



Federal Ministry
of Education
and Research

2nd BMBF-Workshop: International Perspectives of Research in Arts Education

Sep. 16th and 17th, 2014 | Düsseldorf (Germany), Kunstakademie





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Background and Concept

On the 16th and 17th of September 2014 the German Federal Ministry of Education and Research (BMBF) hosted the second workshop on “International Perspectives of Research in Arts Education” at the “Kunstakademie” (Academy of Arts) in Düsseldorf.

More than 70 senior and junior researchers from 15 different countries took part to continue and broaden the dialogue about research topics in the field of arts education, a process which was already initiated in 2013 with the conference on “Perspectives of Research in Arts Education” in Berlin and the first international workshop in Bonn. The conference and the workshops intensified the networking activities and furthermore facilitated the dialogue between established senior researchers and young academics.

The international workshops were another instrument of the BMBF to develop the interdisciplinary field of research in arts education. Regarding the design and content of the international workshops the BMBF consulted with an international and interdisciplinary Advisory Board.



Program

After welcoming the participants on behalf of the Federal Ministry of Education and Research Dr. Astrid Fischer (PT-DLR) gave a short overview of the conference program and organizational details. Prof. Dr. Johannes Bilstein, Dean of the Faculty of Art-Based Sciences at the Kunstakademie likewise welcomed the researchers.



Program

2nd BMBF-Workshop: International Perspectives of Research in Arts Education

Tuesday, September 16th, 2014

11.00 a.m.	Light meal	Foyer
12:00 p.m.	Welcome	Grand Auditorium
12:15 p.m.	Keynote “Lessons from the Arts to Qualitative Research: Intensified Perception, Dissonance, Resonance, and the Interplay of Distances” Prof. Liora Bresler , Ph.D. University of Illinois, College of Education in Discussion with: Prof. Dr. Johannes Bilstein , Dean Faculty of Arts-Related Sciences, Kunstakademie Düsseldorf	Grand Auditorium
1:45 p.m.	Break	
2:00 p.m.	Working Groups, Session 1	different rooms, see next pages
4:00 p.m.	Break	
4:30 p.m.	Working Groups, Session 2	different rooms, see next pages
7:00 p.m.	Dinner and Get-Together Restaurant: Schlösser Quartier Boheme Ratinger Straße 25	

Wednesday, September 17th, 2014

9:00 a.m.	Warming up	Grand Auditorium
9:30 a.m.	Working Groups, Session 3	different rooms, see next pages
12:00 p.m.	Lunch	Mensa/Refectory (downstairs)
1.00 p.m.	Conference Report and Final Discussion Fabian Pianka (words), Deutsche Welle David Erekul (music)	Grand Auditorium
approx. 3:00 p.m.	Farewell	Grand Auditorium

Music: **David Can Erekul** (piano), Köln; **Anthony Greminger** (drums), Köln; **Stefan Rey** (bass), Köln.



T u e s d a y , S e p t e m b e r 1 6 ^{t h} , 2 0 1 4

2:00 p.m. **Working Groups, Session 1**

Art Based Research – A Meta-Perspective (p. 2)

Contributions by: Hernández/Fendler and Blaikie/O'Donoghue. Moderation: Wimmer.

Small Auditorium

Cooperation in Arts Education (p. 7)

Contributions by: Abs/N.N. and Stecher/Knoll. Moderation: Liebau.

Annex, Room 104

Impact I (p. 12)

Contributions by: Serrallach/Schneider and Saldaña/Pineda. Moderation: O'Farrell.

Grand Auditorium

Media Education (p. 18)

Contributions by: Heijnen/Haanstra and Reimann/Bekk. Moderation: Haanstra.

Conference Room

Social and Cultural Contexts of Arts Education (p. 22)

Contributions by: Zirfas/Knobloch and Reinwand-Weiss/Stoffers. Moderation: Leong.

Annex, Room 405

T u e s d a y , S e p t e m b e r 1 6 ^{t h} , 2 0 1 4

4:30 p.m. **Working Groups, Session 2**

Art Based Research - Challenges and Critiques (p. 3 - 4)

Contributions by: O'Donoghue/Blaikie, Wimmer/Nagel and Bastos/Mehiel. Moderation: Wimmer.

Small Auditorium

The Arts in Adult Education (p. 8 - 9)

Contributions by: Robak/Petter and Gieseke/Fleige. Moderation: Zapata.

Annex, Room 104

Impact II (p. 13 - 14)

Contributions by: O'Farrell/Bolden, Sæbø/Porkelsdóttir and Sudhir/Kulkarni. Moderation: O'Farrell.

Grand Auditorium

Visual Literacy (p. 19)

Contributions by: Kittelmann/Wagner and Riddett-Moore/Siegesmund. Moderation: Haanstra.

Conference Room

Theoretical and Methodological Challenges/Questions (p. 23)

Contributions by: Cheng/Leong and Seda/Chinyowa. Moderation: Leong.

Annex, Room 405

W e d n e s d a y , S e p t e m b e r 1 7 ^{t h} , 2 0 1 4

9:30 a.m. **Working Groups, Session 3**

Art Based Research - Methodological Approaches (p. 5 - 6)

Contributions by: Nielsen/Dgerbøl, Smith/Bresler and Schirmer/Rittelmeyer. Moderation: Rittelmeyer.

Small Auditorium

Quality and Participation (p. 10 - 11)

Contributions by: Liebau/Unterberg, Eger/Klinge and Kranefeld/Busch. Moderation: Liebau.

Annex, Room 104

Impact III (p. 15 - 17)

Contributions by: Gouzouasis, Galbraith/Lorenza and Lehmann-Wermser/Krupp. Moderation: O'Farrell.

Grand Auditorium

Music education (p. 20 - 21)

Contributions by: Wallbaum/Prantl, Stich/Rolle, Akuno/Owino and Zapata/Puerta. Moderation: Zapata.

Conference Room

Keynote: Prof. Dr. Liora Bresler

The workshop program was opened with the keynote speech of Professor Liora Bresler from the University of Illinois at Urbana-Champaign, USA. Bresler focused in her presentation on the relation between the methods of qualitative social research and the arts. Thereby, she touched on a broad spectrum of questions reaching from the possibilities that lie in art-based research to the still ongoing debate between the paradigms of qualitative and quantitative research, including the traditional dichotomies of “objectivity” versus “subjectivity”. She suggested furthermore that researchers should overcome the latter by engaging methodologically in the juxtaposition of intimate connection and detachment. According to Bresler, detachment from habitual seeing in combination with intense engagement enables qualitative researchers to go beyond recognition of the familiar. To conclude Bresler showed examples how in her own work as a qualitative researcher and as a “researcher educator” she therefore uses and teaches dissonance and consonance for further perception and understanding in the engagement with both art and qualitative research.



After Liora Bresler’s presentation, Prof. Johannes Bilstein discussed her theses against the background of the German debate in pedagogics on aesthetic education. On the one hand Bilstein pointed out differences, but on the other hand stressed the existence of many links between the different research approaches on the phenomena of arts education. Bilstein furthermore agreed with Bresler, that the discussion about the opposition of qualitative versus quantitative, of empirical versus hermeneutical approaches is still existing.

He welcomed Bresler’s proposal as getting beyond that divide. Hence he formulated the vision to have one day a parallel workshop in natural sciences as he is convinced that there can be lessons from the arts not only to the humanities but also to natural sciences. Concluding his remarks, Bilstein reminded the participants that – beyond all research and education related benefits of art – in discussions about arts education the autonomy of arts should be respected.



Working Groups

Afterwards the participants split up into thematic working groups, in which they presented their own research on arts education. The 14 working groups covered a broad spectrum of projects and perspectives ranging from research on impact to empirical studies in educational sciences and music pedagogy as well as art-based research. The working groups were moderated by the members of the international Advisory Board.



Art-Based Research

The first of the three working groups on art-based research “Art-Based Research – a Meta Perspective” treated art-based research as a distinct research field currently on its way into academia. Hence, discussions focused on questions of how to distinguish art-based research from other research approaches e.g. in social sciences, how it generates knowledge and how it can be integrated into university.

The first presentation “Art-based research for upper-level Fine Arts undergraduates”, held by **Fernando Hernández-Hernández** and **Rachel Fendler** (University of Barcelona, Spain) basically dealt with two main questions: How does art-based research generate knowledge about art and art production? How does the teaching of art-based research benefit from a „learning by doing“-approach? The investigation of these two main questions was based on research data from an undergraduate elective offered at the School of Fine Arts at the University of Barcelona. The following discussion turned out quite controversial. Even though most of the researchers agreed that the curiosity of the students can decisively lead to new knowledge, some of them doubted the effects of a merely practically oriented research.

The second presentation “Variations of Art-Based Research: A Case Study of Canada” was held by **Fiona Blaikie** (Brock University, Canada) and **Donal O’Donoghue** (University of British Columbia, Canada). They pointed out three different approaches to art-based research which they consider dominant for the

current Canadian context: 1) Arts informed education research, 2) A/r/tography, and 3) Practice-based research. Furthermore, they presented a study of the first type about the mean girl phenomenon labeled “Pinkalicious”. Following this presentation they posed questions to be discussed in group: How can we welcome “newcomers” to art-based research? What does research mean when it is practiced through arts? What assumptions does it rest upon and which types of knowledge does art-based research produce at the end?

The following working group “Art-Based Research – Challenges and Critiques” assembled presentations dealing with the manifold definitions and practices of art-based research and its methodological challenges. In their presentation titled “Reframing Art Education Research as Scholarship: New Methodological Possibilities” **Donal O’Donoghue** (University of British Columbia, Canada) and **Fiona Blaikie** (Brock University, Canada) explored the different notions of research and scholarship and suggested to use the term scholarship to describe the types of understanding made possible by the visual arts and the term research rather in its traditional way as a disciplined, ordered, purposeful and systematic way of knowledge production.

Tanja Nagel and **Michael Wimmer** (EDUCULT, Vienna, Austria) presented an interdisciplinary and multi-perspective social research project with three school classes from three different European regions and three cultural institutions. The latter including an opera house, a theatre and a contemporary arts museum. The arts-informed research project focused on three main research questions: What can be learnt while dealing with culture and the arts? What does culture mean? What is a competence? And what are cultural competences?

Presenting a project of participatory action research **Flavia Bastos** and **Corrina Mehiel** (University of Cincinnati, USA), discussed in their presentation “The Pedagogical Turn: A Case Against Social Practices and Participatory Art-Based Research Methods” the characteristics, methods and limitations of social practice art. Bastos and Mehiel raised questions such as “Who owns the knowledge generated in participatory art projects?” and criticized that everyone can be or call him-/herself a teacher/artist/researcher. These professions are neither clearly defined nor necessarily grounded on professional training.

The three presentations in the working group “Art-Based Research – Methodological Approaches” gave a more detailed insight into methodological possibilities art-based research offers in comparison to more traditional social research methodology.

The main question of **Charlotte Svendler Nielsen** and **Stine Dgerbøl** (University of Copenhagen, Denmark)

was how to gain knowledge about learning processes in non-verbal activities. In their presentation “Possibilities of an embodied and artistic based research methodology to study processes of change in dance and contemporary circus education” they showed some examples of their filming and interviewing young people in a dance-mathematic and a circus project in order to discuss the possibilities of an artistic based research methodology. They posed questions such as how knowledge in non-verbal practices can be created, how change can be identified in bodily arts, who knows that change has happened and when. They did not only use the arts to explore the arts, but also tried to find a different way to publish their findings. Instead of choosing the traditional way of describing results in paper they used audiovisual means to show their results.

Tawnya D. Smith (University of Illinois, USA) presented her poster on “Art-Based Reflective Research: Music improvisation and the Expressive Arts” summarizing the main questions and results of her doctoral dissertation



that explored the participatory practice of free musical improvisation coupled with reflective art response as a means for individuals to create self-knowledge and cultivate self-referential awareness.

Anna-Maria Schirmer, a teacher working in secondary school (Schyren-Gymnasium, Pfaffenhofen, Germany) presented a case study on the development of pupils in drawing and painting. The analysis was based on pictorial diaries the pupils produced throughout two school years.

In all three working groups on art-based research questions of terminology and definitions of art-based research were discussed. Different approaches to label and circumscribe the process of gaining knowledge and understanding through the arts were offered and debated. Is research the right term or should it better be labeled scholarship or inquiry? How to distinguish different approaches e.g. Arts-informed research, A/r/tography, Practice-based research or Creative research? Taking this as a starting point, participants

critically dealt with the necessity of labeling and classifying projects as research projects in order to get funding or to empower people not yet part of the academy. On the other hand, participants complained about the restrictions of funding for their projects, which were caused by boundaries between arts and research and predefined methodological requirements. Another debate unfolded around the definition of the term “knowledge”. Some researchers questioned the still very colonial and thus western perspective of “knowledge” in the arts. They claimed to eventually find a post-colonial way to define it and, hence, design arts education anew. Finally all participants agreed that art-based research despite of the different ways to define it offers new ways of understanding things that could not be conceived through other methods.

Cooperation in Arts Education

The two presentations in the session “Cooperation in Arts Education” seemed of special interest to the German researchers. Coming from the same research project both presentations used different methodological approaches to analyze the cooperation of schools and non-school actors within the model program “Kulturagenten für kreative Schulen” (Cultural Agents for Creative Schools) in Hesse. Based on the qualitative analysis of interviews with teachers and artists, **Hermann J. Abs** (University of Duisburg-Essen, Germany) formulated positive and negative conditions for cooperation and derived indicators for successful collaboration. The introduced multi-level model for a positive organizational development and professionalization of the “Kulturagenten” was in the focus of the following discussion. Additionally, the participants discussed the different conflict situations arising between the teachers due to the cooperation. Furthermore they discussed about the need for further training of the actors involved.



The second presentation was based on quantitative analysis of a student survey used to explore the possibilities of participation and the teaching quality in arts activities. **Ludwig Stecher** and **Katrin Knoll** (Gießen University, Germany) aimed at answering the question of how pedagogical quality can be described in different pedagogical settings. Starting point was the quality dimensions constituent for the model program “Kulturagenten für kreative Schulen”. Derived from the students’ evaluation of teaching quality the project intends to develop a model with pedagogical settings that is able to describe important influencing factors for successful cooperation between teachers and artists from the perspective of pedagogical quality.

Arts in Adult Education

In contrast to the discussions about research projects on school education the following session addressed specifically “Arts in Adult Education”. **Steffi Robak** and **Isabell Petter** (Leibniz University Hannover, Germany) opened the working group by presenting their research project on public arts education for adults with intercultural and transcultural contents and concepts. For the study one fifth of all programs offered by public adult education organizations in Lower Saxony was analyzed. The results showed that intercultural education is strongly intertwined with arts education and has differentiated in specific ways. The developments in migration, globalization/transnationalization and Europeanization are reflected and implemented in the percentage of intercultural and transcultural education in the programs. The following presentation was also based on the analysis of a large number of arts education programs for adults, but focused geographically on Berlin and Brandenburg. **Marion Fleige** (Deutsches Institut für Erwachsenenbildung - German Institute for Adult Education) introduced a completed research project on public arts education for adults conducted by herself and **Wiltrud Gieseke** (Humboldt University Berlin, Germany). The results showed how diverse and differentiated arts education for adults has become, and what kinds of profiles have developed over time. Furthermore, Fleige provided an outlook on a new research project, which will concentrate on one particular Volkshochschule (Adult Education Center) in Berlin-Mitte. The participants of the working group discussed if both projects reflect a particular German field of interest, since they deal with the specific German institution Volkshochschule (Adult Education Centre). The group exchanged views on the practice of program planning as a challenge which is getting more and more complex. Furthermore the group concluded, that not only migration has a strong influence in program planning in arts

education, but that also arts education can help dealing with the challenges migration entails.

Quality and Participation

The working group on “Quality and Participation” was opened by **Lisa Unterberg** (University Erlangen-Nuremberg, Germany) presenting the research on concepts of quality within the field of arts education. The basic questions to be answered were: which quality concepts do already exist, what are the communicative settings underlying those quality concepts and how quality of activities in arts education can facilitate participation. In order to answer these questions the researchers analyzed seven different quality concepts and hence developed a comparative model. The results led to further questions such as “What quality criteria facilitate participation?”, “In which situations participation is explicitly favored?” and “What kind of participation is favored and what kind of participation are we confronted with in practice?”

The presentation initiated a discussion about the dimension of ‘aesthetic quality’ coming to the conclusion it cannot be measured by quantitative means. Within the model the criterion of ‘aesthetic quality’ means the acquirement of specific abilities through an aesthetic approach (e.g. openness about goals and results). ‘Aesthetic quality’ is consequently understood as a quality of the process itself. The indicators for this quality of process are specific to each art discipline. Furthermore, the participants discussed the thesis that arts education activities can be seen as aesthetic products which compete on the market. Assuming that this is the case also economic models for developing concepts of quality could be applied.

Based on the question of what criteria of quality can be identified concerning arts education programs within formal education, **Nana Eger** (Ruhr University Bochum, Germany) presented an international comparative study of three well-respected institutions of arts education. The analysis was based on the self-description of the institutions, personal impressions visiting those institutions and a qualitative analysis of interviews. The selection of those case studies and their representativeness were discussed by the group. Moreover, the participants exchanged views on the possible application of the presented quality criteria to adult education and developed ideas for further research investigating the ways in which different institutional contexts determine the specific characteristics of the quality criteria. The third presentation focused on participation in the program “JeKi” which means “Jedem Kind ein Instrument” (“An Instrument for every child”). **Thomas Busch** (Bielefeld University, Germany)

presented a study exploring the reasons for an early drop-out of the program. The analysis referred primarily to the program in North Rhine-Westphalia, which in contrast to the program in Hamburg charges for participation and allows furthermore drop-out at the end of every school-year. Busch compared the two programs according to their different concepts of equity. The program in North Rhine-Westphalia aims at guaranteeing equity regarding participation whereas the program in Hamburg aims at equity regarding resource allocation restricting meanwhile the educational freedom. The initial thesis that participation depends significantly on socio-economic factors could not be confirmed. As significant but 'weak' factors Busch identified 'musical self-concept', 'parental acknowledgement' and 'integration of music teacher'.

Following the presentation the working group discussed the presented concepts of equity. Furthermore, whether participating in "JeKi" keeps children from taking part in other cultural activities, was identified as a promising question for future research. With reference to a study of **Steffi Robak** analyzing the relation between early educational activities in childhood and youth and the educational interests in adulthood the participants debated whether the program 'An Instrument for every child' could function as an educational activity in that sense.

Impact

The first of the three working groups that focused on the impacts of arts education, "Impact I", comprised two presentations which both dealt with aspects of impact related to children with special educational needs. The lecture of **Bettina Serrallach** and **Peter Schneider** (Heidelberg University, Germany) presented their research on the impact of musical experience on the auditory cortex of children with auditory processing disorders. They showed that with increasing musical ability and practice the right-left hemispheric asynchrony, which is typical for children with ADHD, ADD and dyslexia, de-



creased. The subsequent discussion dealt with questions regarding neurological dispositions, brain development and musical abilities. Furthermore participants pointed out connections in the findings of brain research and social scientific studies on musical participation. While the former found a stabilization of brain structure development at the age of 8-10, the latter identified stabilization in the extent of musical activities in children of this age. In the second paper, entitled "Children with disabilities: Constructing metaphors and meaning through Art", **Claudia Saldaña** and **Diana Pineda** (University of Texas El Paso, USA) presented their qualitative research on the issue of communicating with disabled children through art and its impact on educational practices. Participants took the presentation as a starting point to discuss the possibilities of communication offered by art when dealing with children with special educational needs. For instance, the question how teachers could react appropriately in a communicative exchange mediated by artistic expression was raised. In addition to the presented paper which mainly focused on the visual arts the potentials of drama education for the use in educational settings with disabled children were emphasized. The discussion made clear the close connection between practice and research in arts education and the importance of reciprocal exchange.



The second session, "Impact II", featured three presentations that approached the impact of arts education on social and cultural issues, especially related to aspects of cultural diversity and hence demonstrated that impacts of arts education cannot be reduced to the more frequently discussed cognitive effects of artistic activity and participation.

The first presentation was held by **Lawrence P. O'Farrell** and **Benjamin Bolden** (Queen's University, Canada). They presented a qualitative case study which examined the impact that the work of a guest conductor with a different cultural background had on the development of intercultural understanding within the members of an adult community choir. Indeed, first findings of

this ongoing study seemed to reveal such an influence: the choir members resumed that the African American conductor managed to convey his cultural background through stories, descriptions and his personality which were regarded as authentic representations of his culture.



Learning to respect and to deal with social and cultural diversity is a central element of democracy in education. In their presentation **Aud Berggraf Saebø** (University of Stavanger, Norway) and **Rannveig Björk Thorkelsdottir** (NTNU – Trondheim, Norway) explored how drama in education can promote democracy. Based on classroom research the authors identified a variety of drama and teaching related strategies and bodies of knowledge as relevant teacher competences that are supposed to enhance students learning outcome regarding democracy. In the last presentation of the session **Mrinal Kulkarni** (Jamia Millia Islamia, New Delhi, India) and **Pawan Sudhir** (National Council of Educational Research & Training, New Delhi, India) introduced a project which aims to study the impact of an art integrated curriculum on the learning of children from diverse cultural backgrounds in Indian schools. The goal of the curriculum, which already has been installed in a number of public schools, is to overcome the challenges posed by the different cultural and economic backgrounds of the pupils. Through studying the impacts of the pilot project by employing a qualitative research design the authors want to support further integration of the arts in the Indian school system.

The following discussion mainly focused on aspects of intercultural understanding and the ways in which the arts can contribute to its development. In research and practice, seeking ways to understand different cultures offers fresh perspectives on one's own culture. However, researchers who conduct studies connected to intercultural issues should avoid stereotypization and cultural bias.

In "Impact III" **Peter Gouzouasis** presented the research of him and **Martin Guhn** (University of British Columbia, Canada) on the connection between music achievement and academic achievement in other school subjects (English, Mathematics and Biology). Previous studies have found predictive relationships between achievement in music courses and academic achievement. Based on this Gouzouasis outlined an ongoing study that will go beyond existing research by analyzing a large sample of Canadian students from a longitudinal perspective.

In the second presentation of the session **Jane Galbraith** and **Linda Lorenza** (Australian Curriculum Assessment Reporting Authority) introduced the newly developed Australian arts curriculum. Up to now the arts are not part of national achievement testing but existing research offers promising results concerning the positive impacts of in-school arts tuition. Hence, from 2014 to 2016 selected schools will work with the new arts curriculum in order to develop standards which could be used for case studies exploring the possibilities of achievement testing in the arts.

The presentation by **Andreas Lehmann-Wermser** and **Valerie Krupp** (University of Bremen, Germany) addressed their research on long-term effects of intensive music education in primary schools. The study is based on qualitative as well as quantitative data on cognitive skills, social and emotional school experiences and the social background of more than 600 sixth- and seventh-grad-pupils of whom some took part in the program "JeKi" which is offering free instrumental lessons for children in primary schools. The authors aim at identifying factors which influence the long-term participation of the children in musical activities. The research is part of a larger study on cultural participation that is conducted in the context of the BMBF research program on "JeKi".

During the final discussion of all impact sessions it was pointed out that there is still need for research into the impacts of arts education since there is also still a need for political advocacy in favor of a stronger integration of arts education in the school system. Furthermore, research on impact was considered a necessary foundation for curriculum design and teacher education.

Media Education

The working group on “Media Education” focused on methods of teaching media production. The first presentation was given by **Emiel Heijnen** (Amsterdam School of the Arts, the Netherlands). Heijnen presented the results of his dissertation (Authentic Art Education Remix, 2010-2014), an updated pedagogical framework based on Haanstra’s concept of Authentic art education (2001). Taking as a starting point the analysis of present-day professional production of contemporary artists he developed a new curriculum design working with practice kits. The intention is to find teaching proposals that make students present-day-media-producers who can use methods of contemporary art to express relevant content related to their personal, social or political engagement.

In the following presentation, **Daniela Reimann** and **Simone Bekk** (Karlsruhe Institute of Technology, KIT) explained their project MediaArt@Edu that investigates an education-through-art approach to technology. The interdisciplinary project which is funded by the BMBF within the program “Strengthening media skills for future orientated media education in vocational qualification” aims at investigating artistic approaches to digital media technology with young people in vocational preparation measures. Education approaches and portfolio work are combined to develop artistic processes with digital media technology to support a new concept of digital media literacy.

The discussion focused on the question if the project is really about arts education or if it is technological education using methods of art production. However, the example showed how the connection of art and technology can encourage young people to do arts and illustrated ways in which arts education is linked to the development of other key skills.

Visual Literacy

Julia Kittelmann (University of Applied Sciences and Arts Northwestern Switzerland) and **Ernst Wagner** (University Erlangen-Nuremberg, Germany) opened the working group on “Visual Literacy” with their presentation about the efforts and struggles made towards a common framework for visual literacy. The European Network Visual Literacy (ENViL) was launched by a group of art educators and researchers from nine different European countries in order to conduct research on explicit and implicit curricula, conditions, learning areas, terminology, etc. On the long-run the project aims for a consensus on a common framework analogue to the existing Common European Framework of References for Languages. Especially the concept of competences

and the definition of competences in arts education are currently discussed within the network.

Also adding to the discussion on visual literacy, **Karina Riddett-Moore** (Atlanta Speech School, USA) and **Richard Siegesmund** (Northern Illinois University, USA) showed in their presentation that arts education can be put into practice as a discipline of care providing emphatic skills. Understanding art as education of sense, the speakers suggested that arts education can help to develop qualitative sensory awareness leading to relations (“being-in-relationship”) with persons and objects. In this way arts education has the capacity to teach empathy as an imaginative skill. To underline their reasoning the speakers presented five fictitious case studies extrapolated from empirical material.

Music Education

The first part of the working group on “Music Education” focused on two comparative case studies on music lessons in different countries. **Simon Stich** and **Christian Rolle** (University of Music Saar, Germany) presented videos from their study comparing Swedish and German music lessons. By showing those short video sequences, differences in methods, structure, sequence and intentions were demonstrated. The music lessons in Sweden seemed to be more diversified and more interdisciplinary. The pupils frequently changed position in the room and the musical instrument, learning one from another. Teachers just accompanied the process. The music lesson in a German school showed a different kind of teaching and learning. The teacher arranged the lesson based on consequences of a theoretical didactic concept. Stich and Rolle assume that these country-specific teaching methods are the result of a confluence of the history of musical education, the training of music teachers, national curricula and the national music culture as well as country specific pedagogical self-concepts.

Also based on the analysis of music lessons **Christopher Wallbaum** and **Daniel Prantl** (Hochschule für Musik



und Theater Leipzig, Germany) suggested a “Music Pedagogical Shortcut” as a videographic approach to sum up music lessons avoiding the reductive and complicated translation of music lessons into verbal language. To give an insight into this specific approach Wallbaum and Prantl showed examples. Music lessons in seven different countries were filmed from multi-angle perspectives and the material was reduced to a 2-3 minute video each and supplemented with an explanation – this output was coined “Music Pedagogical Shortcut” (MPS). They are accompanied by standardized interviews with the particular teachers and pupils. Both projects aimed to give Thick Descriptions of music lessons.

The second part of the session on music education focused hence on case studies from two different countries. The first presentation from **Emily Achieng’ Akuno** (Technical University of Kenya, Nairobi) and **Cleniece Mbeche Owino** (Kenyatta University, Nairobi) analyzed the link between research results and their practical implementation in Kenya. Their talk was based on a meta-analysis of existing research on the role and place of music in education and society in Kenya as well as on research recommendations by governmental agencies and media. Looking back onto music pedagogical development and research in Kenya since 1965, music education or music pedagogy are still facing essential misunderstandings like outdated curricular basics or a distance from praxis. However, it can be shown that arts education is frequently facing (spontaneous) curricular expansions in times of budget spending and reductions in funding due to budget cuts.

In the final presentation of this working group **Gloria Patricia Zapata** (Fundación Universitaria Juan N. Corpas, Bogota, Columbia) and **Natalia Juliana Puerta** (Ministry of Culture of Colombia) discussed perspectives and challenges of music education in Colombia. Music education in Columbia reflects the cultural diversity and social inequity which can also be exemplified by the historically grown diversity in the regional population. Music education is not compulsory in schools’ curricula. The project “School Sounds” was launched by the Colombian ministry. It is carried out in eight schools for three years. The project aims to train teachers in music as well as in research on music and music education. It links academics with local researchers and practitioners to make regional music accessible for research as well as to strengthen the traditional music culture and to make the communities of music practice researchers or their own music culture.



Social and Cultural Contexts of Arts Education

The working group on “Social and Cultural Contexts of Arts Education” started with the presentation of **Jörg Zirfas** and **Phillip Knobloch** (University of Cologne, Germany) on “Consumer Culture and Aesthetic Education”.

Based on the hypothesis that consumer culture can be considered as an emerging transnational educational space the research project presented revolves around the three theoretical concepts of cultural capitalism, consumer culture and consumer aesthetic education. Cultural capitalism means on the one hand the economization of culture and on the other hand the culturalization of the economy. Aesthetic education is given hence a fictional value as a consumer product. The result of a successful process of consumer aesthetic education is a paradoxical union of devotion (fetish-like enthusiasm for a product) and negation (skeptical distance).

The following discussion dealt with the question, if it is appropriate to assume an economic value of culture the value of capitalism in our culture should be assumed. Consumer culture should be seen as something that unites many people. Furthermore the relation between the presented theories and the history of arts was pointed out as an interesting question for further analysis. The second presentation within this session focused on the different international patterns to legitimize arts education. **Vanessa Reinwand-Weiss** and **Nina Stoffers** (University of Hildesheim, Germany) began by a definition of arts education differentiating between ‘künstlerische Bildung’, ‘ästhetische Bildung’ and ‘kulturelle Bildung’. Moreover they identified the following patterns of legitimizing arts education: the economic pattern, the heritage or diversity pattern, the social-political pattern, “subjective Pole” and “objective Pole”.

Theoretical and Methodological Challenges/Questions

The working group on “Theoretical and Methodological Challenges/Questions” was opened by **Kennedy C. Chinyowa** (University of the Witwatersrand, South Africa) and **Owen Seda** (Tshwane University of Technology, South Africa). The presentation focused on the discussion of the methodological approach of performance ethnography which the researchers used to analyze the theater project “Vana Vana” (children are children). Chinyowa and Seda concluded that the ethnographic research methodology privileges the “native’s point of view”. It transforms the aesthetic into a common language of performance, what has been termed ‘folk media’, further it solves applied theatre’s ‘top-down’ approach to development education. Performance ethnography can be seen hence as an effective methodology for researching, understanding and disseminating arts education.

The following presentation by **Lee Cheng** and **Samuel Leong** (Hong Kong Institute of Education) highlighted the importance of interdisciplinary thinking in research. The discussed research project dealt with a model of sustainable ecosystem for software development, software business and music education which investigates the relationships between these different disciplines in order to better understand the process of music software

development. The study employs a mainly qualitative methodology using semi-structured interviews and a questionnaire to collect data from key informants from each of the three disciplines. Among the challenges discussed regarding interdisciplinary research were e.g. the lack of established frameworks and the need to manage paradigms and bodies of knowledge from different disciplines.



Outlook

The workshops in Bonn and Düsseldorf brought together researchers from all over the world to discuss their projects and are thus meant to be catalysts for future exchange leading even to research cooperation on an international level. However, it would be of great interest to include in possible future activities also perspectives from Eastern Europe, Russia, the countries of the former Soviet Union and the Arab world. Although it became apparent during the workshop and in the final plenum that some questions and cross cut-

ting issues are of relevance for the whole research field on arts education, a more in-depth exchange on certain research questions could be particularly fruitful.

At the end, the two days of intense academic exchange and discussions in plenum and especially in the working groups confirmed once again the importance and need for international and interdisciplinary networking activities in the field of research on arts education.



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