

## 主編序

今日藝術透過「數位」及「網路」媒介，加速各項視覺文化資訊的取得與接收，擴大藝術教育的面向，突破文化的隔閡，助長了彼此的交流。感謝國內外多位專家學者的投稿，使本期內容更加精采豐碩。

本期文章包含多國學者從不同面向對視覺文化與藝術教育等提出其精闢的見解與觀點。Cindy Hasio 利用 Feldman 描述、分析、詮釋、評價的藝術評論模式，探討如何解讀商業廣告圖像。Paul Duncum 分析 YouTube 網站上年輕世代的學習模式對於藝術教育的影響，及在藝術教育上能有那些思考與改變。韓孝承將符號學應用於視覺文化教學中，透過符號學解讀第二人生虛擬世界中不同文化影像所代表的涵義。Deborah L. Smith 論述如何以物質文化與議題本位的藝術教育，幫助學生發展技巧與想法。Andrea Kárpáti 與 Emil Gaul 探討匈牙利藝術教育在不同階段為因應不斷變化的藝術教育趨勢所採用的不同評量方法。潘啓業與王麗雁以中部地區某國民中學美術班師生為研究對象，利用訪談與問卷調查方式，瞭解美術班師生參與比賽的原因與對美術比賽的看法。

最後，感謝國立臺灣藝術教育館館長鄭乃文及相關人員的支持及作者們的賜稿，審查委員、編輯委員及編輯小組等之辛勞，才能使學刊內容更完善豐富。未來希望有更多的藝術教育工作者參與分享，開拓出藝術教育更寬廣的思維。期待本期能一如往常獲得各界的支持與回響，為藝術教育的多元視野提供更廣闊的國際交流。

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# Editorial

An ongoing trend in the arts today is the increasing use of digital and Internet-based media to expedite the process of obtaining and receiving visual and culturally relevant information, add extra dimensions to arts education, and bolster cross-cultural interaction by bridging the gaps. We are grateful for the contribution of articles made by various experts from both here in Taiwan and from abroad. Their outstanding submissions have made the latest issue of *The International Journal of Arts Education* very impressive indeed.

This edition features multifaceted insights into visual culture and art education presented by academics from countries around the world. Cindy Hasio uses the four pillars of the Feldman method of art criticism—description, analysis, interpretation, and evaluation—to examine how commercial advertising images are decoded. Paul Duncum scrutinizes the influence of young YouTube users' learning patterns on art education, and proposes new concepts and changes accordingly. Sandrine Han adopts a semiotic approach to giving visual culture-related instructions and also defines cultural images in the virtual world of Second Life. Deborah L. Smith's article argues that students can develop skills and new ideas out of a combination of materialistic culture and issue-oriented art education. Andrea Kárpáti and Emil Gaul discuss how Hungary's art education assessment approach varies depending on curriculum progression and trends in related fields. Meanwhile, Pan Qi-ye and Wang Li-yian utilize interviews and a questionnaire-based survey to study the fine arts program of a junior-high school in central Taiwan with the aim of exploring why the faculty and students enter fine arts competitions and what they think of such competitions.

Finally, I would like to express my appreciation to both the director of the National Taiwan Arts Education Center, Mr. Nai-wen Cheng, and the center's staff for all of their support, and also acknowledge the hard work of our contributing writers, review panelists, and editing committee. It would be impossible to deliver such an information-packed publication without them. We hope that more art educators will join forces with *The International Journal of Arts Education* in order to continue breaking new ground in the field of art education. As usual, I look forward to receiving feedback and support for the latest issue from readers of all different backgrounds, and anticipate broader avenues of international exchange to be opened up for a more diverse perspective on art education.

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