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The UNESCO Chair in Arts and Culture in Education understands itself as part of ongoing global dialogues and polylogues within several international networks that arose after the 2nd UNESCO world conference on Arts Education and the resulting Seoul Agenda, such as the UNIWTIN Network „Research on Arts Education for Cultural Diversity and Sustainable Development“.

As a UNESCO Chair, our theoretical interest and core focus is dedicated to the **connection of education to „cultural sustainability“**, particularly to collective forms of transformative learning that we understand by the term **„cultural resilience.“**

On the empirical side, we conducted several major empirical research projects, funded by the German Federal Ministry of Research and Education, on **digitalization in cultural and arts education**, from which we gained a widespread bundle of valuable empirical evidence, for example on the changes of creative practices in youth culture, on issues of digital professionalization, and new opportunities of digitalization for cultural and arts education.

Cultural and arts education is connected to and challenged by digitalization on many different levels. Like every sector of education, it has to face the complexities of digitalization,

- both in terms of **vastly changing means and modes of learning and teaching**,
- as well as in regard to the **rapidly changing media cultures**, modes of expression and aesthetic articulation, and of course the **widespread and deep changes in the fields of arts** due to digitalization and digital means of expression.

Our research underscores that cultural and **arts education is of utmost importance for cultural resilience**, not only, but especially with regard to digitalization,

- **providing a broad range of access to digital culture and digital tools** connected to creative and empowering aesthetic practices, culture and arts education opens up a motivating and rewarding gateway to digital technologies; as well as
- **fostering the critical reflection of those tools, the aesthetic and economic contexts** they come with and are coined by, as well as the creative exploration of uses and alternative uses of digital technology.

To capitalize on these strengths, Arts and Cultural Education must

- 1) be **enabled to bring its professional actors up to speed on digital culture and technology**; this is about professional learning in change-oriented institutions; and here we identify serious demands for development.
- 2) Secondly, better **ways of interweaving research and practice and knowledge transfer** must be developed and promoted in research-practice-joint ventures.
- 3) Third, in addition to the established artistic approaches, **sustainability-relevant approaches to design, making and other creative forms of activity must be discovered and systematically developed to a greater extent than before**. This includes, in particular, the emerging, sustainability-related aspects of digital culture - from critical, post-colonial archives to new interconnected possibilities of perceiving and sensing - such as in „citizen sensing“ projects.

These processes have **only just begun** in the recent years. Still, there is by far not enough research focusing on digitalization in Cultural and Arts Education, nor enough professional development.

The potentials of Cultural and Arts Education to foster resilient societies are – with regard to digitalization – already visible. In our research, we try to identify developments in the arts, but also in realms of creative and aesthetic practice that are not necessarily addressed as „arts“, that provide valuable examples of the direction in which Culture and Arts Education should be developed