also the knowledge of its forms of expression and the evolution of the artistic culture in such a way that they contribute to develop our aesthetic and artistic sense.

Arts education, as *education through the Arts*, is a general field of education and a field of general education. It is a general field of education which permits focusing the pedagogical intervention on the area of the arts towards the development of character and sense of education (the same as mathematics, language, geography, or any basic discipline in the curriculum of general education). It is also a field of general education in which we acquire competences to use and build valuable experience to develop our aesthetic and artistic sense and ability to be critical spectators and incipient performers of activity and artistic objects. As these competences belong to the field of general education, they will be assumable as common heritage for all educatees, and as part of their integral development which qualifies them to understand reality and decide and perform their project as author and actor agents.

In the third sense we perform the specific sense of artistic education as vocational and professional orientation for a specific art, and we give content to the expression "*education for an art*". The aim of artistic education as a vocational



and professional field of education is the competence to create artistic objects by using the forms of expression and the appropriate instruments: comprehend, express and interpret in each performance by means of the appropriate instrument. By principle of meaning, this is another way of using and building artistic experience, although related to personal interests or to the conditions of professionalization and acquisition of professional competences in the field of the arts, as theoretical, technological, and practical mastery which is cognisable, teachable, researchable, and attainable.

In my view, education with the arts is not only *education "for" an art* (vocational development and chosen career, which do not have to necessarily coincide), focused on the art as theoretical knowledge, field of research and creative activity whose technical mastery and practical execution can be taught. Education with the arts is also *education "through" the Arts* (general field of education and field of general education). It is a general field of education which permits focusing the pedagogical intervention on the area of the arts towards the development of character and sense of education (the same as mathematics, language, geography, or any basic discipline in the curriculum of general education). It is also a field of general education in which we acquire competences to use and build valuable experience about the aesthetic and artistic sense, assumable as common heritage for all educatees, and as part of their integral development.

We can know art, teach art, and educate "with" art, whether to develop the character and sense inherent in the meaning of education on educatees, whether to develop the aesthetic and artistic sense within each educatee's general training, or to contribute to form artists from a vocational or professional perspective. "*Education WITH an area*" is professional and vocational education, but it is also a general field

of education and a field of general education which can be taught to all students in the common, compulsory, and basic education.

From the perspective of the knowledge of education, we educate "WITH" the Arts: we can educate "through" the Arts and educate "for" an art. We all can and must have education with the arts, even if we are not specialists in an art vocationally or professionally. All this demands to pay appropriate attention to the teachers' pedagogical training regarding the field of education "the arts" and to keep a clear commitment with the educational values of the artistic experience in their diverse forms of expression with the aim of creating patterns of educational performance which are systematised with the pedagogical approach (*gaze*): *the approach which makes it feasible to understand education with the arts as a task and the result of the relationship among arts and education with pedagogical criterion in the three meanings which we have specified: general field of education, field of general education and field of vocational and professional education.*

Educating with the Arts, which are a cultural area, is not a problem about knowing the Arts exclusively, or about Arts Didactics, or about Cognitive Pedagogy which allows improving our way of knowing. *Educating with the arts* is using the Arts to develop them as a general field of education, as a field of general education and as a field of vocational and professional education:

- Using the Arts to generate in educatees values related to the character and sense inherent in the meaning of education.
- Using the Arts to generate skills, habits, attitudes, knowledge, and competences which qualify them to decide and perform their personal life project and build themselves.



- Using the Arts to develop our aesthetic and artistic sense and our ability to be critical spectators and incipient performers of artistic activities and artistic objects.
- Using the Arts as theoretical, technological and practical mastery, which is cognisable, teachable, researchable and attainable-practicable, and through which we can achieve competence to create artistic objects by using forms of expression and the appropriate instruments with a vocational sense and, if that was our career goal, with a professional sense.

Knowing, teaching, and educating do not mean the same. Therefore, and if our thoughts are correct, it follows from this that educational design and instructional design are not the same. On the one hand, the instructional design, in a wide sense, is the space-temporary planning of the elements that take part in the process of education to attain concrete learning content. The instructional design can be based either on the personal experience or on the guidelines of the Didactics, as a discipline which studies the theory, the technology and the practice of teaching and its curricular integration. In this second case, we refer to the instructional design in a technical sense, which is identified with the didactic design. On the other hand, the educational design refers to the implementation of the traits of the meaning of education in every educational action. It adjusts to the specific difference of the educational function, born from the rigorous construction of the 'field' of education in the educational design of each intervention, rather than to the quantity and quality of the own contents of the area of cultural experience which is used as a resource in the instructional process (Tourrián, 2017a y 2020d).

The intervention is always oriented towards the action and from the *educational design*, which is the representation of the educational field that the pedagogue has to create (we do value the

area of experience as something educational). The design is the space-temporary planning of the components of 'the education field' (the area of experience, forms of expression, criteria of meaning, general dimensions, processes of intervention and technical senses of the educational field). The educational design favours the educational relationship adjusted to the educational principles and to the principles of intervention in each singular pedagogical action to form the individual, social, historical and of species-being human condition.

The educational design is compatible and necessary for a coherent instructional design in each pedagogical intervention under the principles of education and the principles of pedagogical intervention. And in order to do educational design, it is not only necessary to understand the components of 'field of education', but we have to implement a concrete, controlled, and formally programmed educational action, through the educatees' common activity and using the convenient internal and external means in each circumstance and school grade.

Taking the previous reflections into account, the *educational design* is finally defined in this work as the rational arrangement (space and temporary planning) of the components of the field of education to make intervention, by integrating the pertinent internal and external means in each circumstance and school grade.

Nowadays, pedagogues have sufficient knowledge of education to determine, with functional autonomy, the foundation of the purposes and the pedagogical action derived from the principles of education and intervention. The principles of education are the basis of the educational aims. The principles of intervention are the basis of the action. Both principles have their own place in the realisation of the concrete, formally programmed and controlled educational action. And General Pedagogy contributes to all of them.

It must be assumed with no prejudices that Pedagogy is the knowledge of education, and it is obtained from diverse forms, but, ultimately, this knowledge is only valid if it serves to educate, that is to say, if it serves to transform the information into knowledge and this into education, from concepts with intrinsic significance to the field of education. Not any type of influence is education, but any type of influence can be transformed into educational influence, considering the knowledge of education and the principles on which they are founded.

Pedagogues know how to justify the educational design and know how to go from General Pedagogy (which builds up educational fields and faces the explanation, understanding, interpretation and transformation of any state of things, events, and educational actions, regarding the structural elements of the intervention) to Applied Pedagogies, by creating the educational design from the common, specific and specialized field of education in each area of application (the Arts or any other). Pedagogy aims at forming this mentality by adjusting the knowledge of education in order to be able to educate with the arts, which are an educational field, and in this way, substantively education and adjectively arts.

In June 2016, RIPEME (the International Network of Mesoaxiological Pedagogy) set up a research project. The title of this research project is *Educere Artibus* (specific values of the Arts and common values of education; keys of the pedagogical integration for the educational design of the field). It is a project focused on the development of educating WITH the Arts, available in:

http://dondestalaeducacion.com/files/6315/7963/1664/Proy_Educere_Area-Lin_Invest_PMyCAE.pdf .

The *Educere Artibus* project is integrated in the *Mesoaxiological Pedagogy and construction of fields of education* research line that the *Texe* research Group of the University of Santiago de Compostela develops under my direction. The objective of this research line is to make fields of education and develop the educational design of each field.

The *Educere Artibus* research project is an applied pedagogy one based on the foundations of the Mesoaxiológical Pedagogy. Therefore, this project is oriented to build the bases of the necessary knowledge for the construction of educational fields from the educatees' internal common activity, attending to the structural elements of the intervention. Its central core is to develop the Mesoaxiological perspective of Pedagogy (to value areas of cultural experience as fields of education) and to apply this perspective to the area of cultural experience "the Arts". Under this approach, the research group is trying to establish the pedagogical integration keys between specific values of the cultural area "the Arts" and common values of education, in order to make the educational design of the educational field "the Arts". Its main task is to build up the rigorous construction of the field of education "the Arts" and its educational design to give full meaning to the expression 'To educate WITH the Arts' in each intervention.

The strength and the feasibility of this proposal lie in the pedagogical integration of common values of education and specific values of the Arts. The pedagogical integration demands to analyse of "concordance value-feelings" model, which makes it possible to move from knowledge to action, by strengthening attitudes which generate positive and permanent connection of emotional attachment.

From the point of view of Pedagogy, arts-education relationship is substantively education and therefore, the Arts contribute to develop and built-up common values of every educational act,

linked to the meaning of educating. Nowadays, we have already identified the common values of education regarding six categories of internal common activity: think-feel-want-choose to do (operate)-decide act (project)-create. Besides, we have identified values that qualify for the meaning of the educational action attending to conceptual categories of space, time, gender, and specific difference. Every action which has a pedagogical sense is territorial, long-lasting, cultural, and formative. From these categories, we have generated common values to all education.

From the point of view of Pedagogy, arts-education relationship, is adjectively arts and, therefore, the Arts must contribute to the development and creation of specific values derived from the Arts as an area of cultural experience which has its own conceptual sense. The Arts signify and are valuable to improve human being and their capacity to decide and improve themselves. The Arts can attain the development of specific values from the artistic activity, different from those which may be achieved from other areas of cultural experience (chemical, literary, mathematical, ...). It is a question of learning how to feel the Arts and to appreciate their value as activity and function; indeed, they are derivative values from the conceptual sense of the experience cultural area, and they improve us as human beings.

These specific values can be distinguished from the specialized values which belong to the professional education on a certain artistic activity. I am not suggesting making professionals of the Arts and educating in the professional values of the Arts, as if every educational activity with arts was professional artistic education. The specific values of the Arts are linked to the functions of the Arts as a cultural field (what an art is, what it is for and how everyone becomes sensitive to the arts, how I can contribute to make a spectator sensitive to the arts and, even

more, how people can become very fond of it, without having the professional condition of artist). The specific educative function of the arts has decisive relevance, and this is another part of the project which aims at the specific values of the Arts; we look for the appropriate place of the pedagogical integration of these common and specific values in the educational design of the Arts because we are educating WITH the Arts.

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