

CREATING AND EVALUATING THE IDENTIFICATION OF CHILDREN AND YOUTH TALENT FOR FINE ART

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The study presents an analysis of findings from a long-term research supported by the VEGA agency 1/0179/17 Research on the Identifiers of Fine Art and Talent of Children and Youth.

Abstract: The study describe the process of identifying the indicators of art talent in children and youth and specify one of the indicators based on the internal structure. The process of searching the indicators of art talent was carried out by the process of identification, which served us to recognize and then assign a particular category to the basic three indicators of fine art talent (so-called triads of fine art talent).

Keywords: art talent, process of identifying, indicators, fine art

1 Fine art talent - characteristics

The topic about talent and gifted children and youth for fine art is based on the concept of talent. When we talk about gifted people or talent, we usually refer to other areas of human activity than art. It is possible find information about cognitive or other kinds of talent in the literature for specific purposes. Talent, endowment, natural ability or gift are expressions and terms closely related to the arts. At present, we can find different definitions of the term talent: from innate assumptions, above average abilities or creativity and deep interest.

We can find both terms in literature, talents and endowment used differently. In literature (especially from local provenance), the terms (talent and endowment) are used differently, e.g. talent as an actual ability (Musil, 1985), endowment as potential ability for intellectual activities and skill for non-intellectual activity (according to Hvozdič, see Valachová, 2005). Dočkal (2005) mentioned these terms as synonyms, used them as equivalent. It is also possible to continue in equivalence, as according to Winner (1997) talent and endowment have a lot in common. The author (Winner, 1997) describes the common triadic model. According to the author, he has three basic pillars (claims), which include the following premise:

1. An individual with talent is usually prematurely mature
2. He/she needs minimal help
3. He/she wants to stand out in the area where he is gifted

When trying to define the scientific notion of art talent, it is necessary to have an effort or ambition to uncover the essence of the phenomenon, ie to break away from the word and associations from colloquial language. According to Dočkal (1987) every healthy person can do some activity, he has some prerequisites for it, some talent. Talent and endowment must be understood as a component of the personality that is responsible for regulating his/her activity, both in qualitative (kind of activity) and in quantitative meaning (performance, success of activity).

Dočkal (2005, p.158) points out that it is useful to use the terms gift (and talent as synonyms) as the belief that talent and talent are two different concepts is a myth. Both terms refer to the same term - the ability of a person to practice. This statement, in turn, contradicts Musil's claims (1985) that the main quantitative difference is that talent is considered a high degree of talent.

The basic theoretical background for the understanding of talent from our point of view, as well as the talent of art, is the definition of the term from a psychological vocabulary (Abramenkovová et al., 1987), where it is understood as:

1. A qualitatively distinctive set of competences that underpin the successful implementation of the activity, the synergy of capabilities that form a certain structure, make it possible to compensate for the shortcomings of some skills through the development of other abilities.
2. General abilities or general elements of competences that determine the subject's ability, level and specificities of his / her activities.
3. Reasonable potential, or intelligence, holistic individual characteristics of cognitive possibilities and learning abilities.
4. A summary of beliefs, innate facts, level manifestations and the specificities of innate assumptions.
5. Talent, existence of internal conditions for achieving excellent results in action (Abramenkovová et al., 1987, p. 120).

Consequently, in the context of giftedness and abilities are essential as a precondition for action. According to Dočkal (2005, p. 11), some of the constantly evolving hardware is the use of which we can only provide with the use of appropriate (constantly developing) software. The ability to represent a java and quantitative aspect, the feature puts emphasis on a pro-active and dynamic aspect. Ability is in function and develops at the same time as it is used by the function, which is particularly significant in a child of pre-school age. Although the child's autonomous activity gains a major place in the process of perfecting innate abilities, it is not possible for a child to reach his or her own limits naturally, solely on the basis of his or her own activity, but due to appropriate educational action. Our interest is art talent, which is one of the artistic talents. Dočkal (2005) argues that no artistic activity can be successfully carried out with insufficient intellectual abilities. The unequivocal determination of the type of childhood talent is complex. Adequately developed intellectual abilities allow the development of artistic talent.

1.1 Approaches to talent studies

Three basic theoretical approaches to giftedness have been preferred since the 20th century (*see Cognitive approach, Personality development approach, Social cultural approach*):

Cognitive approach: He has the longest tradition in psychology. The original interest of the authors of this direction was to explore the cognitive assumptions of children and to identify individual differences between children. The research was focused on testing cognitive assumptions, focused primarily on IQ height.

Personality development approach: Representatives of this approach understand talent as an interplay of multiple personality characteristics. This model has many advocates and their ideas influence school policy in several countries.

Social cultural approach: This approach brings together the psychological and pedagogical tendencies of the problem. Their application is primarily in pedagogical practice, where it is desirable to address not only the individual's talents but also related areas and problems. In connection with artistic talent, we are most satisfied with the socio-cultural approach to giftedness study. The most important authors who have contributed to the development of this approach are H. Gardner's theory of diverse intelligences, followed by A. J. Tannenbaum, M. Csikszentmihalyi and A. Robinson (see Bartko et al., 2018).

1.2 Indicator (s) of creative talent and assessment options

The linking of indicators and artistic talent is characterized by the fact that the acquired findings concerning the talent of art had to be differentiated in a concrete way and the indicators are those that were helpful during the research. We understand the indicators as indicators of the children's art talent. Quite often, characters are used in art or visual art that we understand as being used more or less in the entire population, in a comparable development period. The signs of a child's drawing are well known, in which the characters appearing in a particular human developmental period are described. However, the indicators do not understand how the characters in the context of artistic expression are explained. In our understanding, these are indicators that are typical of the population with artistic talent, i.e. their perception is not so narrowly understood because a particular indicator may be present in the creation of an 8-year-old child and may even appear at a later age. Therefore, the indicators are not strictly tied to the age of a person with artistic talent.

For the presence or absence of individual indicators, we have the ambition to use a table in which the values (those used by the researcher) are expressed as a percentage, supplemented by a comment on the presence of weak or strong in the context of artistic talent. Each of the indicators that is part of the triad of key indicators can be evaluated by a five-step point scale (Valachová, 2018).

The term indicator is associated with several sectors. In the Pedagogical Dictionary (Průcha et al., 2009), the educational indicators are defined as a qualitative indicator that tells about the characteristics of products, the functioning and financing of the learning process (p. 82). Indicators are seen as data that monitor the learning process. The indicator is an identification index that Kadlec (1999) characterizes as a group of properties expressed by a code that characterizes just one object or expresses a defined group with generalized properties (Kadlec, 1999, p. 330). The indicators of children's creative talent (Valachová, 2018), in the context of the present research, are understood as the monitoring of a specific phenomenon, which is the artistic talent as a basis for the theoretical-research approaches in the examined issue. We include three main indicators, namely: environment, process and product, as shown in the processual circular arrow. In the process of assessing the talent of art, it is necessary to define primarily the main indicators that are considered significant during the evaluation of research and they are supposed as significant for its actual realization of research and subsequent evaluation (Valachová, 2018).

The process of searching the indicators of art talent was carried out by the process of identification, which served us to recognize and then assign a particular category to the basic three indicators of fine art talent (so-called triads of fine art talent).

2 The triad of indicators for fine art

The fine art talent indicators (I<1; 3>) show a triad that suggests a range of assessing the specificity of art talent. Their specificity was taken by a circular arrow, which creates a grouping of visual talent indicators and, at the same time, an individual saturation of one of the triads and points to the fact that art talent does not have to be confirmed.

Quantities (called basic and specific categories) have been identified at the interface of the triad of indicators, which are decisive for the visualization of the internal system of artistic talent assessment. This sequence at the interface of three indicators allows determining the saturation of individual categories within a particular indicator, whereby it can confirm or not to confirm each individual having prerequisite for creative talent.

Despite the fact that the issue of artistic talent is unique (several studies have been devoted to art talent in our conditions, but

there is no mention of concrete indicators, author's note), we find a relatively plastically described identification process (Strieženec, 1996), which we consider consistent with the course research (see Valachová, 2018). Strieženec (1996) argues that identification is a process by which we identify the identity of an object. In our case, it is the phenomenon of art talent in human being within his or her journey of life, we start in the pre-school age, when it is likely that the child proves the uniqueness of the art work to adolescence. We recognize similarities or differences in these periods. When identification touches a person, it is a process of knowing a certain characteristic attribute (a talent for art). Based on this characteristic, a personality can be assigned to a particular type of class, or considered to be unique from a certain point of view. It may also be unconscious with another subject, group, or model. We encounter it in the elimination of tensions, in the failure to achieve the goal when the client identifies (or links) with those who have achieved a similar goal during social work (see Strieženec, 1999).

2.1 Artefact: the foundation of fine art talent

The basis of the art talent was (and remained) an artefact. Hrubec et al. (2009) defined artefact division into material artefacts and non-material artefacts within the elements of cultures. Based on this division, we used a multi-level hierarchy system that allowed us to display basic information whose hierarchy will branch out in a horizontal direction. Based on the authors' classification (Hrubec et al., 2009), and by taking into account the narrow specification of the talent of fine art, we have formed by modifying two generally defined groups, which include indicators. We consider the described indicators to be a fundamental and basic triad defining the structure within the framework of assessing the artistic talent. It should be noted that the individual indicators are typical in that they can be realized by a researcher in different spheres of his research or practice. They are intended for professionals who need, or more precisely, they have a requirement within the environments to determine whether a person possesses or does not possess talent for fine art.

2.2 Characteristics of the main indicators

As we have already mentioned, a triad was created as part of the assessment of indicators, which includes three indicators, which are considered to be the crucial (main) indicators and from them are indicators in coaction with the characteristics of a particular indicator.

The ENVIRONMENT is the first indicator within the triad of indicators and at the same time it is of a material nature. It is referred to as Indicator 1 (abbreviated I-1). If I-1 is evaluated, art talent can be assessed in a school environment of varying levels of education at both environment home and artistic or in an art environment where a variety of artistic work arises as an interior or exterior studio, various galleries and museums. For this reason, each of the indicators needs to be hierarchically divided and defined from the categorisation point of view. Individual categories will be the result of a specific indicator environmental data collection.

As part of the assessment of the recipient [R8], we will assess his artistic talent so far in five specific indicators of artistic talent in the home environment, i.e. it is clear that assessment by family members can be significantly subjective. Within the general category of home environment, we will assess specific indicators (Tab. 1).

Tab. 1: Specific indicators of artistic talent within the environment indicator

Specific indicator of fine Art giftedness	Marking specific artistic talent indicator
He/she is interested in fine art working in home environment.	I-1-A
He/she searches various options and situations for creative art work without the help of another person.	I-1-B
He/she forms fine art production on the basis of various stimuli	I-1-C
He/she is interested in a variety of materials	I-1-D

and their unusual uses	
He/she is very active in art activities in the home environment	I-1-E

Source: own elaboration

The frequency of specific indicators is also saturated with respect to the number of recipients in the database. Individual claims that are within the scope of B and C assessments are continually re-evaluated by another assessor in order to be considered objective and relevant.

Fig. 1: Assessment of specific indicators in the context of the environment indicator

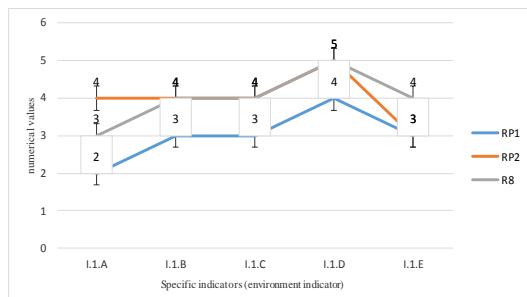


Fig. 1, shows the specific indicators and is evaluated by three assessors, shows a very strong indicator of artistic talent in one of the 5 items, so it is necessary to realize the conversion and then compare. Recipient [R8] excels in one of five indicators (I.1.D, interested in diverse material and its non-traditional uses). On the basis of the average, it can be assessed that it received 36.62 % under indicator I.1, thus confirming a weak indicator confirming possible art talent. It is necessary to evaluate each environment in this way, i.e. school and out-of-school, to confirm the reality. The more saturated the individual indicators will be (within the specific indicators of art talent, the greater the likelihood of identifying art talent in a person, regardless of age).

PROCESS is the second indicator in the triad of indicators and is also material in nature. It is referred to as Indicator 2 (abbreviated I-2). We will re-evaluate recipient [R8] in the context of a free theme without any required indications. In the context of the general category of free topic processed product, we will evaluate specific indicators (Tab 2).

Tab 2: Specific indicators of art talent within the process indicator

Specific Indicator of fine art giftedness	Marking specific indicator of fine art giftedness
He/She processes its own ideas, does not need guidance in a free theme	I-2-A
He/She processes one or more themes and constantly improves it (them)	I-2-B
His/Her activities are done with increased attention and interest	I-2-C
He/She also engages in another type of art (Besides fine art at least one) during his activity.	I-2-D

Source: own elaboration

Fig. 2: Evaluation of specific indicators in the context of I-2

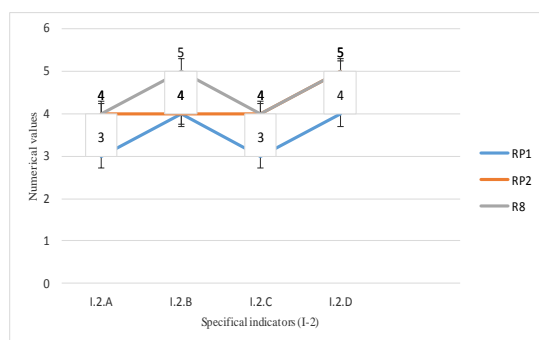


Fig 2 which shows specific indicators which are evaluated by three reviewers, shows in two out of four items a very strong indicator for fine art talent, hence it is necessary to realize the recount and then compare it with Tab. 2. Recipient [R8] excels in two in four indicators (I.2.B, I.2.D). On the basis of the average values, it can be assessed that within indicator I.2 the saturation in the item is a good indicator confirming possible fine art giftedness. It is also desirable to evaluate a specific indicator for given and predetermined topic, to evaluate this indicator.

Production is the third indicator in the triad of indicators and is also non-material in nature. It is referred to as INDICATOR 3 (abbreviated I-3). In coactions and with clarification of this indicator, we will illustratively work with recipient [R8] from previous situations. This indicator is characterized by the fact that the assessment is to be carried out by the assessor with art education, as the content fulfilment of the individual indicators requires it. For this reason, only those who meet the condition become assessors. That is why this indicator is the longest in terms of evaluation.

Fig. 3: Evaluation of specific indicators in the context of I-3

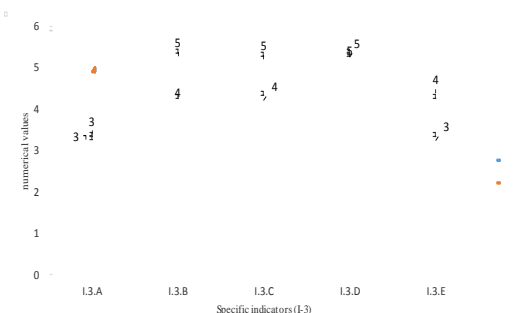


Fig. 3 shows the specific indicators I-3, which, unlike the previous two assessments, are evaluated by two reviewers (selected on the basis of specific conditions). Based on the graphical processing, the range of evaluation is in the polarity of the values 3-5, which generally indicates that art talent is obvious. This must be confirmed by evaluating all the specific indicators in the indicator (I-3). There is no need for other graphical processing in the given situation, as the likelihood of artistic talent in this I-3 is in the mean of more than 65%. In this case, within the framework of the assessment of artistic talent, it is necessary to supplement and re-evaluate the evaluations obtained from the indicators I-1 and I-2, which are part of the triad of artistic talent. In this point, the identification of the creative talent begins with the specific indicators of the individual indicators of the talent triad. Despite the fact that the process is fairly lengthy by the saturation of individual indicators, it is possible to fill the bank, which will be usable as a classification table for faster detection of art talent in children and youth.

3 Conclusion

The process of identifying art talent is a challenging process that has not yet received adequate attention. Three main identifiers have been identified in the research that represents the basic structure in the process of identifying the talent of children and youth.

Specifically, we have described the process of identification through the triad of indicators in this paper. Based on their satiety, it is likely to identify a person with artistic talent. The very process of identifying basic and specific indicators within the triad is to uncover the underlying issues in the process of identifying, categorizing, and hierarchizing fine art talent in children and youth.

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Primary Paper Section: A**Secondary Paper Section: AL, AM**