Many fields of interest and trends exist within art and art education: art aesthetics, museum art, art history, art career, visual culture, popular culture, multicultural and intercultural perspectives, technology-based digital culture, and more. These fields do not occur step-wise and consecutively; instead, they exist with overlaps and connections. With new technologies come new art and applications, new connections and communities, and resulting new cautions that require responsible goal-setting in art production and education in order to create, promote, and support a global civil society.

What is new creative media?

Colman's (2004) perspective on Internet art as a form of new creative media is exemplary. She noted

> A significant body of Internet art is instructive for critical pedagogy in that its creators openly repudiate and critique this commercialization, favoring technological experimentation, online interaction, dialogue, hypertext narrative, political involvement, and making strange the Web's established design conventions. (p.62)

By commercialization, Colman referred to digital art as a means of "preparing students for future employment in market-driven jobs" (p.61) and as such, has transformed the essence of the Web. The Web's 'established design conventions' consist of standard elements, such as templates, drag-n-drop icons, and top-page advertisements. Both concepts - commercialization and established standards - should be augmented to reflect cautious, responsible, and critical interventions.

New art and applications

As defined by Colman (2004), "Art on the 'Net' treats the Internet as a virtual gallery where digitized artwork is 'hung' and viewed…to publicize or sell physical works of art" (p.62). Regarding new art applications, Colman **cautioned** that it is the critical responsibility of artists to develop "visions of technology that present alternatives to those inspired by commerce" (p.61). So, beyond 'art on the Net,' Colman focused

investigation on the uses of "the Internet as an artistic medium" (p.61) that would foster connectivity, participation, and networking. By responsibly creating new visions and purposes beyond commercialism, changes can further reflect the needs and desires of people.

New connections and communities

Technology provides better, further-reaching, and faster connections (networking) between people, places, projects, ideas, situations, news, knowledge, education, and more. On-line social networks become "virtual networks" (Delacruz, 2009a, p.3) that may be viewed as communities. Delacruz **cautioned** that virtual communities lack "critical elements that define…communities… [such as] the very essence of a neighborhood…warmth…friendship, kinship, civic involvement…" (p.3): these critical elements are human elements.

Scholz (2004) noted technology-based connections as "inevitable" (p.95) collaborations and consultations in bringing together concepts. He noted various 'open' arenas for bringing together the concepts of knowledge and information: Open Source, Open Groupware, Open Theory, Open Education, etc. He also **cautioned** that "Collaborations…should start with the building of trust and testing of values and interests for compatibility…With trust, true communication can take place" (p. 97). There is no built-in template for 'trust' in how technology is used; therefore, humans are responsible for and should be permitted to express personal choices in how to voice true communications.

New goals and a global civil society

Delacruz (2009b) noted that efforts should be made in pursuit of a "global civil society" (p.15) with an "eclectic and incomplete" (p.15) mix of networking, new creative media, global citizens, and compassionate teachers, in order "to create a culture of caring" (p.15). With caring connections, and critical intervention, new creative media has the potential to continue its forward movement in our world of art.

New pushes depend on one old truth

New pushes --- interests, trends, responsibilities, and goals --- should rely on one 'old' truth: the value of human elements. These human elements are deliberate actions,

critical thinking, creative ideas, unmet needs, deep desires, felt emotions, preserved beliefs, grounded values, and more. With human elements, goals for new creative media become working parts of life in a civil society. Rossman (1998) referred to Postman (1996)'s **cautionary** words against the "love affair with technology" with a reminder that "at its best, schooling can be about how to make a life, which is quite different from how to make a living…. [which] is not easy to pursue…our technology is indifferent to it…" (p.34-35). When faced with new forward pushes, educators should remember to find solid footing on the grounds of truth and humanity.

New media in art and art education

I would introduce new creative media as another medium in art production. With a personal interest in photography, the digital camera (cell phones, ipods, SLRs, etc.) and its partners (printers/scanners, software applications, etc.) would act as the technology tools, and the resulting photographs would act as art medium for mixed media art making. Study units would aim to explore the field of digital photography and related applications with room for exploration, depending on students' skill base and interests. Digital photographs may be raw, manipulated/enhanced, or recreated in various ways. Printing options on various papers would be reviewed. An introduction to mixed media art would set the tone for students to choose from a variety of surfaces (paper, panel, canvas, etc.), color and adhesive materials (paints, color mediums, polymers, acrylic mediums, etc.), and other additive objects (beads, fabric, paper, found objects, digital photographs, etc.) as they experiment with adding and layering techniques. With photographs, students would create further stories and messages through the open process of mixed media art. Swann (2005) noted creative and expressive medium (like paint, clay, markers, etc.) allow learners to embark on a "journey of exploring the languages of materials…we must not forget the importance of nurturing the rich imagination and confidence that inspires personal expression" (p.47). Digital photography as an expressive medium, coupled with mixed media art production blends 'old' and 'new' mediums in artistic language.

Furthermore, students may want to digitally document their progress and process using photography. After which, they may choose an on-line source of project-sharing

(e.g. pinning, blogging, website, etc.) to extend their artistic language to communities beyond the classroom. One student may choose to opt out of on-line sharing, preferring to speak quietly and be heard by only a few. Another student may want to shout her message for the benefit of a virtual community. On-line connections would be optional, as it is a reflection of each student's personal choice on how far and what to project with her voice.

Delacruz (2009a) noted central concerns of insufficient time, resistance to change, technical hurdles, and other limitations inherent in some school-based, formal art education. In an informal classroom, I have the flexibility of time for this study unit to span several sessions. Students would use their own technology tools and/or the ones I have available: iPad, laptop w/ software and Internet access, printer/scanner, digital camera, etc. Given small class sizes (4-6 students), we have the added advantage of creating in-class relationships with more ease and depth, than might be possible in larger class settings. I believe the essence of relationships depends on language, which may be expressed and extended in many ways: written, verbal, virtual, artistic, and combinations of such.

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