Digitalization and Arts Education: New responsibilities of AE since the Seoul Agenda

WAAE International Conference
October 28 – Nov. 1 2019 Frankfurt
Digitalization as Challenge, Responsibility, & Chance for Arts Education
Digitalization as a Challenge for AE

Changes in arts & creativity

Changes in student’s cultures

„Network“/„Next“/„Digital“ Society
Changes in arts & creativity
from art’s autonomy to remix culture
Changes in arts & creativity

ancestors laughing at colonizer's attempts to weaken our connection to the land

https://www.instagram.com/nuniyeh/
Changes in arts & creativity

“to create projects which move seamlessly from physical representation to Internet representation”


Changes in arts & creativity

Lawrence Abu Hamdan: Earshot (2015)
http://lawrenceabuhamdan.com/
technological mimesis of artistic creation by means of deep reinforcement learning
Edmond de Belamy, from La Famille de Belamy

Price realised
USD 432,500

Estimate
USD 7,000 - USD 10,000

Edmond de Belamy, from La Famille de Belamy
generative Adversarial Network print, on canvas, 2018, signed with GAN model loss function in ink by the publisher, from a series of eleven unique images, published by Obvious Art, Paris, with original gilded wood frame
S. 27 ½ x 27 ½ in (700 x 700 mm.)
Creativity as a "dispositif" of power & everyday imperative in an aestheticized society

Digitalization as a Challenge for AE

Changes in student’s cultures

i.e.

„post-digital“ youth culture
Post-digital
Youth Culture

„my son once asked how we used the internet before computers were invented“

Post-digital Youth Culture

Dissolution of conventional boundaries between arts genres

(Post-) Digital Cultural Youth Worlds“
Keuchel & Jörissen, 2016-2019

ibk* Institut für Bildung und Kultur e.V.
FAU FRIEDRICH-ALEXANDER UNIVERSITÄT Erlangen-Nürnberg

Sponsored by the Federal Ministry of Education and Research
“(Post-) Digital Cultural Youth Worlds”
Keuchel & Jörissen, 2016-2019
Emerging new aesthetic & performative paradigms
The classic educational constellation of teaching, learning and knowledge is fundamentally changing as a result of digitisation.

YouTube is the leading medium and digital cultural venue for young people.

Web videos are stimulating for young people to become culturally active themselves.

YouTube vs. classical educational institutions: Young people identify strengths and weaknesses.
„Network“/„Next“/„Digital“ Society

Manuel Castells (1999)
Dirk Baecker (2007)
Armin Nassehi (2019)
Structural elements of digitality:

**Code/Software**
executive aspect

**Protocols & Data Formats**
formative aspect

**Hardware & Interfaces**
material aspect

**Networks**
relational aspect
Interdisciplinary complexity of digitality:

**Code/Software**
- Computer Science
- Software Studies

**Protocols & Data Formats**
- Epistemology

**Media Studies**
- Sociology

**Networks**
- Cultural Studies

**Design Studies**

**Hardware & Interfaces**
- Engineering
Interdisciplinary complexity of digitality:

- Code/Software
- Protocols & Data Formats
- Networks
- Hardware & Interfaces
Digitalization &
"The Distribution of the Sensible"

Software as "Logos" (immediate execution of rules)

Softwareization as Environmentalization

Data Formats as (Im-) Perceptual Capital

Solutionism as a Regime of the Computable

Algorithmic Aesthetics, Algorithmic Thinking

De- & Rematerialization of the Sensible
Digitalization & „The Distribution of the Sensible“

Software as „Logos“ (text as execution)

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De- & Rematerialization of the Sensible

solutionism

„[...] reduces all human problems to technical problems. [...] It divides the world in that what ‘counts’, i.e. what can be technologically identified, and the rest.“
Digitalization & „The Distribution of the Sensible“

(re-) aestheticization  an-aestheticization
Digitalization & „The Distribution of the Sensible“

(re-) aestheticization = new visibilities

an-aestheticization = new invisibilities
Post-digituality ≜

a state in which formerly digitally related structures (forms, semantics, practices) become universal.

e.g. distributed problem solving (WhatsApp)

e.g. aesthetics, patterns of movement (videogames)

e.g. modes of communication (memes)

e.g. hybrid materialities (cars, airports …)
The digital web is a mycelium.

What you see.

What you get.
Digitalization as a Responsibility for AE

Irritation & Innovation of Arts Education itself:

→ Catching up with post-digital arts
→ Catching up with new learning cultures
→ Catching up with post-dig. youth culture
Digitalization as a Responsibility for AE

Irritation & Innovation of Arts Education itself:

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New Responsibilities of AE:

→ critically reflecting patterns of aestheticization
→ empowerment with & against the digital regimes of sensible
Digitalization as a Chance for AE
13 Interdisciplinary Research Projects on Digitalization in Arts & Cultural Education

- 24 Universities involved
- Funding: about 10 Mio. €
- biggest research context on the topic of digitalization in arts education in Germany (probably in Europe, too)

Federal Ministry of Education and Research: Research Focus Area „Research on Digitalization in Arts and Cultural Education“

Meta-Project conducted by the

Part 1: Theory development, qualitative methods, PR: Prof. Dr. Benjamin Jörissen
Part 2: Quantitative methods & quantitative research synthesis: Prof. Dr. Stephan Kröner
**Spaces**

How should a „virtual museum of the future“ look like?

How do social media change our relationship to the [urban] spaces we live in?

**Practices**

How is digital technology changing the way people create art and culture?

Playing music together over wifi: What is changing?

How is (post-internet) art education changing in the context of digitalization?

**Platforms**

Anyone can write a review on literature and art online today: How does this change the way we deal with culture?

An online platform to collectively explore the diversity of digital cultures.

What opportunities does e-learning offer for musical learning?

**Institutions**

How does digitalization change the offers of arts & cultural education at adult education centres?

Cultural youth education and the digital challenge: How young people and institutions deal with it.

Making music with Apps: What's new with it?

Making music with silicone and software: How digital materialities change creativity.

What new possibilities do music apps offer people with (complex) disabilities?

Dancing algorithms: How digital tools can change dance practices.
web: www.dikubi.de

instagram: dikubimeta

twitter: DiKuBi-Meta (@DiKuBi2)

please contact: lpk-dikubi-meta@fau.de


Structural elements of digitality:

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Digitalization &

„The Distribution of the Sensible“

(re-) aestheticization    an- aestheticization
Digitalization &

„The Distribution of the Sensible“

(re-)aestheticization \(\leftrightarrow\) an-aestheticization

= new visibilities

= new invisibilities
“code is law”
vs.
“code as logos”

rule → hermeneutics (judge) → conclusion

„code is law“
vs.
„code as logos“

rule (→ compilation) → execution

Jiří Kolář as a user-subject of his typewriter

Jiří Kolář: Kurt Schwitters (strojopis), 1964.
Try this with

Jiří Kolář: Kurt Schwitters (strojopis), 1964.
„becoming a software user“ involves radical interpelling through radicalized affordance
„solutionism“

„lock-in“

(e.g. MIDI\* becoming standard)

* Musical Instrument Digital Interface

d) researching the transactional relations of hybrid digital-material things
a) understanding material-digital things as design-things

b) understanding the transactional processes and modes of subjection