

TEMPLATE FOR THE GOOD PRACTICE

What is a good practice?

This good practice emerged from doctoral research exploring the use of new media arts and the aesthetic and philosophical concept of diffusion as an approach to innovation in contemporary art. The practical experiment was conducted with 17 students from the Faculty of Art Education at Helwan University, Egypt. It explored the potential of integrating conceptual research and digital artistic practice to support creative thinking and contemporary visual expression, with reference to Egypt's Sustainable Development Strategy, Egypt Vision 2030. The experience provides a research-based approach that can inform the development of innovative teaching practices in contemporary art education.

Please follow the instructions included to fill in the template. You can replace the guiding questions for each element with your description.

Mandatory fields are defined by *

Element	Description
Title*	<i>Integrating New Media Arts and the Concept of Diffusion into Contemporary Art Education: An Experimental Approach to Artistic Innovation and Sustainable Development</i>
Name of the VET Provider	<i>Faculty of Art Education, Capital University (formerly Helwan University), Egypt</i>
Thematic domain	What is the thematic domain covered by this good practice? More than one domain can be indicated • <u>Innovation</u> • <u>Digital</u> • <u>Green</u> • Inclusion • Entrepreneurial • Career guidance • Lifelong learning • Creating partnerships/skills ecosystems

Introduction*

This good practice emerged from a year-long practical experiment conducted as part of doctoral research on employing new media arts and the aesthetic and philosophical concept of diffusion as an entry point for innovation in contemporary art. The experiment involved 17 students from the Faculty of Art Education at Helwan University, now Capital University, Egypt, and resulted in the production of 17 digital artworks.

The practice aimed to explore how contemporary artistic expression can be enriched by integrating conceptual and philosophical inquiry with digital technologies and new media techniques. Through teaching, practical guidance, and artistic experimentation, students engaged in digital artwork production, image manipulation, conceptual photography, video, and research-based artistic exploration.

The theoretical framework examined the concept of diffusion across artistic, philosophical, scientific, and technological contexts, considering the growing interaction between art and science and the transformations brought about by technological development. It also explored how the concept could provide new intellectual and aesthetic approaches to contemporary art, particularly through the relationship between thought, technology, subjectivity, and the interplay of opposites and contradictions.

The practice was also connected to Egypt's Sustainable Development Strategy, Egypt Vision 2030, by exploring how its objectives could inspire new conceptual approaches and themes in contemporary artistic production. This connection encouraged the consideration of social, economic, and environmental development as potential sources of artistic inquiry and visual expression.

By combining theoretical research with guided practical experimentation, this experience established a research-based approach to contemporary art education that connects philosophical concepts, digital media, and sustainable development. It offers a foundation for further educational experimentation and the potential adaptation of interdisciplinary methods in art education.

Stakeholders and Partners

The key stakeholders involved in this good practice were the researcher, the academic supervisors, and the 17 students from the Faculty of Art Education at Helwan University who participated in the educational experiment.

The practice was designed and implemented by Ola Sayed Mohamed Taryal as part of her doctoral research in Art Education, specialising in Painting and Drawing. In her role as researcher and lecturer, she was responsible for planning the experiment, defining its objectives and conceptual foundations, developing its artistic approaches, and guiding students throughout the practical activities. The experiment was structured around five main components: objectives, conceptual foundations, approaches, scope, and the resulting artworks.

Academic supervision was provided by Prof. Dr. Mervat Sharbash, Professor Emerita of Painting and Drawing and former Dean of the Faculty of Art Education at Helwan University, and Prof. Dr. Maha Mazeid, Professor of Painting and Drawing and Vice Dean for Community Service and Environmental Development at the same faculty.

The students were direct participants in the educational experiment, undertaking guided artistic activities as part of the research. No additional institutional partners or formal external collaborations were involved. The practice was conducted within the Faculty of Art Education at Helwan University, now known as Capital University, Egypt.

Impact*

The practice explored how the aesthetic and philosophical concept of diffusion could be employed through new media arts as an approach to innovation in contemporary art. Conducted over one year as part of doctoral research, the experiment involved 17 students from the Faculty of Art Education at Helwan University (now Capital University, Egypt) and resulted in 17 digital artworks.

The main research findings and contributions were:

- **Understanding the transformation of contemporary art:** *The research highlighted how technological development and new media have expanded artistic tools, techniques, and forms of expression, creating new possibilities for experimentation and innovation.*
- **Integrating thought, technology, and artistic subjectivity:** *The practice explored contemporary art as an interaction between conceptual thinking, technological methods, and individual artistic expression, with particular attention to the relationship between ideas and visual forms.*
- **Establishing diffusion as a conceptual approach to artistic innovation:** *The research examined how artistic, philosophical, and scientific*

influences can generate new aesthetic perspectives and inspire innovative approaches to contemporary artistic production.

- **Connecting art with philosophy and science:** By examining philosophical ideas and scientific theories, the research explored relationships between visible and invisible phenomena, natural processes, and the aesthetic interpretation of the world.
- **Promoting conceptual and interdisciplinary artistic practices:** The research addressed the development of conceptual photography and other contemporary art practices in which the idea and underlying meaning are central to the artistic process.
- **Exploring contradictions as a source of creativity:** The research highlighted the role of opposites and contradictions, such as diffusion and confinement, in generating complex meanings and new possibilities for artistic expression.
- **Linking contemporary art with sustainable development:** The research identified conceptual approaches through which the objectives of Egypt's Sustainable Development Strategy, Egypt Vision 2030, could inspire contemporary artistic themes and creative exploration.

Overall, the practice provided a research-based framework for integrating new media arts, philosophical inquiry, and interdisciplinary thinking into art education. The resulting 17 digital artworks demonstrated the application of these conceptual approaches in artistic production, while the research offers a foundation for further experimentation and potential adaptation in contemporary art education.

Innovation and Success Factors *

The innovative aspect of this practice lies in employing the aesthetic and philosophical concept of diffusion as a conceptual entry point for innovation in contemporary art education. Rather than treating new media arts merely as technological tools, the practice connects digital artistic production with philosophical inquiry, scientific ideas, and contemporary cultural and social issues.

The practice developed four thematic approaches to the concept of diffusion in relation to the objectives of Egypt's Sustainable Development Strategy, Egypt Vision 2030:

- **Cultural Diffusion – “Unidentified Features”:** Exploring cultural influences and questions of identity through contemporary artistic expression.

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- **Diffusion in Society – “The Seven Philosophical Miracles”:** Investigating social and philosophical ideas through conceptual artistic approaches.
 - **Diffusion in the Sciences – “The World of Nature’s Contradiction and Ambiguity”:** Exploring relationships between scientific ideas, natural phenomena, contradiction, and ambiguity as sources of artistic inquiry.
 - **Political-Ideological Diffusion – “False Consciousness”:** Examining political and ideological influences through conceptual artistic expression.

These approaches provided a structured framework for connecting theoretical research with practical experimentation. The one-year educational experiment involved 17 students and resulted in 17 digital artworks, demonstrating how the concept of diffusion could inform contemporary artistic production through new media.

Key success factors

The main factors supporting the practice were:

- **A clear conceptual and theoretical foundation:** The integration of philosophical and aesthetic inquiry with the concept of diffusion provided a framework for artistic experimentation.
- **Integration of theory and practice:** Students participated in a research-based educational experiment that connected conceptual ideas with digital art production.
- **Interdisciplinary thinking:** The practice drew connections between art, philosophy, science, technology, and contemporary cultural and social issues.
- **Structured thematic approaches:** The four thematic directions helped organise the artistic exploration around distinct conceptual concerns.
- **A connection with sustainable development:** Egypt Vision 2030 provided a broader framework for identifying contemporary themes and potential areas of artistic inquiry.

Conditions for replication and adaptation

The practice could be adapted in other art education settings, provided that the following conditions are considered:

- *Access to suitable digital tools and software, according to the resources available in the educational institution.*
 - *An educator with relevant knowledge of contemporary art, conceptual thinking, and new media techniques.*
 - *A clear research or thematic framework that connects theoretical inquiry with practical artistic activities.*
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- *Flexibility to adapt the four thematic approaches, or develop new ones, in response to students' interests and local cultural and educational contexts.*
- *Sufficient time for research, experimentation, artistic production, and reflection on the resulting work.*

Replication does not require identical artworks or technologies. The core approach can be adapted to different educational contexts while retaining its emphasis on conceptual inquiry, interdisciplinary exploration, and the integration of new media arts into contemporary art education.

Constraints*

The practice encountered three main challenges during its implementation:

1. Limited prior knowledge of contemporary art and new media arts

The students' previous artistic experience was primarily based on traditional art practices, and their familiarity with contemporary art and new media techniques was limited.

Addressing the challenge: *The researcher provided a theoretical introduction to the historical, social, economic, technological, philosophical, and aesthetic developments that shaped contemporary art. Students were introduced to different new media practices, including video art, sound art, light art, virtual and augmented reality, interactive art, and artificial intelligence art. Selected works by contemporary artists were also analysed to expand their understanding of new artistic possibilities.*

2. Introducing students to digital software and its artistic applications

Another challenge was explaining how to use digital software and helping students understand how its technical functions could serve their artistic intentions. This required connecting the practical use of digital tools with the conceptual and expressive aims of each artwork.

Addressing the challenge: *The researcher provided guidance on the use of relevant software and its potential applications in digital artistic production, linking technical procedures to the students' artistic ideas and encouraging them to explore digital tools as means of visual expression and experimentation.*

3. Developing contemporary artistic ideas that connect philosophy, diffusion, and sustainability

Students also needed to move beyond traditional artistic subjects and develop contemporary ideas that connected the philosophical and aesthetic concept of diffusion with the objectives of Egypt's Sustainable Development Strategy, Egypt Vision 2030. Translating abstract philosophical concepts and sustainability concerns into meaningful visual expressions required research, interpretation, and creative exploration.

Addressing the challenge: *The researcher established a theoretical and conceptual framework that connected philosophical and scientific perspectives on diffusion with contemporary artistic practices and sustainability-related themes. Four thematic approaches—cultural diffusion, diffusion in society, diffusion in the sciences, and political-ideological diffusion—provided structured directions for developing artistic ideas and producing digital artworks.*

These challenges highlighted the importance of combining theoretical preparation, practical software guidance, and conceptual development when introducing students with traditional art backgrounds to new media arts. The experience also demonstrated the need to allow sufficient time for research, experimentation, and the translation of complex ideas into contemporary artistic production.

Lessons learned *

The implementation of this research-based practice provided several important lessons for contemporary art education:

1. The importance of theoretical preparation

Introducing students to new media arts requires a clear theoretical foundation, particularly when their previous experience is primarily based on traditional art practices. Understanding the historical, philosophical, aesthetic, and technological developments of contemporary art helps students engage more meaningfully with new artistic approaches.

2. The connection between technical skills and conceptual thinking

Learning to use digital software is not an end in itself. Technical skills become more meaningful when students understand how digital tools can support their artistic ideas and communicate conceptual content.

3. The value of interdisciplinary learning

Connecting art with philosophy, science, mathematics, and technology can open new directions for artistic exploration. The concept of diffusion provided a framework for investigating these connections and translating abstract ideas into contemporary artistic expressions.

4. The importance of connecting artistic ideas with contemporary issues

The practice highlighted the value of encouraging students to develop artistic concepts in response to cultural, social, scientific, and political-ideological questions. Linking artistic exploration with Egypt's Sustainable Development Strategy, Egypt Vision 2030, also provided a broader context for considering the relationship between art and sustainable development.

5. The need for structured yet flexible artistic approaches

The four thematic approaches—cultural diffusion, diffusion in society, diffusion in the sciences, and political-ideological diffusion—helped organise the research and artistic exploration. At the same time, such frameworks should allow students to develop individual interpretations and diverse forms of artistic expression.

6. The value of combining research with practical experimentation

The experience demonstrated the relevance of integrating theoretical investigation, analysis of contemporary artists' works, digital experimentation, and artistic production within one educational framework. This approach can provide a basis for further research and adaptation in contemporary art education.

Overall, the practice highlighted that integrating new media arts into art education requires more than introducing digital technologies. It involves preparing students intellectually, developing their technical capabilities, encouraging interdisciplinary thinking, and supporting the translation of complex concepts into meaningful artistic work.

Replicability and/or up-scaling

This practice has the potential to be adapted and replicated in art education faculties, university art programmers, and other educational settings interested in contemporary art and new media arts.

Its replicability lies in the methodological approach rather than in reproducing the same artworks. The practice combines theoretical research, the analysis of contemporary artists' works, the exploration of philosophical and scientific concepts, digital software guidance, and practical artistic experimentation.

Potential for replication

1. **Within art education faculties:** *The approach can be adapted for courses and educational activities that introduce students to contemporary art, conceptual thinking, and digital artistic practices.*
 2. **Across other higher education institutions:** *Art departments and programmes interested in interdisciplinary learning can adapt the approach to connect artistic production with philosophy, science, technology, and contemporary cultural and social issues.*
 3. **Within different educational contexts:** *The practice can be adjusted according to students' prior artistic and technological knowledge, the available digital tools, and the time allocated to practical experimentation.*
 4. **Through further research and educational development:** *The original experiment provides a starting point for further applications involving*
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different student groups, alternative digital media, and additional artistic themes related to sustainable development.

Requirements for successful replication

Successful adaptation would require a clear theoretical framework, an educator familiar with contemporary art and new media practices, appropriate software and digital resources, sufficient time for theoretical preparation and practical work, and guidance that helps students translate abstract concepts into artistic ideas.

The four thematic approaches developed in the research—cultural diffusion, diffusion in society, diffusion in the sciences, and political-ideological diffusion—can be used as a starting framework. They may also be adapted or extended to reflect different cultural contexts, educational objectives, and students' interests.

A gradual approach to replication

The practice could be replicated through four stages: theoretical preparation, introduction to digital tools, guided artistic experimentation, and documentation and evaluation of the resulting artworks. Feedback and evaluation from subsequent implementations could help refine the approach and assess its educational value.

Although the original experiment involved 17 students in one research context, further implementation would be needed to assess its effectiveness across different institutions and student groups. Its flexible, research-based structure offers a foundation for such future adaptation and development.

Contact details

Contact person: Ola Sayed Mohamed Taryal

Position: Lecturer in Drawing and Painting

Institution: Faculty of Art Education, Capital University (formerly Helwan University), Egypt

Department/Unit: Department of Drawing, Painting and Sculpture

Country: Egypt

Email: ola_taryal@hotmail.com

Telephone: +201155753384

The contact person can provide further information about the doctoral research, the educational experiment involving 17 students, the four thematic approaches to diffusion in contemporary art, the resulting digital artworks, and the possibilities for adapting the practice in other art education settings.

URL of the practice

<https://www.linkedin.com/in/ola-taryal-41561010b/>

Related resources that have been developed

The resources developed and used to implement and document this good practice were integrated into the doctoral research and its practical educational experiment. They included:

- **Doctoral research and theoretical framework:** Research materials examining the aesthetic and philosophical concept of diffusion and its relationship to contemporary art, new media arts, philosophy, science, technology, and sustainable development.
- **Documentation of the educational experiment:** A presentation of the one-year experiment conducted with 17 students from the Faculty of Art Education at Helwan University (now Capital University, Egypt), including its objectives, conceptual foundations, approaches, scope, and outcomes.
- **Philosophical, artistic, and technical analyses:** Analyses exploring the philosophical concepts, aesthetic dimensions, artistic approaches, and technical methods involved in producing the digital artworks.
- **Thematic framework:** Four approaches to diffusion: Cultural Diffusion, Diffusion in Society, Diffusion in the Sciences, and Political-Ideological Diffusion.
- **Digital artworks:** A collection of 17 digital artworks produced by the participating students as part of the research experiment.

Together, these resources document the research methodology, the implementation of the educational experiment, and its artistic outcomes. They may serve as a reference for educators and researchers interested in integrating new media arts, philosophical inquiry, and digital artistic practices into contemporary art education. Further information about the research and its resulting artworks may be provided upon request, subject to the availability of the relevant materials.
