

Forschung zur kulturellen Bildung im internationalen Kontext

Förderung von Forschungsvorhaben zur kulturellen Bildung,
Berlin, 9. Oktober 2018

(Wir sind) „Die Anderen“

1. Inter-/Transkulturalität & post-/ neokoloniale Verwerfungen



„The Others“

(Alejandro Amenábar; Spanien,
Frankreich, Italien, USA 2001)



„Nein, postkoloniales Denken und Argumentieren ist nicht nur eine intellektuelle Mode, sondern der einzige Zugang zur Welt- und Nationalgeschichte, der dem Zeitalter der Globalisierung angemessen ist.“

Micha Brumlik,
Erziehungswissenschaftler

Quellen: taz Nr. 11137 (Oktober 2016), S. 15 (Text)
<https://commons.wikimedia.org/wiki/File:Kolonialbesitz.png> (Bild)



Akuno, E., Klepacki, L., Lin, M.-C., O'Toole, J., Reihana, T., Wagner, E., & Zapata Restrepo, G. (2015).

**Whose arts education?
International and intercultural dialogue.**

In M. Fleming, L. Bresler, & J. O'Toole (Hrsg.), *The Routledge International Handbook of the Arts and Education* (S. 79–105). London: Routledge.

1. The right to arts and culture in education is a **human right**
2. Education must be understood as lifelong learning, the development of all relevant skills and abilities and the **full development of personality**
3. Following the narrow sense of the term, culture should be understood as all symbolic forms and activities of mankind
4. Education in arts and culture has an **intrinsic value**
5. Education in arts and culture always involves reception and production of art and culture
6. Arts and culture in education **contributes to the development of the individual and the development of modern societies**
7. Today the greatest challenges are lifelong learning for all, **difference and diversity, inclusion and participation, inter- and trans-culturality** and sustainability
8. Arts and culture in education must be maintained and further developed.
9. The Road Map for Arts Education must be revised

„arts education in most Latin American countries has experienced a struggle for centuries between the ancient indigenous, the Afro-American, and the Spanish-European traditions with different backgrounds, identities and practices emerging in these countries [are] still ignoring not only the ancient traditions and knowledge of the original inhabitants but also the process of hybridization and the actual practices of the population“

(Gloria Zapata Restrepo 2015, 93).

„Within Aotearoa/New Zealand there are distinct traditions aligned to Western European values of arts and culture in education. For Māori, these epistemologies embedded in particular historical perspectives have provided a long association with the marginalization of maori knowledge. [...] It is however imperative to remember that for Māori within a paupapa Māori environment **we are no longer positioned as other . . . rather, that we are the norm within our own constructions of art and culture in education**“

(Tia Reihana in Akuno e.a., S. 94).

„This lifelong, context-specific arts education embeds a holistic and communal approach to the development of the individual, so paradoxically it both embodies and renders unnecessary the concept of Bildung as a distinct philosophy of learning built on the notion of a distinct individual [...]“

(Emily Akuno in Akuno e.a. 2015, S. 90)

[Akuno v.s Kant]

[Reihana vs. Humboldt]

[Zapata Restrepo vs. Orff]

„Die Anderen“

2. „Künste“, Felder, Kulturkonstruktionen



„The Others“

(Spanien, Frankreich, Italien,
USA 2001)

Forschungsgegenstand?

	„Künste“? - arts	„Kultur“? - Culture	„Ästhetik“? - aesthetics
Lehren/ Lernen			
Kompetenz			
Erfahrung			
Bildung			

**convergent
learning
(Lernzielorientierung)**

**divergent
learning
(ergebnisoffen)**

**media-
specific**

**media-
neutral**

Lindström, L. (2012). Aesthetic Learning About, In, With and Through the Arts: A Curriculum Study. *International Journal of Art & Design Education*, 31(2), 166–179.
<https://doi.org/10.1111/j.1476-8070.2012.01737.x>

Unverbundenheit der Forschungen zu den einzelnen Künsten

	BK	Film	Foto- grafie	Literatur	Musik	NM	Tanz	Theater
BK	100 %	15 %	43 %	3 %	3 %	10 %	0 %	2 %
Film	15 %	100 %	23 %	8 %	2 %	11 %	2 %	3 %
Foto	43 %	23 %	100 %	2 %	1 %	7 %	0 %	2 %
Literatur	3 %	8 %	2 %	100 %	3 %	5 %	0 %	5 %
Musik	3 %	2 %	1 %	3 %	100 %	6 %	1 %	5 %
NM	10 %	11 %	7 %	5 %	6 %	100 %	0 %	6 %
Tanz	0 %	2 %	0 %	0 %	1 %	0 %	100 %	7 %
Theater	2 %	3 %	2 %	5 %	5 %	6 %	7 %	100 %
Median	6,5 %	9,5 %	4,5 %	4,0 %	3,0 %	6,5 %	0,5 %	5,0 %

**Gemeinsam beforschte Künste in deutschsprachigen Forschungsbeiträgen zur KuBi
(n= ca. 2000, Publikationsjahr 1990-2012)**

Liebau, E., Jörissen, B., Hartmann, S., Lohwasser, D., Werner, F., Klepacki, L., & Wagner, E. (2014). Forschung zur Kulturellen Bildung in Deutschland seit 1990 – Bestand und Perspektiven. Ein Projektbericht. In E. Liebau, B. Jörissen, & L. Klepacki (Eds.), Perspektiven der Forschung zur kulturellen Bildung. (pp. 13–18). Bonn: BMBF.

„Die Anderen“

3. Differenz und Diversität als gemeinsame Aufgabe/ Ressource



„The Others“

(Spanien, Frankreich, Italien,
USA 2001)

The Second World Conference on Arts Education

Seoul Agenda: Goals for the Development of Arts Education

The *Seoul Agenda: Goals for the Development of Arts Education* is a major outcome of UNESCO's Second World Conference on Arts Education held in Seoul, the Republic of Korea, on 25 – 28 May 2010. Convened at the initiative of UNESCO, in close partnership with the Ministry of Culture, Sports and Tourism of the Government of the Republic of Korea, the Conference gathered more than 650 officials and experts in arts education from 95 countries. The programme included a Ministerial round table, keynote speeches, panel discussions, parallel workshops, regional group discussions, an encounter with NGOs and foundations, and a special session on Arts Education and the Rapprochement of Cultures.

GOAL 1: Ensure that arts education is accessible as a fundamental and sustainable component of a high quality renewal of education

GOAL 2: Assure that arts education activities and programmes are of a high quality in conception and delivery

GOAL 3: Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world

GOAL 1: Ensure that arts education is **accessible** as a fundamental and sustainable component of a high quality renewal of education

1.d (i) Build practitioners' and researchers' capacities for arts education policy reform including participation of marginalized populations and under-privileged groups in arts education policy-planning processes;

GOAL 2: Assure that arts education activities and programmes are of a **high quality in conception and delivery**

2.c Stimulate exchange between research and practice in arts education

Action Items

2.c (i) Support arts education theory and research globally and link theory, research and practice;

2.c (ii) Encourage cooperation in developing arts education research and distribute research as well as exemplary arts education practices through international structures such as clearing houses and observatories;

2.c (iii) Consolidate high quality evidence of the impact of arts education and assure its equitable distribution.

GOAL 3: Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world



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Benjamin Jörissen

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Welcome

The *European Network of Observatories in the Field of Arts and Cultural Education* (ENO) connects knowledge centres in European countries. It aims to facilitate the exchange of research findings and innovative practice, to stimulate new research in arts and cultural education and to support the development of arts education within the framework of global UNESCO-policies and guidelines for education, culture and sustainable development.

- **OUT NOW!** ENO Yearbook #1 *Arts and Cultural Education in a World of Diversity*

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in the Field of Arts and Cultural Education (ENO)
Series Editor: Lígia Ferro

Lígia Ferro · Ernst Wagner
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Arts and Cultural Education in a World of Diversity

ENO Yearbook 1



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GOAL 3: Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world

UNITWIN Arts Education research for Cultural Diversity and Sustainable Development



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Suchen

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showcases

In the new
regard to the question of the implementation of UNESCO

Yearbook of Arts Education Research for
Cultural Diversity and Sustainable Development

2019

Yearbook of Arts
Education Research
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and Sustainable
Development

Springer

Yearbook of Arts Education Research for
Cultural Diversity and Sustainable Development

2020

Aesthetics of
Transformation.
Arts Education
Research and the
Challenge of
Cultural
Sustainability

Springer

<https://www.unitwin-arts.phil.fau.de>

Call for Proposals – International Conference

Aesthetics of Transformation

Arts Education Research and the Challenge of Cultural Sustainability

Culture only persists through lived practice. It exists within iterative practices which pass on – and by doing so, inevitably reinterpret and recontextualize – cultural forms, semantics, and values. *Arts*, taken as a particular realm of aesthetic expression by culturally situated means, are thus important agents, shaping the tensional relation between *tradition and heritage* on the one hand and the multiple challenges of *cultural transformation* on the other: Through the discursive practices of arts, cultures aesthetically reflect and become critically aware of themselves. Through the participation in aesthetic discourses and practices, people thus may participate in such deliberative aesthetic transformative practices. This is where arts education, cultural education and aesthetic education intersect.

In an ever changing world

- facing huge, and more often than not hegemonial, transformative forces such as globalization, digitalization, mediatization, economization and displacement/migration,
 - experiencing overwhelming, disruptive complexities as well as regressive reactions against those on a global scale,
 - while at the same time being challenged with the need for change towards sustainable models and modes of living,
- the necessity of change and learning processes on not only political, but more so on the level of inherited cultural practices, is evident. Accordingly, *cultural sustainability* can no longer be regarded as a process of fixation and determination of cultural norms and ways of living (*against* change), but has to be understood as an idea of generating cultural tradition by *shaping the transformative moments of culture* in a self-determined manner.